The History of the Drama in Corinne and Brigham City, Utah, 1855-1905

Rue Corbett Johnson

Brigham Young University - Provo

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THE HISTORY OF THE DRAMA IN CORINNE
AND BRIGHAM CITY, UTAH,
1855-1905

A Thesis
Submitted to the
Department of Speech and Dramatic Arts
Brigham Young University
Provo, Utah

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Rue Corbett Johnson
July, 1954
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INTRODUCTION

A great river is most famous near its mouth. There it is at its widest, deepest, and most spectacular. Often little thought is given to the thousands of streams and rivulets which combined themselves to make the river great. But each stream has made its channel, each rivulet has drawn from its sources, and only as the contributions of them all unite is the great river possible. Many facets of American theatre and drama are or have been similar, just as in many ways the tributaries of a great river are alike. But in both cases each has made or is making its contribution; only when we know the part played by all can we know the complete story of the whole.

The history of the drama in America is the combined histories of the drama in the states, cities, towns, villages, churches, schools, and universities of the nation. It is the history of the drama in the professional theatre and commercial theatre, the educational theatre, and the community theatre. Much of this history has been written. Well chronicled are the lives of the great playwrights, actors, managers, and directors; well described are the famous theatres within which these artists worked. But, as in many other areas of human experience, there remain large segments still to be recorded. Stories of the little people are yet to be told—people whose efforts, great and not-so-great, never reached beyond their
own limited spheres, but still affected those around them and thus contributed to American drama.

To record as completely as possible this local dramatic history and so contribute to the history of drama in America is adequate reason for this study, but there is a further motivation. Utah's early history is largely the history of the Mormon people and their colonization of this State. The love of these people for the drama is now a matter of record. Elsewhere in America "proper" society and religious organizations had ostracized the dramatic muse; but in Mormon society under the leadership of Joseph Smith, Brigham Young, and their successors, she found a warm welcome. Because of this welcome the drama gained a rather "advanced for the time position" in the Mormon Church. This position of the drama has been favorably recognized by writers and scholars in the theatrical field.¹ This recognition is due in part to the international reputation gained by the old Salt Lake Theatre and to the rather completely recorded and evaluated history of the early drama in Utah's capital city. To add to this history and thus aid in the placement of Mormon dramatic activities in their proper position (in light of their history and contributions) is an additional object of this study. This history will combine with others dealing with areas outside of Salt Lake City to help complete the history of drama in the state, in the

Mormon Church, and in America.

It is hoped that through the inclusion of the history of the drama in Corinne, Utah, some interesting contrasts can be shown. Such contrasts are heightened when it is realized that geographically the two towns are very close and that unlike Brigham City, and other Utah towns, Corinne was non-Mormon. During its zenith it undoubtedly reflected the typical frontier town characteristics more than did the Mormon town nearby. This fact provides opportunity for comparison of two societies as reflected in their dramatic activities. This comparison should assist in evaluating the history and contributions of Mormon dramatic activity by helping to answer the question of whether or not the Church promoted drama more completely as a community activity than did non-Mormon society.
CHAPTER I

SETTLEMENT OF CORINNE

As the Union Pacific and the Central Pacific railroads worked towards one another across the nation during the sixties of the last century, camps and towns would spring up along the route. Each such settlement entertained the hope of becoming the freighting or commercial center of the area through which the railroad was passing. As Salt Lake City had been by-passed in the westward rush of the Union Pacific, sites were chosen at random for the "railroad town of the mountains." Such a town was Corinne. At first it did not appear that it would be anything other than the typically short-lived "tie camp" similar to the many that had preceded it. But by the time of its official founding, March 25, 1869, the news of its establishment had spread to many interested business men and speculators. Almost overnight hundreds of adventurous souls rushed to the scene. Because in Utah territory Brigham Young had requested that members of the Mormon Church do business with merchants of their own religious faith, the establishment of Corinne proved to be a boon to many "Gentile" merchants who rushed

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1For a more exhaustive study of this subject consult Harold J. Jameson, "Corinne" (Unpublished Master's thesis, Department of History, University of Utah, 1951); and Bernice Gibbs Anderson, "The Gentile City of Corinne," Utah Historical Quarterly, 1941.
there with their businesses from Salt Lake City and elsewhere in the territory.¹

Although it was undoubtedly hoped by Corinne's early residents eventually to prove otherwise, the town owed its existence to its fortunate location on the Montana trade route. It was an important railroad town, being the freight transfer point located nearest and most advantageously to the mining camps and towns of the north. In 1873 over 34,000,000 pounds of freight were carried out of Corinne in wagons with two and three trailers, each drawn by three to six span of horses.² On return trips these freighters would bring ore from Idaho and Montana to be shipped from Corinne. The ore was sent east or west via the railroad and for a time via lake steamer to the smelters on the south shores of Great Salt Lake. A smelter was soon erected in Corinne so that the ore could be processed there.

When the wagon freighting business was lost to the Utah and Northern Railroad between 1873 and 1878,³ Corinne's decline was almost as rapid as had been its ascent. From a peak population of about 4,000⁴ it dropped to only a few hundred persons. Today it is a small but relatively stable community depending largely upon the farms that surround it, but

²Ibid.
⁴Watters, op. cit., p. 62.
never forgetting its romantic past—the days when it thought of replacing Salt Lake City as the capital of the territory, the days when it stood second in size in the territory and first in hopes for the future.

The cultural life of Corinne was naturally influenced by the nature of the community. In the early months of 1869, prior to the exodus of the railroad element, gambling, drinking, and prostitution were the chief diversions. It is a relatively sound speculation that entertainers of a type (singers, dancing girls, etc.) had followed the "hell on wheels" or forward camp of the railroad into Corinne.

There are two accounts relating to the source of the name "Corinne." One account states that it comes from the little daughter of the community's first mayor, Gen. J. A. Williamson, whereas the other account informs us that the name was given to the town in honor of a popular actress of the time—Corinne LaVaunt.

Because this thesis concerns the history of drama, it would be particularly interesting if it could be shown that the town of Corinne was named for an actress. However, a complete study of known available sources indicated that the

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1 Jameson, op. cit., p. 62.


3 Anderson, op. cit., p. 142.
other account—that one which says the town was named for the
daughter of its first mayor—is the more likely accurate. A
complete check of the New York City Public Library Theatre
Section and the old files and playbills of the theatrical
weekly Variety failed to reveal any information concerning an
actress named Corinne LaVaunt.¹ A check of several biographies
and histories related to the drama in the West also failed to
reveal any information concerning the actress. In an account
of a pioneer celebration—one which commemorated the third
anniversary of the founding of Corinne—the local newspaper
quotes a poem written by Nat Stein, a resident of Corinne.
One verse from this poem also seems to indicate that the name
came from the daughter of the first mayor of the town:

One twelve-month saw a city fair
A maiden's name to
Plaudits bear,
Another, and it woke a stare
Of blank amaze,
To hear the honest muse declare
Corinne's just praise.²

It can be safely concluded that the name Corinne did not come
from an actress of the time. Any actress with sufficient
popularity to inspire her public to name a town after her
would surely be well-known enough to have her name recorded
elsewhere in the history of drama.

The impression is gained from reading the newspapers
of the city that life there from the latter part of 1869 was

¹Letter from the Americana Institute (a research insti-
tute), New York City, March 1, 1954.
²Daily Corinne Reporter, March 26, 1872.
quietly energetic. Organized and individual efforts to promote community welfare were soon forthcoming, and it is doubtful that Corinne deserved all the unflattering appellations that were attached to it. Its reputation as "wicked" was undoubtedly due in part to the character of neighboring towns to the West.¹ Near Promontory, where the rails finally met, four ... settlements had been built which bore the names of 'Dreadful,' 'Murder Gulch,' 'Last Chance,' and 'Painted Post' and these names described their character."² In one of these towns there were five murders in one week.³ In the early history of Corinne, contrary to its reputation, there were only two such crimes recorded.⁴

However, the population of Corinne was different from that found in the other communities of the territory, and this difference would naturally be reflected in the cultural activities of the citizens. Because of the railroad and the freighting, there were many transients. The permanent residents consisted largely of merchants and tradesmen and their families. The city had its Oriental section, which housed a large number of Chinese who had formerly worked on the railroad, and even a few Negroes took up residence in Corinne. The population of Corinne, then, was by and large non-Mormon and non-Utahn. It

¹Interview with Mrs. Bernice Gibbs Anderson, Corinne, Utah.
²Watters, op. cit., p. 61.
³Ibid.
⁴Interview with Mrs. Bernice Gibbs Anderson.
can be readily seen that such a diversity of population, without benefit of a strong religious organization as the Mormon Church to give it form and direction, would reflect itself in diverse types of social and cultural entertainment. This activity resulted largely from individual initiative and varied widely in type and quality.

We can only speculate concerning the drama and similar entertainments in Corinne prior to its official founding in March, 1869. What first-hand reports are available in newspapers of the territory fail to mention anything.\(^1\) The town was small and was probably considered by most people to be only a temporary railroad camp. It is doubtful that there were any truly theatrical productions; we are certain that there was no theatre.\(^2\) It has been indicated that entertainers with "questionable reputations" probably followed the railroad.\(^3\) If this was true they undoubtedly provided the entertainment that may have existed during this early period in the history of Corinne.

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\(^1\)Utah Reporter, December 30, 1870, indicated that the Langrishe Company was presenting the first truly legitimate drama in Corinne.

\(^2\)Infra, p. 11.

\(^3\)Supra, p. 6.
J. H. Beadle moved his unsuccessful Salt Lake City newspaper to Corinne in April of 1869, where he set up his printing press in a tent and began publishing the *Utah Weekly Reporter*. What few issues of this earliest paper are available indicate that dramatic entertainments were given only sporadically prior to construction of the Opera House in 1870. These were held in Reggel's Hall¹ and the Metropolitan Hall²; later, during repairs on the Opera House, Creighton's Hall was used.³

The Metropolitan Hall was a part of the hotel by the same name--one of the first to be built in Corinne.⁴ Dances were also held there prior to the construction of the Opera House.⁵ It is difficult to determine just what building was referred to as Reggel's Hall. No hotel is found under that name. Possibly the firm of Reggel, Louis and Company, a general merchandise concern, had offered the use of its warehouse.

¹*Utah Daily Reporter*, June 26, 1870.
²*Utah Tri-Weekly Reporter*, May 10, 1870.
³*Utah Daily Reporter*, October 12, 1870.
⁵Ibid.
This may have been the situation during the use of Creighton's Hall as well. The Creighton freighting firm had constructed a warehouse during the spring of 1870, and during the winter—a slack season for the freighters—it could have been fitted for the entertainments that were presented. We read the following in the *Utah Daily Reporter*:

> It is to be regretted that the work now in progress on the interior of the Opera House prevents its use for the entertainment to-morrow evening. But Creighton's hall will be fitted up in good style, and the variety and excellence of the bill presented ought to insure a full house...

and on October 11:

> The affair last evening at Creighton's hall was a surprise to everybody. Pending the work on the Opera House, this hall had to be fitted for the occasion hastily and rather rudely, with board seats, impromptu stage and lights of primitive pattern. But the good humor of the audience rose superior to all defects, and the breaking down of a few seats was the only serious drawback to our pleasure...

> The affair would certainly have been more elegant if the carpenter had put stouter lumber in the seats, but it could hardly have been as amusing...

> These descriptions lead one to believe that Creighton's "hall" may have been Creighton's "warehouse." Certainly if it had been anything resembling the Metropolitan Hall there would have been no necessity for arranging "board seats" and "primitive lighting." Although this improvisation in the Creighton building occurred after the construction of the Opera House (it being closed for further improvements), earlier attempts

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1 *Utah Tri-Weekly Reporter*, February 12, 1870.

2 *Utah Daily Reporter*, October 11, 1870.

3 Ibid., October 14, 1870.
at entertainments in Reggel's Hall probably occurred under similar conditions.

Corinne had not been long established when the need for a more satisfactory place in which to stage theatricals and other entertainments began to manifest itself. The cause was not without supporters. One of the most vocal of these was the local newspaper.

HO, FOR A THEATER.--Let us by all means have a theater this winter at Corinne. There are plenty of troupes that will make Corinne their winter quarters, and give us good entertainments, if only a suitable building can be obtained. This winter, many hundreds of men from the mines and travelers from all parts of the world will make Corinne their home for a time, and all of them will be good patrons for such an enterprise. It is a good thing, will help the town, and will pay. Who will fit up a room for an opera? Let us have it by all means.1

As the days passed the paper continued to note the social and dramatic activities of other cities. It kept before its readers sufficient news of this type that they would not likely have forgotten Corinne's need for an Opera House. Another force—the prospect of making a good profit—was abroad, and by May of 1870 the newspaper was able to run the following article:

We announce with pleasure that a number of our solid men have completed arrangements for the immediate erection of an Opera House in this city. The parties interested have organized under the name of "The Corinne Opera House Association" with E. Conway Esq., President, and P. H. Wilbor, Esq., Secretary and Treasurer. At a meeting held in Wilson & Morton's Bank Thursday evening, the entire capital stock necessary for the edifice was subscribed and an installment of fifty per cent in cash paid in to the Treasurer. The remainder will be paid when the contract for building is signed. This is the way to do business.

1Utah Semi-Weekly Reporter, October 16, 1869.
In our next issue we will give a description of the house from the plans and specifications of the architect. It is the intention to have the work completed before the Fourth of July. Success to the project say we all.¹

Unfortunately the enthusiastic editor forgot his promise about publishing the Opera House specifications or he could not find room among the multitude of advertisements his paper contained, for no specifications were forthcoming at that time. The cost of the building, however, was probably about $5,000,² and it is obvious from existing photographs that it was a simple rectangular frame building. Its size, according to a later issue of the local newspaper, was ninety by thirty-six feet with an eighteen-foot ceiling.³

Mr. Beadle’s sheet continued to follow the general progress of the building, and from it we learn that the stockholders⁴ received offers of lots in various parts of the city upon which to build their edifice.⁵ From one gentleman they received not only an offer for free ground on which to build, but an offer of a bonus in money if they would erect their building in a place he specified.⁶ By May 20, 1870, the proposed building site had been located and the stockholders were receiving bids from the contractors. The next day’s newspaper

¹Utah Tri-Weekly Reporter, May 14, 1870.
²Daily Corinne Reporter, August 12, 1872.
³Ibid., August 12, 1872.
⁴See Appendix A for a complete list of original stockholders.
⁵Utah Tri-Weekly Reporter, May 19, 1870.
⁶Ibid.
announces:

OPERA HOUSE LOCATED.—We learn that the stockholders of the new Opera House have selected the southeast corner of Montana and Seventh streets as the site of their building. The land was donated by C. B. Green Esq., and is probably the most convenient and finely situated portion of the city for the purpose.¹

Whether or not C. B. Green was the individual who offered to pay the association to build on his donated ground will probably never be known. It is known, however, that his stay in Corinne was short. Only during 1870 was the firm of C. B. Green and Company, Auction, Commission, and Outfitting Merchants, located in Corinne.² Corinne’s business men were transient in nature, as were many of the population.³ Mr. Monheim, architect and builder of the Opera House,⁴ remained in the community until 1872⁵; but D. W. Parkhurst, the lumber dealer who provided the building materials,⁶ was probably gone, along with Green, in 1870.⁷

The relative simplicity of the rapidly rising Opera House is indicated by the short period of time in which it was completed. Early in June, 1870, the walls were up and the workmen had commenced putting the rafters into place.⁸ In the

¹Ibid., May 21, 1870.
³Ibid.
⁴Utah Tri-Weekly Reporter, May 24, 1870.
⁵Jameson, op. cit., p. 302.
⁶Utah Tri-Weekly Reporter, May 24, 1870.
⁷Jameson, op. cit., p. 303.
⁸Utah Tri-Weekly Reporter, June 5, 1870.
face of this evident simplicity, six days later, in reporting the progress of the structure, the editor of the local newspaper commences to boast:

**OPERA HOUSE.**--This elegant building is rapidly advancing to completion. It will be ready for the plasterers next week, and be completed by the second of July. When furnished the Corinne Opera House will be the most magnificent public hall and auditorium west of Chicago. California has nothing like it.

It is not difficult to understand such a statement coming from J. H. Beadle's newspaper. Even though the man had once lived in Salt Lake City and was certainly aware of the relative magnificence of the Salt Lake Theatre when compared with Corinne's frontier opera house, he chose to ignore the former. He was anti-Mormon through and through. Consequently, he sought to impress his sentiments upon his readers who were also "Gentiles" and generally unfavorable toward Brigham Young and his followers, and who sought and found satisfaction in the columns of Beadle's newspaper. This fact helps to explain the cause of a near-death beating the editor received from a Brigham City resident while in that town on business one day Beadle's ultimate reply was his book: *Life in Utah, or The Mysteries and Crimes of Mormonism*. Mention is made of this attitude because knowledge of it is necessary accurately to interpret much of what the Corinne newspapers wrote about the drama in other Utah communities.

The Opera House was rapidly nearing completion as the

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1 *Infra*, p. 16.

2 *Utah Tri-Weekly Reporter*, June 11, 1870.
deadline of Independence Day, 1870, approached. June 23 found
the painters at work on the outside of the building,¹ and on
June 30 "A magnificent flagstaff, one hundred feet in height,"²
was raised opposite the Opera House. Finally, after slightly
more than thirty-five days of construction, the great event
had arrived—the highlight of the Independence Day festivities—
". . . at 9 p.m. commences the great terpschicoreal dedication
of the New Opera House which closes the grand event of the
season."³

But in reality the Opera House, though dedicated, was
not completed. In the following September the newspaper indi-
cated that important improvements were being contemplated by
the owners of the Opera House.⁴ And later the paper adds:
". . . it is to be regretted that the work now in progress on
the interior of the Opera House prevents its use for the enter-
tainment tomorrow evening."⁵ "Improvements" is a slightly mis-
leading term, for once again the paper comments: "The plaster-
ing of the Opera House is done and the interior is now the
finest public auditorium in the West."⁶ A speculation, but
probably an accurate one, is simply that the Opera House
Association had discovered that September's cold nights

¹Utah Daily Reporter, June 23, 1870.
²Ibid., June 30, 1870.
³Ibid., July 4, 1870.
⁴Ibid., September 13, 1870.
⁵Ibid., October 12, 1870.
⁶Ibid., October 22, 1870.
necessitated the heating of the hall. Heating was accomplished much more economically, of course, after the plastering had been completed.

Still later in the year it was announced that "The stage of the Opera House is to be fitted up immediately with an elegant proscenium, drop curtain, flats and other appurtenances to fit it for first-class dramatic exhibitions." It is doubtful that these improvements were made immediately, for some months later the statement is repeated: "The Opera House is to have a new stage, with boxes, drop curtain, scenery and other dramatic paraphernalia, immediately." The "appurtenances" and the "paraphernalia" were added. A later description indicates that the proscenium arch, with a door on each side leading to the backstage area, was added. A drop curtain rolled down between acts to reveal a beautifully painted scene depicting a troupe of actors. Another description, but a still later one, indicates that the scene painted on the drop curtain was a landscape. It is probable that the curtain was changed from time to time and both descriptions are correct; at least the Opera House was completely redecorated early in 1892.

Whatever the subject matter of the original drop

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1Ibid., December 14, 1870.
2Daily Corinne Reporter, April 21, 1871.
3Interview with William Bosley, Corinne, Utah.
4Interview with Mrs. C. G. Adney, Corinne, Utah.
5Brigham Bugler, May 28, 1892.
curtain, we can be certain that it was interesting. It provoked the following comment in the Daily Corinne Reporter:

ART CRITICISMS.--There are persons in every community who will, whether they are capable or not, insist on thrusting their views as connoissersus/sic/ on every work of art, whether it be a mouse-trap by some village tradesman, or Yo Semite on the canvas of Bierstadt. Such an audacious crew did our Local fall in with last night during the intermission of the concert. The magnificent drop curtain in the proscenium of the Opera House was the subject of criticism. Says McC. from over the track, "it looks like the groans of the damned!" to which McC. of this side of the rail, who is immense at reviewing, retorts, with a sneer, "no such thing, sir! That's the Devil's gate with the hinges broke off." Subsequently, this blunder cost its author six bits. "I never saw anything like it before,"/sic/ said C.; "but I did," declared W. W. H., who insisted that it was a "picture of the fatted calf." Here a lady turning round took part in the animated discussion, and soon showed the vacuum in her phrenology, by pertly holding that the curtain was a representation of "Just before the Battle, Mother." This brought a remark from F. R., who thought he had discovered "the origin and cause of cholera morbus," on the scene. T. H. put in his ear, politely saying that he was confident that the artist intended the work for "a draft of Brigham Young's death warrant." Still worse, was the remark of L. M. P., which he gave with great weight, namely, "that it was the interior of a female suffrage ballot-box." C. N. R., who is a fence painter by profession, hurled these syllables from his tobacco pouch: "Why these are the Ogden tin mines!" W. T. F., better assured, would have it that "it was the Endowment House, capsized." N. S. R. said "it is a conundrum," and S. G. knew it "to be the way to be happy," while close by, chuckled F. G. B., waiting to say that "it was a sorghum factory." A. A. D. shouts, "I behold the elysium of egg-noggers." "Reminds me of Plantation Bitters," quoth R.W.S. "Surely, I see Carmichael on the dump," cries W. H., whereat Miss X., ridiculously asserted that she "recognized where the house that Jack built stood," and yet another of the fair sex could not be mistaken in pointing out "the Merry wives of Windsor way up in a ballon boys." These are a few of the many sapient expressions made in about five minutes, by persons whose claims to the knowledge of art matters are not founded upon very extensive acquaintance with the subject, but we shall not undertake to go into a lengthy argument upon such a theme without knowing better how to handle it.1

1Daily Corinne Reporter, November 28, 1871.
One of the older residents, who came to Corinne in 1898, remembers that the valance or grand drape, which stretched across the top of the proscenium opening, was painted with the quotation, "All The World's A Stage"; and at each end of the quotation there was painted a likeness of its author, Shakespeare. 1

When the drop curtain was raised one of a number of different scenes appeared. These were provided by sliding combinations of painted flats onto the stage in grooves. Combinations of flats depicting several interior and exterior scenes were possible. 2, 3 The house lights probably consisted of an arrangement of coal-oil lamps, 4 whereas the stage itself, between three and four feet above the floor level of the auditorium proper, 5 was lighted by several overhead coal-oil lamps as well as several placed behind tin reflectors to serve as footlights. 6, 7 Beneath the stage was a basement, which was later used for a school room. 8

The local newspaper, early in 1871, quoted an article from the New York Clipper. Part of this item reads as follows:

1Interview with Mrs. C. G. Adney, Corinne, Utah.
2Interview, Mrs. C. G. Adney.
3Interview, Mrs. C. G. Adney.
4Interview with William Bosley, Corinne, Utah.
5Interview, William Bosley.
6Interview, William Bosley.
7Interview, Mrs. C. G. Adney.
8Daily Corinne Reporter, March 20, 1873.
This new Gentile city in the heart of Mormondom has a splendid Opera House, elegantly fitted and furnished, which is the property of a joint stock company, and has seating capacity for twelve hundred persons. . . . The Corinne Opera House has the finest auditorium, stage and proscenium of any edifice between Chicago and Sacramento. . . .

The New York Clipper's source is obvious, and it is obvious too that the Salt Lake Theatre was still being ignored. The claim that the seating capacity was sufficient for twelve hundred persons was probably a little optimistic. Even with a balcony across the north end of the hall it is doubtful that so many could have been crowded in. As the hall was used for other purposes--roller skating, gymnastics, and dancing--it must have been necessary to have seats of a type that could be readily moved. They were probably a conglomeration of benches and chairs that could be lined up around the floor as well as facing the stage.

Across the central portion of the auditorium there stretched a large archway which rather gave the feeling of dividing the hall. The arch itself was constructed of huge one-foot square timbers and was not added to the building until sometime after its dedication. The arch was a necessary addition, for the building had begun to lean from the force of the wind.

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1Daily Corinne Reporter, January 23, 1871.
2Interview, Mrs. Bernice Gibbs Anderson.
3Interview, William Bosley.
4Interview, Mrs. Bernice Gibbs Anderson.
5Interview, William Bosley.
The Corinne Opera House Association evidently did not prove to be a highly successful financial venture, for approximately two years after it had constructed the Opera House the following article was printed in the local newspaper:

SCHOOL HOUSE ALREADY BUILT

We learn that the Opera House Association intends to offer to sell their magnificent building and ground to the City School Board for a sum far below the original cost. If the council should conclude to accept the proposition to be made, the city can have ample school rooms ready in a few days for the accommodation of hundreds of children now literally famishing for instruction. If the conditions are reasonable as we hear, the public will derive the advantage of lighter taxes to defray the expense of establishing a school system in our city. The location of the building, its style and substantial character all commend it to favorable consideration.¹

And a few days later:

Yesterday afternoon, in conformity with the terms of the purchase, the Opera House property was turned over to the Mayor of the City, in perpetual trust for the people of Corinne; and the magnificent structure will be immediately remodelled for school purposes. The building is one of the finest in the Territory of Utah, and when the contemplated alterations are made, will have schoolroom accommodation for as many as five hundred pupils. It is the best investment, in our opinion, yet made by the authorities, for its future usefulness in the cause of education will make the Opera House property a lasting blessing to this and other generations. We shall rejoice to hear the first school bell ring out from its dome the daily invitation for Corinne’s youth to come and enjoy the feast of education. Success to the enterprise say all the people.²

Corinne City acquired the Opera House for the sum of $2,730.³ It is doubtful that any additional expenditures were

¹Daily Corinne Reporter, August 12, 1872.
²Ibid., August 21, 1872.
³Box Elder County Records, County Recorder’s Office, Brigham City, Utah.
made on the property. No record has been found of the "con­
templated alterations," and in all probability none were made. 
Undoubtedly, the City discovered it had no need for accommoda­
tions for 500 students—the basement under the stage and the 
auditorium itself provided sufficient room. The City must 
also have recognized that the Opera House was a source of addi­tional revenue, for entertainments, professional and otherwise, 
were staged there after it was purchased by the City.

It was during its use as a school that the Opera House 
came near to meeting the fate so common among the highly com­
bustible pioneer buildings. The local newspaper records:

Yesterday afternoon, about three o'clock, a fire was 
discovered in the scenery of the Opera House stage, but 
before it gained serious headway was extinguished by Mr. 
Heckman /the principal of the school/. The fire caught 
from a defective flue in the basement story; and the timely 
discovery by that gentleman prevented the destruction of 
the noble edifice.¹

After 1875 and the cessation of newspaper publication 
in Corinne, there is no record of the Opera House or the activ­
ities presented therein. It is known that on January 9, 1884, 
the property passed from Corinne City to C. A. Krighaum to 
J. W. Guthrie for the consideration of $300.² Guthrie was 
mayor of Corinne for many years and manager of a local bank. 
He acquired much property as many of the early residents moved 
to greener pastures. Under his ownership the spring dance 
floor was installed in about 1885 or 1886.³ There may be some

¹Daily Corinne Reporter, March 20, 1873.
²Box Elder County Records.
³Interview, William Bosley.
reason to suppose that this floor was installed later. The town was near the bottom of its decline. In the *Utah Journal* for February 21, 1885, this statement is found: "The old opera house is not yet entirely dismantled though it is not often used for entertainment now-a-days."\(^1\) It seems doubtful that such an expenditure would be undertaken if conditions in Corinne were no more favorable than this statement leads one to believe. In 1888 construction was begun on a canal that eventually placed much of the land surrounding Corinne under irrigation.\(^2\) This provided a second, although minor, boon to Corinne's business. It was probably during this period that Guthrie placed the new floor in the Opera House and completed other renovations. The editor of the *Brigham Bugler* made the following comment after returning from a visit to Corinne in 1892:

> We were shown through the Corinne Opera House and ball room for the first time. Mrs. J. W. Guthrie, wife of the enterprising Mayor, is the proprietress, and well she may take pride in her neat, attractive hall. The building, both outside and in, has just been handsomely painted by the veteran artist, A. J. Caggie. As a ball room, the Guthrie hall is equal to any in the county and it makes a cozy theatre besides.\(^3\)

On February 20, 1913, the Opera House and some other

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\(^1\)"Journal History" (Unpublished day-by-day history of the Church from all sources, Historian's Office of the Church of Jesus Christ of Latter-day Saints, Salt Lake City, Utah, February 22, 1885).

\(^2\)Box Elder Chapter, Sons of Utah Pioneers, *Box Elder Lore of the Nineteenth Century* (Brigham City: Sons of Utah Pioneers, 1951), p. 138.

\(^3\)Brigham Bugler, May 28, 1892.
property was sold by the Guthrie family to George E. Wright for a legal consideration. Eight days later George E. Wright sold the property to the Bear River Corporation of the Church of Jesus Christ of Latter-day Saints.\(^1\) So the last owner of the Corinna Opera House was the Mormon Church. It is ironical that a building which once housed vehement anti-Mormon lecturers and political conventions of the Liberal Party would one day become a chapel for the followers of "Brigham's Church," but such is the case. "A new L. D. S. meeting house was dedicated at Corinne, Utah, August 24, 1913."\(^2\)

After the Church obtained the property some changes were made in the building. The main entrance was moved from the north end to the east side of the hall in order to avoid cold that sifted under the old doors of the north entrance and to facilitate some inside remodeling. This remodeling consisted of the partitioning off of the north portion of the building from the end wall to the edge of the balcony. This area was then used for class and cloak rooms.\(^3\)

Brigham Young was said to have predicted that the time would come when grass would grow in the streets of Corinne. Grass did grow in the streets of Corinne.\(^4\) He is also said to

\(^1\)Box Elder County Records.

\(^2\)Andrew Jenson (compiler), "MS History of Corinne Ward" (Historian's Office of the Church of Jesus Christ of Latter-day Saints, Salt Lake City, Utah \(\text{M.d.}\)).

\(^3\)Interview, Mrs. Bernice Gibbs Anderson.

\(^4\)Watters, op. cit., p. 63.
have predicted that the fine buildings of the community would one day be used for implement and animal sheds by the Mormon farmers.¹ This too occurred. In the fall of 1952 the Corinne Ward Chapel (nee' the finest Opera House west of Chicago) was torn down. Sections of it were sold to the farmers of the area, thus, it would seem, fulfilling the prediction of the wise Church leader.

And thus the curtain rings down on the Corinne Opera House—on one of the oldest recreational buildings in the state—on a stage that outlasted even if it did not outshine its competitor, the Salt Lake Theatre.

¹Box Elder Chapter, Sons of Utah Pioneers, op. cit., p. 134. See also Lucinda P. Jensen, History of Bear River City (Brigham City, 1947).
CHAPTER III

CORINNE HOME DRAMATICS

Community-sponsored dramatic activities in Corinne can be compared accurately with the history of the city itself—a relatively brief flash of activity accompanied by high hopes and anticipation, but followed by disappointment, recession, struggle, and, ultimately, failure. Perhaps Corinne did not fail absolutely, but certainly relatively, especially when its actual history is compared with its hopes and boasts, or with the histories of its neighboring and relatively stable communities.

The first indication of any organized local dramatic activity is found in the local newspaper approximately fourteen months after the official founding of the city. It reads:

We are pleased to learn that a number of the ladies and gentlemen of this city are about to form themselves into a Dramatic Association, and to that end will take steps to make the organization a success. With the talent which we know exists in our midst there can be no great trouble in getting up a first class stock company, especially as the Opera House will soon afford accommodations equal to the best theatres of the country. The cultivation of a high order of histrionic art may be accomplished by the proposed dramatic society, and, when perfected, its performances will afford that recreation which refined taste is always certain to demand in an educated community. We wish the enterprise the success it deserves.1

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1Utah Reporter, June 23, 1870.
It was not until a month later that the newspaper was able to indicate that the actual steps had been taken:

Yesterday afternoon the Corinne Dramatic Club was organized, and its officers elected, in the Opera House. Five ladies and ten gentlemen at present constitute the society, and it will now regularly proceed with practice and rehearsals until sufficiently accomplished to give public entertainments. A few weeks will give our city a fine amateur association, judging from the material of which it is composed.¹

The Dramatic Club evidently experienced difficulties in getting completely organized and underway in the actual production of plays. As to just what these difficulties were, one can only surmise. Finding adequate leadership for the Dramatic Club must have been difficult. Then, too, the population of Corinne was highly transient and unstable. People, for the most part primarily interested in succeeding financially, were, undoubtedly, quite content to wait until later to enjoy the cultural aspects of life, or permit someone else to provide their entertainment for them. The next hint at the difficulties the group experienced was recorded as an announcement:

The members of the association are requested to meet to-morrow evening at the Opera House at 7:30. Let there be a full attendance of all who are interested, both of the old and new organizations. Don't fail to be on hand. By call of SEVERAL MEMBERS.²

The local newspaper cooperated with the group by announcing once again, in its next issue, the meeting of the association. It also loaned its support by editorializing as follows:

¹Ibid., July 17, 1870.
²Ibid., August 4, 1870.
From the earliest ages of the world man has delighted in mimic life. Most of the oldest pieces of composition extant are dramatic. The Greeks represented the wars, the plots and the judgments of their gods in sublime dramas, which are even now the wonder and delight of modern scholars. Prometheus, who stole fire from heaven, chained to the rocks of Mount Caucasus with vultures devouring his liver, which grew as fast as it was eaten; Vulcan, divine blacksmith, forging armor for the son of Venus; Orestes, by dread mistake, murdering his own father; and the wars of the gods and the heroes of the semi-historic mythical age, were shown to the Greeks under the form of stage representations. Few could read, but all could understand the representative event. Our own Bible abounds in this style of teaching. Most of Job and considerable portions of other works are purely dramatic; while the psalms of David were originally in responsive poetry, an operatic theology. This mode of teaching seems to be an instinct in man; we all have noticed children in their play, imitate the serious actions of their elders in voice, mien and gesture, repeat scraps of their conversation with affected gravity, and act over their visits, bargains and arguments. The man has only a little improved upon the child, and is best taught and pleased with that acted life upon the stage, which brings the past face to face with the present and "holds the mirror up to nature." In the infancy of the world man began in the same rude way, the actors performed in bowers of green woods, or in the beds of rude carts in which they traveled from place to place; and from these the transition has been slow, but steady, to the splendid adornments of the modern stage. The "stage is a great educator," is an old and true remark; it may educate either for good or evil. Upon the stage, with the powerful accessories of music and scenery, all can see and feel the lessons conveyed, while few would sit down and calmly read them. The purity of our home stage can be best secured by a well-trained company from among ourselves, "a home troupe," with our own censorship of representations and our stage associates of our own people. This is what we propose to organize in Corinne; a Dramatic Association of our own number, to give occasional entertainments in our new and elegant Opera House. We ask the assistance and co-operation of all who have a taste for this elegant amusement. We meet this evening at the Opera House to organize and begin the work. Let all be present who can assist in the least degree.  

The meeting, which had been an attempt at injecting new life into the Corinne Dramatic Club, was evidently unsucce

1Ibid., August 5, 1870.
cessful. Had anything been accomplished, the ever-interested editor would most certainly have made record of it in the columns of his newspaper, but he did not. Nothing more was recorded concerning the organization for a number of weeks; and then the announcement was made that Mr. Thomas A. Lyne had apparently retired from the Salt Lake stage and would soon visit Corinne in order to look over the field there. It was supposed that Mr. Lyne would give one or two readings and then take charge of the inactive home troupe and drill them effectually for a few weeks or months. The editor felt that he would meet with more success in awakening the dramatic interest in Corinne than had been anticipated.¹

Thomas A. Lyne² had a broad professional background in the theatre. After his conversion to Mormonism he traveled to Nauvoo, Illinois, where he worked in the theatre under the leadership of Joseph Smith and Brigham Young. After the Mormon exodus from Illinois he remained in the East working on the professional stage and on Mississippi River showboats. Eventually he followed the Mormon Church to Utah, where he was active for some time on the Salt Lake Theatre stage before becoming disaffected from the theatre as well as the Church. His disaffection was probably one of the reasons contributing

¹Ibid., September 25, 1870.

²For an exhaustive treatment of Thomas A. Lyne's activities and life see: James A. Lindsay, The Mormons and Their Theatre (Salt Lake City, 1905); George Pyper, The Romance of an Old Playhouse (Salt Lake City: Seagull Press, 1928); Harold I. Hansen, "The History of the Theatre in the Mormon Church" (Unpublished Ph. D. dissertation, State University of Iowa, 1949).
to his visit to Corinne.

On October 10, 1870, the Salt Lake City correspondent for the Utah Reporter wrote:

The veteran of the Utah stage, will reach Corinne next Monday evening on a professional trip. He will give one or more readings, and then see what can be done with our home troupe. . . . Our people should begin to encourage preparations for the winter's amusement, and if there is any one in the mountains who can take our raw material and with it create an active corps of theatrical, Mr. Lyne is the man.¹

For the next few days the editor of the newspaper was busy publicizing the coming event. Unfortunately, the Opera House was being plastered and Creighton's Hall had to be substituted.²

The exercises will consist of music both vocal and instrumental, dialogues and recitations. Mr. Lyne will give a series of readings from Henry IV, As You Like It, Hamlet, Merchant of Venice, King Lear and selections from the standard dramas. Also an original poem entitled, "Our Country's Banner." The entertainment has been postponed from Wednesday to Thursday evening to secure the full string band. . . . Tickets for sale at J. W. McNutt's drug store. As this is a beginning for the permanent establishment of a home troupe our people will certainly honor the occasion with their presence.³

The Taylor sisters, Lizzie and Lou, will sing several beautiful pieces, and the Corinne String Band, Messrs. J. Engler, Fred Taylor, J. Heil and others, will produce most artistic music, including several selections from the opera.⁴

Several members of the Corinne Dramatic Association are expected to make their debue [sic], this evening. . . . ⁵

¹Utah Reporter, October 10, 1870.
²Supra, p. 11
³Utah Reporter, October 11, 1870.
⁴Ibid., October 12, 1870.
⁵Ibid., October 13, 1870.
So the first presentation of the Corinne Dramatic Club was an olio, not strictly a dramatic representation. The people, however, were pleased. The newspaper review was favorable. It considered the entertainment to have been an "object of merry remembrance to all who attended." The "gems" of the performance were the singing of the little girls, the Taylor sisters; the recitations of "Little Jim"; and the selections from Hamlet.¹

Thomas A. Lyne did not prove to be "the man" "to create an active corps of theatricals" in Corinne. It is probable that the situation there did not prove attractive to him either financially or artistically. There is no indication that he ever returned to Corinne in a professional capacity. His only other recorded visit was for social reasons.²

The disposition of the Dramatic Club remained uncertain. An editorial in the local newspaper indicated another of the club's difficulties:

Ever since Mother Eve got ahead of her friend Adam by the force of persuasion and a silvery tongue it has been a rule with the sex to do nothing in return for our fall except by the dint of incessant coaxing. For instance, here in Corinne we have a splendid corps of dramatic artists, but there is not a lady in the troupe, and the manager complains that he is not able to enlist a single "rib" in the good work. We are called upon to interpose and help the gentlemen out of trouble. Our advice is that each of the actors address his lovely friend in such phrases as Claude Meinettes used in describing his range by the Lake of Como, or with the strong endearments which brought the royal widow within matrimonial range of Richard III, and, our word for it, they will succeed. The

¹Ibid., October 14, 1870.

²Daily Corinne Reporter, July 24, 1872.
ladies are not adverse to this high order of amusement—we mean amateur dramatics—but they require more coaxing than some young men think necessary. Go to work in this matter as if you were angling for trout in some clear rivulet, and after they think your patience is nearly worn out in the effort there will be ladies enough in your society to show that Siddons, Cushman, or Ristori may be equalled, if not excelled, by some of their fair sex in Corinne. The indorsement of Painter gives the foregoing additional force.¹

Perhaps the editor's advice was successfully applied, for only a few days later he indicated that he had enjoyed a visit at a rehearsal of the Shakespeare Dramatic Club where he had been delighted with what he saw and heard of "Solon Shingle, or the People's Lawyer."² A new name for the Club and a rehearsal in actual progress indicated new hope for the local group, but unfortunately no record can be found to show that the play was ever produced. In fact, it was not until seven months later that any news of the Club was forthcoming, and then the same monotonous situation was indicated in the statement: "An immediate reorganization of the Shakespeare Dramatic Club is to be effected."³ Evidently nothing came of the reorganization. Five months later a promise was made for a performance for Christmas,⁴ but it was never fulfilled. The pattern had been established, not to be broken. Corinne never successfully promoted a home dramatic group. Attempts to

¹Utah Reporter, December 6, 1870.
²Ibid., December 12, 1870.
³Daily Corinne Reporter, July 12, 1871.
⁴Ibid., December 4, 1871.
revive interest in such an organization were occasionally forthcoming, but were unsuccessful.

The lack of a home dramatic company of any stability or permanence was of concern, unquestionably, to many citizens of Corinne. One such citizen was prompted to write the following letter to the editor of the Corinne Daily Mail. It adequately describes the situation as it existed.

Editors Mail: Knowing that your columns are open for the ventilation of any subject appertaining to the welfare, interest or amusement of our people, I take the liberty of asking you to ventilate the subject of amusement.

In nearly every small town or village in the Territory there is organized an amateur minstrel or dramatic company, which serves to beguile away many a weary hour; Corinne is out in the cold; why is this? Corinne is a live business city, and claims justly to be the only Gentile one in Utah, as far as business, etc., goes, decidedly takes the lead, but in the matter of amusements our Mormon brethren can certainly "go us one better."

All that the Corinnethians have to depend on for amusements are the traveling troupes, which are often under too heavy expense to afford to visit us—a home troupe would assuredly save them the trouble.

There is no doubt but what there is talent enough in Corinne, of both sexes, to make up a first class Amateur Dramatic Company. All that is needed is their organization. Once organized and a fair standard of efficiency obtained, our people will undoubtedly patronize them heartily. Who will break the ice and give the thing a start?

(Signed) HISTRIONIC

There were no immediate results to "Histrionic's" letter, but as usual, occasional, but unsuccessful, attempts were made to revive or establish anew a home dramatic company.

Although Corinne, during its "boom" days, was never

1Ibid., April 24, 1873.
2Corinne Daily Mail, May 12, 1875.
3Ibid., July 13, 1875.
able to promote a successful home dramatic company—successful in the sense that it presented plays or any type of entertainment consistently—there were many talented individuals. In contrast to the lack of dramas or plays, there were a large number of individual programs as well as olias or variety shows. There is record of several church benefits,\(^1\) parlor entertainments,\(^2\) readings,\(^3\) tableaux,\(^4\) recitations,\(^5\) musicals or concerts,\(^6\) pantomimes,\(^7\) and various other types of amusements, all well received by the people.

After 1875 the business decline in Corinne was such as to cause the Corinne Daily Mail to cease publication. From that time until the advent of the Brigham Bugler in Brigham City, Utah, in 1890, there was only very limited coverage of Corinne happenings by newspaper. No other records of the period, even relatively comprehensive, are available; consequently, it is impossible to make any authoritative assertions

\(^1\)Daily Corinne Reporter, April 21, 1871; February 28, 1872.

\(^2\)Corinne Daily Mail, September 18, 1872; March 19, 1875; July 17, 1875; September 17, 1875.

\(^3\)Utah Reporter, June 12, 1870; Daily Corinne Reporter, June 6, 1871.

\(^4\)Daily Corinne Reporter, April 21, 1871; February 28, 1872.

\(^5\)Utah Reporter, October 11, 12, 13, and 14, 1870; September 15, 1871; Daily Corinne Reporter, September 15, 1871.

\(^6\)Utah Reporter, May 19, 1870; July 4, 1870; November 30, 1870.

\(^7\)Corinne Daily Mail, July 20, 1875.
concerning the dramatic activity during those years. However, it is probable that the general recession in Corinne during the period was accompanied by a similarly marked decline in social and cultural activities. It was in approximately 1888, with the agricultural "boom"—minor though it was—that there came the probable increase in dramatic and other cultural activities.

Although the news coverage of Corinne events by the *Brigham Bugler* was incomplete and sporadic, some information has been recorded. It indicates that Corinne finally produced at least a partially successful home dramatic club:

Last Wednesday evening our Home Dramatic Club gave the drama entitled, "My Brother's Keeper," which was well represented, and applauded by a crowded house. It is worth while to mention how the bright young star, Miss Henrietta Lewis, carried her part, and we are quite anxious to see her graceful appearance and theatrical talent soon on the stage again. Miss Laura Barnes, Dan Ryan and Joe Jarvis did remarkably well also; in fact they all did well. . . .

The Corinne Dramatic Co. presented the comedy drama "Won Back" in a very satisfactory manner. . . .

A small percentage of the Corinne news contained in the *Brigham Bugler* was related to the activities of the dramatic group. This indicates that the group was probably limited in the number of plays it produced. In the years following 1896 there is no indication of any further activity by the Corinne Dramatic Company. Too many factors worked against its possible success. Traveling shows of various types were still

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1 *Brigham Bugler*, December 30, 1893.

2 Ibid., December 19, 1896.
visiting Corinne; the dramatic company at Brigham City offered not only competition, but opportunities for participation; and in just a few years the moving picture presented a new, novel, and effective substitute for home dramatic activities.

Home dramatics never materialized to a significant degree in Corinne; this fact obviates any attempt at an evaluation. Possible reasons for the failure of home dramatics might have been: (1) the relatively transient and unstable population; (2) the lack of any strong, unifying force (such as the Mormon Church and its philosophy provided in other Utah towns) after the death of pioneering or "boomtown" spirit; and (3) lack of leadership. It is unfortunate that lack of information prohibits an insight into the specific causes of the failure of amateur dramatics in Corinne. However, it is not difficult to imagine the ever-present shortcomings of fellow humans and how such shortcomings—smallness, passiveness, quibbling, lethargy, and many more—played a prominent role in the ineffectiveness of home dramatics in Corinne.
CHAPTER IV

TRAVELING TROUPES IN CORINNE

The majority of the drama, and other forms of entertainment, in Corinne was presented by the numerous traveling companies active in the latter part of the nineteenth century. During the first few years of the existence of Corinne the population reflected what might be termed a "no one or anything can fail" attitude. Money was plentiful and passed readily from hand to hand; businesses were established rapidly and succeeded "overnight"; enthusiasm reigned; Corinne was a characteristic "boom" town. It is natural that this feeling would be reflected in the way in which the traveling dramatic groups were received. Generally, they were all warmly welcomed, but the truly competent entertainers were exceptionally successful, especially during the first few years after the establishment of Corinne.

Although Corinne was a railroad town and was located on the transcontinental line, this fact did not insure its complete establishment or continuance as a regular "stopping off" place for all dramatic companies making the coast-to-coast trip. A traveling troupe could not afford to present a show without some assurance that there were enough interested people to produce a paying audience. Unfortunately, a recession began
in Corinne. As early as 1874, when construction was begun on the Utah Northern Railroad, there were manifestations of this recession. One such manifestation was the diminishing number of visiting dramatic companies; another was the discontinuance of newspaper publishing in 1875. From that date there is no way of knowing the number or kind of traveling dramatic companies that visited Corinne. It is a safe speculation, however, that the majority of the dramatic activity sponsored by traveling companies occurred during the time between the founding of the town and the year 1875. Some of today's residents of Corinne feel that every troupe which visited Salt Lake City stopped at Corinne as well. There is no evidence, however, to substantiate such a claim.

There were undoubtedly some entertainers in Corinne prior to May of 1870, but it was not until that time that their visits began to be recorded. The successful season of one group of travelling entertainers has been attested to by the following correspondence:

Corinne, Utah, May 9th, '70.
Miss Annie Corrella—Madame:—The undersigned having listened with more than ordinary attention to the singing of yourself and assistants at the Metropolitan Hall, and desiring to give you a substantial proof of our appreciation of your excellence as a vocalist and actress, hereby tender you a complimentary benefit. If acceptable, please

1Supra, p. 6.

2At this time a "season" meant the period of time (a few days to a few weeks) that a travelling troupe remained at one theatre or place of production.

3A benefit was a production of a play or entertainment, the entire profits of which were presented to a particular person—usually one of the leading actors of the cast.
In connection with Miss Corrella's performance the following interesting entry was recorded in the "Corinne City Minutes":

A petition from Miss Anna Corrella was presented asking that she be allowed to give a performance without paying license which on motion was referred to the License Committee with instructions to report at once. The License Committee reported and recommended that the petition be granted, a motion to receive and adopt the report was lost.

Evidently Miss Corrella had to stand some expense, even at her benefit performance.

1Utah Tri-Weekly Reporter, May 10, 1870.

2"Corinne City Minutes," May 9, 1870.
The next entertainment was in the form of an exhibition given at Reggel's Hall. "Dunphy the Great" had arrived, a veteran of the Union Navy who had lost both arms during a Civil War engagement.

Mr. Dunphy will exhibit a set of moving figures, which move and walk as natural as life; to commence with the tragical piece, called the "Wandering Orphans"; followed by a great variety of comical and sensational representations never equaled in this country. Mr. Jake Hagar, champion clog and song dancer will dance between acts in some of his incomparable impersonations. The fun-loving public should not fail to attend. Doors open at 7:30 o'clock; performance to commence at 8 o'clock prompt. Admission $1.00; children half price.1

The show evidently did not merit a review in the newspaper, but the next issue advised: "Go and see Queen Victoria and Adalaide dance the Can-Can at Dunphy's tonight."2 It was not the limbless member of that company who attracted the audience!

After the performance of a minstrel show3 during the latter part of June, 1870, there were no performances by traveling troupes recorded until July 2, 1870. On this date the first use was made of the new Corinne Opera House. The entertainment was presented by the Lewis Brothers and included a "grand constellation of tableaux vivants, sceances, musical renditions, solos and difficult performances. . . ."4 Members of the company included Mr. Lewis, Professor Lewis, Mr. Robert Wilson, Mr. Obed, and several young ladies who acted in the

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1 *Utah Tri-Weekly Reporter*, June 11, 1870.
3 *Utah Reporter*, June 26, 1870.
tableau vivants.¹

The first entertainment "of a purely dramatic nature"² was presented in Corinne by C. W. Couldock and his daughter, Eliza.³ This program consisted of the "gems and beauties" of approximately a dozen of Shakespeare's dramas—including Falstaff's soliloquy on honor and scenes from Hamlet.⁴ Couldock was a competent, accomplished actor, and one who was popular with Salt Lake City theatre audiences. He was well acquainted with and respected by Phil Margetts and other prominent figures in Mormon dramatics. It is not difficult to understand the welcome he received in Corinne and the highly favorable reviews concerning his scenes from the classics.

Upon leaving Corinne, Couldock and his daughter traveled to Helena, Montana,⁵ where it is probable that he joined the Jack Langrishe Company of Denver, Colorado, for a number of productions.

In a few months the Langrishe Company returned from Montana to Salt Lake City via Corinne.⁶ The Gouldocks (father and daughter) and Mr. and Mrs. J. S. Langrishe⁷ were the stars

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¹Ogden Junction, July 16, 1870.
²Utah Reporter, September 17, 1870.
³Ibid., September 16, 1870; September 17, 1870; September 19, 1870.
⁴Ibid., September 17, 1870.
⁵Ibid., September 19, 1870. ⁶Ibid., December 12, 1870.
⁷A relatively complete account of the life and stage activities of John S. Langrishe can be found in Melvin Schoberlin's From Candles to Footlights (Denver: The Old West Publishing Co., 1941).
of the company. They played in Salt Lake City from December 26, 1870, to December 31, 1870, and then returned immediately to Corinne, where they opened a highly successful one week season. During the week (January 2, 1871, to January 9, 1871) two benefit performances were given, one for Mr. Langrishe and the other for Miss Couldock.

Saturday night closed up the theatrical week of Mr. Langrishe's benefit, when "The Stranger" and "Simpson & Co." were played to perfection. The audience, like those of the preceding nights, was large and appreciative. At the close of the play Mr. Couldock made the announcement that the company would appear again, and for the last time, this Monday evening in the grand historical drama of "Richelieu." The following is the caste in Bulwer's masterpiece: "Richelieu," Mr. Couldock; "De Mauprat," Mr. Richmond; "Barodas," Mr. Martin; "King Louis," Mr. Brown; "Orleans," Mr. Shields; "Joseph," Mr. Gross; "Hugnet," Mr. Mortimer; "Julie de Lorme," Mrs. Shields, and "Francois," Mrs. Fitzwilliams. As a dramatic production this stands pre-eminently at the head of modern histrionic compositions, and will be presented to-night by the talented combination according to its high merits. No one should lose the opportunity of witnessing the representation of the great Cardinal Duke by Mr. Couldock in this magnificent drama. The evening's entertainment closes with a new and rollicking farce entitled "Nipped in the Bud," in which the whole company will appear. We regret that the pleasant duty of chronicling the many excellences of the ladies and gentlemen of Mr. Langrishe's troupe is to end with the performances of to-night; but the people of Corinne will long remember them all as having opened the new year with the pleasures of first class and unexceptionable theatricals. May their journey eastward be crowned with deserved success.

Among the other plays and farces presented by the Langrishe troupe were "The Chimney Corner," "Omnibus," "Dora,"

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1Pyper, op. cit., p. 185.
2Utah Reporter, January 19, 1871.
3Ibid., December 30, 1870.


The Carter Troupe met with great success in Corinne. The newspaper editor seemed to be particularly impressed by the acting of Carrie Cogswell Carter and W. J. Cogswell. In fact the reviews were favorable for all members of the company.

¹Ibid., January 6, 1871.
²Ibid., January 7, 1871.
³Ibid., January 17, 1871.
⁵Utah Reporter, January 17, 1871.
⁶Ibid., January 21, 1871.
⁷Ibid., January 23, 1871.
⁸Ibid., January 23, 1871.
⁹Ibid., January 25, 1871.
¹⁰Ibid., January 26, 1871.
¹¹Ibid., January 28, 1871.
which included, other than Carrie Carter and her father, Mr. J. W. Carter (Manager), a Mr. Maloie, a Mr. and Mrs. Lipsis, Ed. Marden, a Miss Rainsworth, and a Miss Stowe. Mrs. Carter was given a complimentary benefit, for which she performed the title role in "Camille," supported by the rest of the company.

This season of legitimate drama marked the peak in the dramatic activity of Corinne. Never before nor afterward were there so many plays given during one engagement with such success. A parting comment concerning the Carters was made by the local newspaper:

The season of the Carter Dramatic Troupe, which closed last evening, was a complete success financially as well as artistically. While that company played here, the Opera House was the nightly resort of the lovers of elegant amusement, and we are pleased to record the fact that the management left here fully gratified with the result of their engagement. The receipts were larger than those of any other company which has hitherto appeared in this city, and a respectable margin of profit compensated Mr. Carter for his efforts in giving our people the legitimate drama in its best form. In a season of ten nights, during which public interest was unabated, there is a good sign that our city has not only the means, but also taste and disposition to support a first class theater like that of Mr. and Mrs. Carter. They intend returning to Corinne in time to open again in the Spring, meantime making a professional tour down the coast.

The Carter combination did not return in the spring. It was not until December of 1872 that they once again occupied the boards in the Corinne Opera House. During the interim

1Ibid., January 27, 1871; January 28, 1871.
2Ibid., January 27, 1871.
3Ibid., January 30, 1871.
4Daily Corinne Reporter, December 19, 1872.
Mr. Carter had become manager of the Ogden, Utah, theatre and it was by special request that he, Mrs. Carter, and Mr. Cogswell traveled once again to Corinne. The three of them formed a rather abbreviated company, but they were able to do scenes from "Lucretia Borgia," "Honeymoon," "Love in Humble Life," "Delicate Ground," "Jealous Wife," and "Our Gal" during the few evenings they played in Corinne. A third visit by Carrie Carter occurred in May, 1873, during which she played "Fanchon, the Cricket," "Camille," and "Loan of a Lover." "She comes supported by Mrs. Bird, Messrs. Foster, Dudley, George F. Bird, and other accomplished ladies and gentlemen of the profession."

An interesting reaction on the part of at least one man, the editor, is recorded in the pages of the Utah Reporter. The situation which led to the reaction was the apparently innocent visit of a traveling troupe. First the newspaper noted their arrival with the following article:

J. B. Robinson, the distinguished actor with his dramatic troupe, will open a theatrical season to-night, in the Opera House. The initial bill is splendid, being "The Denouncer; or the Seven Clerks and Three Thieves," to close with the farce of "My Wife's Friend." Mr. and Joey Robinson and the entire company appear in these elegant pieces. Sue Robinson, the celebrated actress of California, is the daughter of J. B. Robinson. ...
Then came the violent reaction. It is not difficult to determine how much of it was prompted by truth and how much by prejudice.

Actors from Ogden

On last Monday evening, one J. B. Robinson, a peripatetic bilk, announced the opening of the Corinne Opera House for a season of the drama. He had his bills printed in this office and purposely forgot to pay for them. His improvidence caused him to cheat the hotel for his victuals, and the owners of the Opera House are minus a night's rent. There was no audience on the opening night to greet the spurious knight of the buskin, no wonder he did not play to a beggarly account of empty benches. But there were other reasons. This histrionic vagabond was to be supported in his performances by the Ogden Amateurs! That's what's the matter now. There were five of the Mormon players of whom we would speak a complimentary word. They arrived here promptly by second-class deck passage on a coal car, the evening appointed, and straightway hied them to the hall of mimic show.

Verily a motley crew were these same Amateurs! One a bandy legged fellow with jaws like a berkshire hog, lead the party. He was chief of Ogden's talent, and carried his earthly baggage in a valise, cleverly improvised from an old boot leg, sewed together at one end, and fastened at the other and with a railroad spike. This model portmanteau contained a traveling lunch, consisting mainly of carrots and smoked frog. They entered the dressing room of the Opera House and began to don their stage toggery. The leading man got into costume by removing his homespun overhauls and coat, thus leaving him attired a la harlequin in a full suit of endowment garment. This fellow's appearance on the stage was splendid, for the nether portion of his raiment looked as if it had long been in contact with the back of some obstreperous cayuse, or he had shattered the sacred habiliments on a bareback velocipede. Another, with a head like a beehive, had no indications of humanity about him, except a bush crop of hair resembling a faded beet patch; but he was deemed a genius at Ogden, having once been used in a corn field to frighten ravens. They had also an actor of the buttermilk order, who had evidently obtained his dramatic education in a brick yard. We liked this one, for the manner in which he chewed horse radish indicated fine promise as a tragedian. The fifth amateur was principally distinguished for the odor emitted from that part of the common atmosphere tainted by his peculiar get up. What his age was no physiognomist could divine from the man's features, as every lineament of countenance was buried deep in a crust of well baked dirt, which lent an air of mystery to the otherwise apparent monster. Such samples of humanity as this troupe
of Ogden Amateurs, should only be exhibited in a museum upon these biped burlesques of nature. They speak no language corresponding with any living dialect, and are currently suspected of belonging to a race of creatures peculiar to Weber Valley. How the party left the Opera House no one knows. The building has been fumigated since their departure. It is reported that they were seen a day or two after leaving here in a field near the hot springs digging up a new supply of roots with which to feed themselves in an engagement in their own village, where they perform regularly in an abandoned livery stable. They will not come into the world soon again.1

During the early period in the history of Corinne there were, according to available information, only four strictly legitimate dramatic companies, in addition to those previously discussed, that visited the town. In December of 1871 the Nathan Juvenile Troupe played a one-night stand. The group presented "Andy Blake" and the after-piece "Paddy in India."2 July 5, 1873, a dramatic company under the direction of the well-known Mr. and Mrs. George B. Waldron began a short season in Corinne.

A large audience greeted the first appearance of the Waldron company last Saturday evening. The drama of "Dora" was finely presented, and the farce which followed made the sides of the people sore with laughing. "Sheridan's Ride," which was recited by Mr. Waldron, is worthy of all praise, but it is like a taper in comparison with the sun by the side of "Schneider's Ride," which was recited by Mr. Crosbie. That "mule" will draw a big house for a half a century to come. To-night a capital bill is posted—"Under a Spell," an Irish comedy, and a farce, "Turn Him Out." "Schneider's Ride" again to-night.3

"The adamantine walls of the edifice [Corinne Opera House] were

1Ibid., April 3, 1871.
2Daily Corinne Reporter, December 11, 1871.
3Ibid., July 7, 1873.
made to shiver with the continued and hearty applause* as the Waldron company continued and completed their engagement with "Naval Engagements," "Cousin Joe," "Animal Magnetism," and "Ex-Pugilist."  

Only three years after a former Corinne editor had so vehemently denounced a group of amateurs from Ogden, another group—perhaps more professional—visited "the burg on the Bear." The fact that their leading player was the popular James A. Herne undoubtedly furthered their cause and helped to account for the warm reception given to them by the theatre-goers of Corinne. The Ogden Junction reports the visit as follows:

AT CORINNE.—The Ogden Dramatic Company appeared to a very fine audience last evening, in the popular drama, "Rip Van Winkle." Unfortunately the play was produced without the usual accompaniments of effective scenery, and it was therefore so abridged that many interesting scenes were unavoidably omitted. Much satisfaction was expressed by the audience, at the excellence of the performance under very trying circumstances. J. A. Herne, it is needless to say, rendered the part of the good natured Rip, to perfection. Mrs. Anna Wright, Mrs. Jost, Miss Taylor and the Misses Bowring were all excellent in their parts. Messrs. Joseph Wright, G. J. Wright, J. L. Dee, Mousley and the others maintained themselves bravely. They appear in that city again tonight. The generous and cordial hospitality shown by the people of Corinne to the Company, is warmly appreciated by them, and recommends itself to the grateful appreciation of their friends in Ogden. 

In November, 1874, a "large and fashionable" audience was on hand despite miserable weather and muddy streets to

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1Ibid., July 10, 1873.
2Ibid., July 9, 1873; July 10, 1873.
3Ogden Junction, February 25, 1874.
greet the Wheeler Troupe and their presentations of Irish
comedy and song.\(^1\) However, the next night the weather became
so inclement that the program was postponed until Saturday,
November 7. The weather continued so bad that the Saturday
night audience was not large enough to warrant a production.\(^2\)
The situation led the editor to quip: "Another disappointment.
Edwin Booth will not fill his engagement at the Corinne Opera
House this season."\(^3\)

The population of Corinne was, of course, the recipi­
ent of many forms of entertainment other than the truly drama­
tic. A large number of minstrel shows, olios, and other
variety type programs visited the city. A list of such enter­
tainments follows: Farrar, Wilson and Courtright's Overland
Varieties and Minstrels\(^4\); Leavitt's Sensational Entertain­
ments\(^5\); Living Wonders [a freak show]\(^6\); Tyrolean Opera Troupe\(^7\);
California Minstrels\(^8\); Great Western Minstrels\(^9\); The Living

\(^1\)Corinne Daily Mail, November 6, 1874.
\(^2\)Ibid., November 9, 1874.
\(^3\)Ibid., November 12, 1874.
\(^4\)Utah Reporter, June 26, 1870; Corinne Daily Mail,
September 29, 1874.
\(^5\)Utah Reporter, July 12, 1870.
\(^6\)Ibid., August 10, 1870.
\(^7\)Ibid., December 27, 1870; Daily Corinne Reporter,
September 15, 1871.
\(^8\)Daily Corinne Reporter, June 15, 1871; May 14, 1872.
\(^9\)Ibid., June 26, 1871.
Head \textit{an illusion}; Royal Yeddo Troupe--Jugglery and Magic; Magic Lantern Slide; Painted Panorama; Swiss Bell Ringers; Irish Entertainers; Professor Carl Bosco, Illusionist; Professor Woodworth, Magician; The Perry Troupe; and others.

It should be noted that often during the winter season Corinne went without any traveling entertainers or actors. Prior to the advent of some adequate equipment, the railroad was often blocked with snow for days or even weeks at one time. Such a condition of course prevented the majority of the entertainers from reaching Corinne during some part of its first few winters.

A number of circuses visited Corinne, particularly during the early years of its history. The circus was a favorite entertainment in Corinne and was well-attended. Occasionally,

\begin{itemize}
\item[1]{Corinne Journal, June 22, 1871.}
\item[2]{Daily Corinne Reporter, October 20, 1871; July 31, 1872.}
\item[3]{Ibid., December 27, 1871.}
\item[4]{Ibid., November 23, 1871; May 28, 1872.}
\item[5]{Ibid., July 2, 1872; Corinne Daily Mail, October 5, 1875.}
\item[6]{Daily Corinne Reporter, September 16, 1872.}
\item[7]{Ibid., March 8, 1873.}
\item[8]{Ibid., May 1, 1873.}
\item[9]{Ibid., May 7, 1873.}
\item[10]{Additional information concerning the preceding entertainments, as well as circuses, can be found in Appendix C.}
\item[11]{Daily Corinne Reporter, February 2, 1872.}
\end{itemize}
however, a group would misrepresent its size or nature in the advance advertising and, consequently, evoke the wrath of the local editor.¹ A list of the circuses known to have visited Corinne includes: Gregory’s Great Trans-Atlantic Circus²; The Atlantic and Pacific Circus³; Madame Agnes Lake and Her Great Hippo-Olympia⁴; The Great San Francisco Circus and Roman Hypodrome⁵; Conklin Brothers’ Circus⁶; Minimie Tibbal’s Circus and Menagerie⁷; The New York and New Orleans Zoological and Equestrian Exposition, Menagerie and Circus⁸; and the Bartholomew Troupe of Lilliputians—Miniature Circus.⁹

Unfortunately, very little information is available concerning the activities of traveling dramatic companies in Corinne after 1875 and the cessation of newspaper publication. Undoubtedly there were companies that visited the town from time to time, but after 1878, and the completion of the Utah Northern Railroad (which destroyed the freighting business of Corinne), it is doubtful that there were enough people remain-

¹Ibid., July 21, 1871.
²Utah Tri-Weekly Reporter, June 7, 1870.
³Daily Corinne Reporter, June 30, 1871.
⁴Ibid., July 19, 1871.
⁵Ibid., July 27, 1872.
⁶Ibid., August 28, 1872.
⁷Ibid., September 18, 1872.
⁸Ibid., May 21, 1873.
⁹Ibid., May 26, 1871; Corinne Journal, May 25, 1871.
ing to draw the traveling acting troupes. It was noted in 1885 that the Opera House was not dismantled but that it was not used for entertainment very often. \(^1\)

Some information concerning traveling dramatic groups in the last decade of the nineteenth century has been located. On January 22, 1891, the Lindsay Dramatic Company held the boards on the Corinne Opera House stage. \(^2\) In June, 1892, "A dramatic troupe, traveling in a special car, gave an entertainment here \([\text{Corinne}]\), Monday evening." \(^3\) A month later "Martin the Wizard did things up brown by his slight-of-hand performance. . . . As a ventriloquist, he can't be beat. He kept the large crowd which attended in a roar." \(^4\) Still a year later another "Punch and Judy" show, slight-of-hand performance, and ventriloquist visited Corinne. \(^5\)

Some indication as to the type and quality of some of these shows can be gained from the following quotations:

A traveling medicine company has broken the monotony of this little town by giving free entertainment at the Opera House the entire week, and at the close selling medicine. At the rate medicine sold, no sick people will be found in Corinne for some time. As to the medical lectures and free entertainments, there is a diversity of opinion. \(^6\)

And later:

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\(^1\)"Journal History," February 21, 1885.

\(^2\)Brigham Bugler, January 24, 1891.

\(^3\)Ibid., June 18, 1892.

\(^4\)Ibid., July 9, 1892.

\(^5\)Ibid., July 29, 1892.

\(^6\)Ibid., September 5, 1896.
A theatrical company played Friday and Saturday nights, but for some reason did not play Sunday. They arranged for Sunday night because they were about stranded and one man was sick. It is relatively certain then—because of its smallness and poor drawing power—that Corinne did not attract the "big name" and highly competent and professional traveling troupes.

There were, however, a number of quite competent and satisfactory touring companies that were "native" to Utah. As already indicated,\(^2\) the Lindsay Company performed in Corinne, as did a group sponsored by Luke Cosgrove and another troupe directed by Ralph Cloninger.\(^3\) The latter group made it a practice to tour in the small Utah towns, playing in barns and warehouses.\(^4\)

In 1901 the Union Pacific Railroad completed a line running west from Ogden across the Great Salt Lake. This was known as the Lucin Cutoff. Corinne was no longer located on the transcontinental line. As a result, the visits of traveling acting companies were probably eliminated, with the exception of those troupes working out of Salt Lake City, Ogden, and other Utah towns. The year 1901 brought relative isolation to Corinne and marks a convenient date for establishing the scope of this study—1869-1904. In the next chapter, the last dealing with Corinne, some remaining factors will be discussed.

\(^1\)Ibid., December 5, 1896.

\(^2\)Supra, p. 52.

\(^3\)Interview, Mrs. Bernice Gibbs Anderson, Corinne, Utah.

\(^4\)Interview, T. Earl Pardoe, Provo, Utah.
CHAPTER V

CORINNE AND THE DRAMA

SOME CONCLUDING OBSERVATIONS

Information concerning a number of factors—areas of study—related to the drama in Corinne is not extensive enough to merit a separate chapter for the study of each factor. However, it is important that what information has been located relating to such areas as the audience, business methods, community censorship and control be recorded. These factors, then, will be the subject matter for this, the final chapter dealing with the dramatic activities of Corinne.

In the early history of the town, the population of Corinne was varied and transient. The frontier "boom" town—Corinne—attracted all types of people—rough and refined. The nature of the population would naturally have been reflected in the theatre audience of Corinne. The presence of freighters, railroaders, miners, ranchers, and possibly a few Chinese and Negroes in the typical Corinne audience provided it with a complexion quite different from that presented by the Mormon audiences in Salt Lake City, Brigham, and other localities. "Children in arms" were prohibited from performances of the Deseret Dramatic Association of Salt Lake City.

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1 Supra, p. 8.  
2 Pyper, op. cit., p. 51.
indicating the efforts that were made to provide a suitable atmosphere for productions.

A few statements, in contrast, from the Corinne newspapers have provided an interesting picture of what the more refined members of Corinne theatre audiences had to endure. At the time of Thomas A. Lyne's visit to the town and his participation with some of the local talent in a variety show, the editor made this comment:

... we give a gentle hint to some of "the boys" who were present last night. In a regular theatre arrangements are made for yells, whistles, cat-calls, etc.; they are expected by professional players, who are quite able to endure them, but such demonstrations are decidedly illbred when those upon the stage are our own people, particularly in the case of two juvenile singers whom everyone must love for their purity, beauty and youthful intelligence.

This criticism was directed toward "the boys." The fact that "the boys" was placed in quotation marks indicates that they may have been "boys" of a rather advanced age, chronologically at least.

A few weeks later the editor proffered the following criticism:

The office of usher at exhibitions in the Opera House would add much to the convenience of the public there attending.

Wanted, to-night at the Opera House, several men with brogan boots, to walk up and down the hall when the singing commences.

It is quite fashionable to take dogs with you to places of amusement. But we think some people would show more fashionable good sense if they would keep their curs at home when they go to concerts.

It shows good training to get up and go out on your heels during a performance. Everybody in the house will

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1Utah Reporter, October 14, 1870.
look at you, and say what a nice young man you are, and what an airy step you tread. Try it.

If Corinne theatre-goers accepted the editor's advice, not all of them remembered it. A year later complications arose. "Dog fight in the Opera House last night. It is astonishing how people will tote their canines along to public places."^2

Undoubtedly, as Corinne grew older and the rougher elements of the population moved on, the theatre and other audiences matured. When dances were held a "Floor Committee" was established as a control. They were to caution again at the use of tobacco. In addition they suggested that "Those who expect to rate with gentlemen, will please not expectorate on the floor of the Opera House..."^4

The Corinne audiences were typical; they supported the entertaining and competently produced shows. Prior to the economic decline of the city, the people turned out in large numbers to support such shows. Complimentary benefits were often given for the favorite artists. On the other hand, however, the people of Corinne were discriminating audience (if not always polite). Attendance at "one-horse shows" and the performances of "bilks" dropped far below the number attracted by the more popular troupes.^5

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^1Ibid., December 27, 1870.
^2Daily Corinne Reporter, October 21, 1871.
^3Ibid., March 25, 1872.
^4Ibid., March 25, 1872.
^5Corinne Journal, June 22, 1871.
Unfortunately, there are no records available concerning the business receipts, expenditures, and profits for the Corinne Opera House Association. It is a safe speculation that the entertainment business, as the other businesses of Corinne, prospered during the very early period of the history of the town, but that it suffered in the recession. The Opera House was sold to the City of Corinne only two years after its construction, in 1872. Certainly the Opera House Association would not have dissolved themselves as an organization had their building proved profitable. It was a wise move on their part, for by the time traveling troupes became numerous enough to book regularly, the population of Corinne had shrunk to the point that it was unprofitable for the touring companies to stop.

On October 5, 1875, the Corinne Daily Mail printed the following review:

There was a larger crowd to see this favorite troupe in the Opera House last night than has been called together at an entertainment in Corinne for two years. The receipts aggregated $205. . . .

The receipts in this case were an exception rather than the rule, as the quotation indicates. Even so, the profits for the owner of the Opera House, which was Corinne City at this time, would have been relatively small—possibly 20 percent of the receipts or $41.

It is interesting to note that the merchants of Corinne—at least some of them—made an effort to benefit from

1Corinne Daily Mail, October 5, 1875.
the presence of the Opera House and the entertainments therein. At the time the building was dedicated the following advertisement was printed in the newspaper:

**OWING TO A MORE NICE than wise resolution on the part of the Opera House Association there will be no Arctic Soda or Ice Cream at the Opera House to-day or to-night, but at the Arctic will be found a generous supply of ice cream, soda fruit, confectionery, &c.**

At a later time, during the production of "Lucretia Borgia" by the Carter Troupe, this advertisement appeared:

Lucretia Borgia's Syracusan wine was exceedingly good, and is only surpassed by the California and imported wines to be found at the Gem saloon.

Corinne City, prior to its ownership of the Opera House, still managed to benefit by the building through the collection of license fees for the various entertainments presented there:

Resolved that the marshal *sic* be instructed to collect a Special License from a Japanese Exhibition now in this city of ten dollars per night for each exhibition and in case of refusal to pay said License, he is hereby instructed to collect the same as other fines of the city.

This entry is dated prior to the construction of the Opera House, but it was evidently a forerunner to special legislation that was passed by the city council in anticipation of the dedication of the Opera House:

Councilor Hurlbut introduced an ordinance to regulate Licenses on circuses and other exhibitions which was read a first time. On motion the rules were suspended and the

1*Utah Reporter,* July 4, 1870.


3"Corinne City Minutes," April 20, 1870.
ordinance put upon its second reading and final passage and adopted by the following vote viz in the affirmative Gerrish, Graham, Guthrie, House, Howe, Hurlbut, Kupfer, McNutt, Malsh, and Tibbals, Negative none.¹

There is no way of knowing just what the ordinance contained, as the city ordinances are not available for that early period. However, the following information, found in the Revised Ordinances of Corinne City, is probably the same:

- License to hawk medicine $100.00.
- License for bill poster $5.00.
- License for a circus or equestrian exhibition for each day $25.00.
- License for a traveling menagerie for each day $10.00.
- License for running a dance, music, or theatrical hall $50.00.
- For a license for a theatrical representation, concert, ball, lecture, or tricks of legerdemain, for each performance or exhibition . . . $2.00.²

Although some entertainers were granted a waiver of license fees upon petition,³ it was recorded in the city minutes: "Receipts from 'Shows & exhibitions' from March 10, 1870, to June 10, 1871—$95.00."⁴

Gambling, prostitution, and drinking were all present in the early days of Corinne, but no information is available as to what type, if any, organized lewd or immoral entertainment was presented in the saloons and gaming houses of the city. It is doubtful that any existed, particularly after the first few months following the establishment of the town. The

¹"Corinne City Minutes," June 6, 1870.
²Revised Ordinances of Corinne City, 1898, pp. 123 f.
³"Corinne City Minutes," July 2, 1870.
⁴Ibid., July 11, 1871.
newspapers did not indicate any such problem. One editor sounded quite taken back when he mentioned that "Somebody talks of starting a hurdy-gurdy house in Corinne!"\textsuperscript{1} It is probable that there were enough "solid citizens" in the town to avert such "entertainments," for the city ordinances made it illegal to "Exhibit or perform any indecent, immoral or lewd play or other representation."\textsuperscript{2}

Although the newspapers of Corinne ignored the indiscretions of the people in that town (if there were any), they certainly took the opportunities to berate Salt Lake City theatrics and the Mormon people.

Hurdy gurdy houses and obscene theatricals are now the select pastime of young Mormondom in Salt Lake City. And yet these are said to be less degrading than the sermons of the Tabernacle.\textsuperscript{3}

And in another article, an editorial:

\textbf{THE WAY IT IS.}--Observations on the bad taste of the people of Salt Lake City appear in the papers there, with groanings because the artistic performances of the Couldeaux are not patronized. The writers are bitter in condemning the multitude for lack of taste, and scathe the unfortunate Zionites for their preference of trashy spectacles and smutty sensations. Now we seldom take up our cudgel in defense of the Salt Lakers, but in this case the duty is one not to be shirked. The Herald is at fault in going for "this people" as it does, since their low inclinations and depraved appetites are the natural results of its own teachings. They should not therefore be flayed in editorial fires because they cannot see anything to edify or instruct in the legitimate drama, nor is it fair to expect that the recent influx of decent people among them could produce such a change as might metamorphose the proletarian condition of the Latter Day society in half a year. Edwin

\textsuperscript{1}Daily Corinne Reporter, March 29, 1871.

\textsuperscript{2}Revised Ordinances of Corinne City, p. 138.

\textsuperscript{3}Daily Corinne Reporter, March 6, 1873.
Forrest or Mrs. Lander may be able to draw good houses in a Senegambian village, but to think that the public taste of Salt Lake City has any appreciation of art, is forcing folly against reason. There will a time come when a better rule shall prevail, but not until the city of the Saints attains to a degree of morality at least equal to the antemission days of the New Bowery. Before Salt Lake can be brought to respect the arts, it will be necessary to obliterate her present customs, and in the curbing of licentiousness clear away a platform for things that are pure. Then the stage and the studio can go to Salt Lake City.¹

The attitude expressed by these newspaper comments was typical of the feeling of bitterness held by many "Corinne-thians" toward the Mormon Church and its members. One gains the feeling while reading in the history of the period that this bitterness--this anti-Mormon talk and activity--was actually a chief motivation and daily concern in the lives of many non-Mormons. It was probably this bitterness coupled with some jealousy that led the editors of the Corinne newspapers to underrate and misrepresent the activities of the Salt Lake Theatre and largely to ignore the active dramatic group in the neighboring town of Brigham City. It is to the history of that group we now turn our attention.

¹Ibid., June 2, 1871.
ADVERTISEMENTS, CORINNE NEWSPAPERS

(a) Corinne Daily Reporter, May 13, 1872
(b) Utah Reporter, June 19, 1870
ADVERTISEMENTS, CORINNE NEWSPAPERS

(a) Corinne Daily Reporter, May 25, 1871
(b) Corinne Daily Mail, November 5, 1874
(c) Utah Reporter, August 10, 1870
SAN FRANCISCO
CIRCUS
Thursday Evening, Aug. 29,
RETURN of the
Universal Acknowledged Mammoth Equestrian Organization of
THE WORLD,
Positively for One Night Only,
On which occasion,
By request of numerous citizens, the Management will present the
Equestrian, Historical, Spectacular Drama, entitles
TURPIN'S RIDE TO YORK;
or,
The Death of Black Bess.
As produced at Astley's Amphitheatre for
200 consecutive nights by
Mr. Omer Kingsley,
And his favorite horse
Black Bess!
With all the original Maps, Costumes, Paraphernalia, etc.,

SYNOPSIS OF SCENERY AND EVENTS;
Roadside Inn;
Rendezvous of the Robbers;
Rendezvous of the Highwaymen;
TOM KING AND HIS PALS;
Arrival of Turpin!
He never fails to keep his appointments
when mounted on his
DONNY BLACK BESS!

A Song! A Song!
"I will give you a song of the road!"
Arrival of Timothy Gunson and his Pretty Wife!

A HABITABLE RUBBAGE?
Robbed under his very nose; yes, under his very eyes!

Proclamation of the Westminster Beadle!
Large Reward for Dick Turpin and Tom King!
"RING THE BELLS, SAMMY!" — "YES DADDY!"
Not Pursuit of Turpin by the Beadle and his followers!

Turpin leaps the Toll-Gate!
"Home, there! Ho, Ralph! Barabe and Beef Stack for Black Bess! — She will go now whilst there is breath in her body!"

ARRIVAL OF THE BEADEL!
Search the House!

ESCAPE OF TURPIN!
By the Help of Ralph.
The church spire of York in the distance!
— "One mile more, Boss, one mile more!"

DEATH OF BLACK BESS!

Arrival of Louie Roundhead, the Gipsy King!
"Dick, you have killed the Best Mate in all England!"

"Bury her, Lulu. Better end her days here than in a miserable end there.
FAREWELL OF TURPIN TO BEADEL!
"The Kiss, Boss; one kiss, and then Farewell, Forever!"

"Over highways and byways,
In rough and smooth weather,
Some thousands of miles we have journeyed together;
Our coach the same straw, our meal the same meal,
No couple so contented as Lord Black Bess!"

Midnight!
Lad Roundhead, call your Gipsy Tribe together and give Bess a Christian burial!

ARRIVAL OF THE GIPSY TRIBE.
Black Bess carried shoulder high by the Gipsies.

GRAND TABLEAUX!!
PLATE V

CIRCUS!

SAMWELL'S
Educated Animals,

AND

Yankee Robinson's

BIG SHOW!
CONSOLIDATED.

CORINNE, Wednesday, September 4th, 1872.

THE WONDERFUL
Equestrian Cost
In his Act of
Bjcok-Oc17-lmp.

Samwell's
Troop of
Trained Animals.

The Longeste Trained
CLOWN DOG.

The Best trained horse in the world. The dog actually plays Chess and receives the most ingenious applause.

This is by far the largest, most complete and dexterously organized company that has visited this portion of the country—being a combination of those great establishments, headed by the famous professional Yankee Robinson, who has been a favorite in the amusement loving public for over a greater of a century. It contains
will be heard many celebrated acts, among whom are

Mr. Peter Conklin, America's great Acrobat and Clown. Mr. John Conklin, Champion Clown and Ball Performer and Acrobatic man on earth. W. Cook, the Champion Bear and Horse Rider. Buff嗣to Brothers. Flying men of the air. Acrobats and Guerillas. 

Mr. Conklin, as an Acrobat and Clown, has no superior. Martyr John Conklin, Pony Rider on his two beautiful Stallions.

Martyr Willie Samwell, Samwells and Pheasants Kid and 

Senior Hiram, Juggler of Eaten on White Wire. Miss Sarah, Guerilla and Daring Equestrienne. 

Ravender, the Famous Lady Acrobat and Song 

In the public. Martyr. In his great Entertainment Acts. 

William Warner, Clown and Dutch Comedian.

Three Great Novelties Never Before the Public until this Season.


ADMISSION, 50c.

Children 10 cents.

CIRCUS ADVERTISEMENT, CORINNE NEWSPAPER

Corinne Daily Reporter, August 28, 1872
NEW TO-DAY.

OPERA HOUSE,
UNDER THE MANAGEMENT OF
MR. B. N. NATHAN.

TWO NIGHTS ONLY.
Monday and Tuesday Nights.

First appearance of the Talented, Wonderful Presto Artist.

LA PETITE MARION,
The Eighth Wonder of the World, and the
NATHAN JUVENILE TROUPE,
Supported by
MR. E. C. MELVILLE, MR. W. C. DUDLEY, and MR. & MRS.
B. N. NATHAN.

Monday Eve., December 11th,
This entertainment will commence with the 3 Act
Irish Drama, entitled

ANDY BLAKE!
La Fenice, London, in 1806,
To be followed by a new Musical and Travestie
Musical

PADDY IN INDIA;
La Fenice, London, in 1806,
Supported by the whole of the Troop.

Stage open at 7½ past 7. Performance to
commence at 8. No change for reserved seats.
ADMISSION
$1.00

THEATRE.

OPERA HOUSE.

Positively last Night of the Celebrated
CARRIE CARTER
COMBINATION.
Including the California Favorite Comedian
and Character Actor
W. J. C O S E W E L L,
And the distinguished Tragedian
MR. J. W. CARTER.

Saturday Evening, Dec. 21st,
Will be presented the Comedy of
DELICATE GROUND!
To be followed by the
Jealous Wife.
To conclude with the screening farce of
OUR GAL.

ADMISSION
$1.00

ADVERTISEMENTS, CORINNE NEWSPAPERS

(a) Daily Corinne Reporter, December 9, 1871
(b) Daily Corinne Reporter, December 21, 1872
CORINNE.

One Day Only.

THURSDAY, JULY 20.

Across the Continent.
From Ocean to Ocean!

In the midst of the very heart of the Twentieth Annual Test of

LAKE'S HIPPO-OLYMPIAD

AND

MAMMOTH

CIRCUS!

Under the personal superintendence of C. C. P. B., E. P.
Under the management of

MADAME AGNES LAKE.

The only company traveling that gives a grand

Balloon Ascension!

From the Circus Lot in the Afternoon.

This event is unique in its proportion. The considerable portion of the audience were deeply interested in the performances and enjoyed thoroughly the objects and pictures exhibited in the visually attractive exhibition.

THE EQUESTRIAN DEPARTMENT

Under the immediate supervision of the gentlemanly and accomplished master,

MR. JAYE A. BOWERS

is a guarantee of the high-bred and refined character of the performers, trained particularly devoted and attractive by the

Circuses Concentration of Talent

Ever organized in one combination, as seen from the

MIST EMINENT STARS

of Europe and America.

Meet Prancing and accomplished Equestrians:

Most Charming and Attractive Equerry

Most Intriguing and Thrilling Attractions

and the latest

TRAINED HORSES AND PONIES

In the World.

Remember the

GRAND BALLOON ASCENSION IS FREE!
and takes place every afternoon, previous to the performances.

TWO PERFORMANCES DAILY

At 1 and 7 o'clock, P.M.

WILL EXHIBIT AT

Brigham City, Tuesday, July 18,

AND AT

LOGAN, Wednesday, July 20th.

Admission:

Children Under Ten Years: Free

Seated space at one and eight cents a seat.

CARL H. JOHNSON,

Director of Publication.
CHAPTER VI

THE SETTLEMENT AND EARLY DRAMATICS

OF BRIGHAM CITY, 1851-1864

It is not our purpose to record the history of Brigham City, but only to recount one facet of that history—the story of the drama and the role it played in the settlement and growth of the town. Fully to appreciate that role, it is necessary to picture the stage upon which it was played. To accomplish this let us turn briefly to some general background in the history of Brigham City.

Shortly after the arrival in the Salt Lake valley of the Mormon pioneers, colonization was begun throughout the Rocky Mountain region. Under the general leadership of Church President Brigham Young, groups of pioneers were sent in all directions from the hub of Mormondom—Salt Lake City. After some preliminary exploration in the late 1840's, a small party of pioneers was sent by Brigham Young to settle in 1850 and 1851¹ what later became a town called after the Church leader—Brigham City. For the next few years there is no record of any dramatic activity. The settlement was small, and work involved in clearing land, raising food, and fighting Indians undoubtedly prohibited any organized efforts in drama. What

¹Sons of the Utah Pioneers, op. cit., pp. 42 f.
might have been done by individuals is not known. The Mormon people did not believe there was anything inherently wrong in dancing and play-acting. They were seeking for happiness, and those who lived in Brigham City during those first few winters probably devised some forms of entertainment and diversion to help pass the long winter evenings.

In October of 1853 at the general conference of the Mormon Church in Salt Lake City, approximately fifty additional pioneers were directed to go to Box Elder County to strengthen the settlement there. The leader of this group was a man whose background, leadership, and general abilities contributed much not only to the drama, but to all phases of life in Brigham City—Lorenzo Snow. He was at that time recognized for his many accomplishments as a leader and an Apostle in the Mormon Church. It was with the help of this group of pioneers that Lorenzo Snow sowed the seeds that later blossomed into a full program of dramatic activity in Brigham City.

Eliza R. Snow Smith, Lorenzo Snow’s sister, records the genesis of dramatic art in the little settlement as follows:

Early in the winter of 1855-56, while his recently erected dwelling house was unfinished, he converted his largest room, which was fifteen by thirty feet, into a theatrical department, by erecting a stage in one end of this not-too-capacious hall—furnishing scenery appropriate to the situation. He then organized a dramatic company; and during the long winter evenings his amateur performers drew crowded audiences of invited guests. The diminutive size of his auditory being insufficient to accommodate all of the citizens at once, it was necessary, in order to avoid partiality, to invite the people alternately, which gave equal opportunities to all.

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1Whitney, op. cit., I, 529.
Here the old and the young, the grey-headed and the little prattlers, met and mingled—the people were drawn together and a union of feeling was awakened. These were free of charge. My brother, in connection with the voluntary actors, furnished the entertainments—he held the strings, not allowing anything of a demoralizing character to be presented—carefully examining the plays before they were exhibited on the stage, and only accepting such as would create innocent merriment, or inspire elevating and refining sentiment.

The effect was very satisfactory, not only in producing pleasurable recreation at the time, but was one of the aids in arousing the partially dormant energies of the people.

This hall, and these theatricals, answered their purpose for the first winter. During the summer, the people, although in their poverty, experiencing the great need of a larger building, commenced the erection of one forty-five by sixty-five feet. This was called "Court House," and was designed to be at the service of the county for county purposes, but was mostly built by the labor tithing and donations of the people of Brigham City. It was an adobe building, two stories high: they succeeded in erecting the walls, and early in the next winter Lorenzo had several thicknesses of boards laid on the sleepers overhead as a temporary roof—fitted up the comparatively spacious hall, which was twenty-two by forty-five feet, and moved his theatricals into the basement.

With this improved condition my brother determined to have a dramatic company of ability, and capable of attaining to celebrity in the profession. Accordingly, he selected some of the most talented young gentlemen and ladies, including several of his own family, and engaged an actor who had considerable experience on the Salt Lake stage—set apart one of his private rooms for the instruction of the class, in which the students made rapid progress.

When the "Dramatic Association of Brigham City" was organized, Lorenzo was chosen president, which position he has filled from that time.

But misfortune awaited them. After enjoying their improved circumstances, and having successfully performed during the winter, in the spring a terrific windstorm visited the city, and the court house was blown down with destruction to the stage, theatrical scenery, and all the accompany fixtures, which, of course, put a quietus on the Dramatic Association for a season.1

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1Eliza R. Snow Smith, Biography and Family Record of Lorenzo Snow (Salt Lake City: Deseret News Company, Printers, 1884), pp. 267 ff.
Eliza R. Snow Smith continued and indicated the many difficulties experienced by the people of Brigham City in rebuilding the destroyed court house, but indicated that the final results were the construction of a finer building than had been enjoyed previously.

The upper story of the new building was forty-five by sixty-five feet, and was used as an assembly hall, for meetings of religious worship, concerts, lectures and dancing, until they built their large Tabernacle. After the first year, the theatre was transferred from the basement to the upper story. A stage was erected in the east end, 18 x 45 feet, furnished with fine elaborate scenery and apartments, where the members of the Dramatic Association had appropriate opportunities to exercise and display genius and ability. They soon won laurels and gained considerable celebrity, and were justly acknowledged as the best dramatic company in the Territory outside Salt Lake City. . . .

There are several statements contained within this account that bear some closer consideration. It is particularly difficult to determine the dates when the experiences spoken of actually occurred. An actor with previous experience on the Salt Lake Stage assisted in the organization of the Brigham City Dramatic Association in 1864—a subject that will be considered fully in the next chapter—but it is also possible that Henry Bowring may have been engaged for a short period in 1857-58 to instruct the young actors of Brigham City. This belief is supported by the fact that the approach of Johnston's Army had caused the disbanding of the Deseret Dramatic Association of Salt Lake City. Henry Bowring had

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1Ibid., pp. 269 f.

2Interview, LeRoi Snow, Salt Lake City, Utah.
been a member of this Association, and after its disbanding may have gone to Brigham City for a short time.

There is no indication as to the date of the organization of the Brigham City Dramatic Association, and Lorenzo Snow's position of president of the group must have been an honorary one. There is no record of his direct participation in any of the dramatic activities. As an Apostle of the Mormon Church and the patron of the arts in Brigham City, it is natural that he would have been the accorded leader in all such activities. Undoubtedly he acted in an advisory position, controlling the type of drama presented by the dramatic association and acting as critic of the productions over the years.

There is some question in regard to date of the transfer of the theatre from the basement of the courthouse to the upper story. As will be fully noted in the next chapter, this transfer probably did not occur until some time after 1864.

There has been some question raised concerning the motives of Lorenzo Snow in his establishment of the Brigham City Dramatic Association,1 as well as other cultural and commercial activities in the little settlement. It has been said that he was merely trying his best to "ape" Brigham Young, his Salt Lake Theatre and many wives. Lorenzo Snow, assisted of course by the hard working people of the county, built a community of homes and industries, balanced with a program of

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1The writer, while interviewing some of the less satisfied older residents of Brigham City, Utah, heard this opinion expressed.
recreation and cultural activities; it is obvious that his motives, in order for him to have been so successful, certainly soared above a mere petty desire to excel his neighbor.

Before turning to the next chapter and a consideration of the Brigham City Dramatic Association, it should be indicated that possibly a roster of the actors of this early period in the history of Brigham City dramatics would have included Abigail Snow, Rosetta Loveland Snow, Hyrum Hendricks, Porter Squires, Ann Howell Jones, Richard Evans, and Orville Hendrick. Two plays they may have produced were "Rip Van Winkle," and the "Carpenter of Rouen."
CHAPTER VII

THE PERIOD OF THE BRIGHAM CITY DRAMATIC ASSOCIATION, 1864-1889

During the years 1864-1889—a quarter of a century—the drama figured prominently in the life of Brigham City. A large number of the population participated directly through acting or some other task connected with the production of plays, and almost the entire population was affected through its attendance at the plays. In the present day it is difficult for one to realize just how completely the early-day drama of Brigham City was a part of the lives of the people. Today the individual is beset on all sides with demands for his leisure time. With all the cultural and recreational activities available, it is difficult to realize that there was a period when time weighed heavily on the hands of people. During the long winter evenings of the last century there was no recreation but that which the pioneers provided for themselves. The drama in early Brigham City filled a definite gap in providing a valuable leisure-time activity for both spectators and participants, and in so doing assisted in mellowing many of the rigors of pioneer life.

The organization of the dramatic association occurred in 1864. Alexander Baird related the preceding events and the actual organization as follows:
In the winter (of 1864) the young people of Three Mile Creek, this settlement is now known as Perry, Utah, and is located approximately three miles south of Brigham City, started a kind of a theater. I was their leader and we got up the play, Barbers of the Parennes. After playing in the school house in Three Mile Creek we came up to Brigham City and played in the lower part of the Court House. We had a couple of wagon covers for curtains and scenery. We made eight dollars in cash. The house was filled to over flowing. John Burt was door keeper and gathered in the proceeds.

We seemed to please the audience. Even Brother Snow was there. Well do I remember the night. Well do I remember the proceeds. I got them. Bought one half pound of tea and eight yards of factory wool, a pair of staggy shoes, which came to the nights /sic/ proceeds. Didn't I feel big.1

Alexander Baird continued his account of his life. He stated that in the spring of 1864 he was asked by Lorenzo Snow to come to Brigham City and work in the woolen factory there.

Well just as soon as I got to Brigham, Brother Snow wanted me to start a theater. So we went to work to get up a dramatic troupe. I was chief cook under Brother Snow. This was in the spring of 1864. He, Brother Snow, gave me the names of the ones he wanted in the troupe. They were as near as I can remember Alex Baird, Elijah Box, Chester Southworth, Peter Madsen, Peter Baird, and Elias Snow; Miss Harritia Smith and Mrs. Levina /Lavina/ Nichols. This formed our troupe—with a few extras. We started and practiced well. I worked in the mill all day and studied and rehearsed /sic/ at night. I did well in the mill all summer and fall. We played short dramas and farces, once a week on Saturday evenings. We took well and prospered well and made money which all went to get properties and scenery.2

Another account indicates that the early actors of the group were called "... as missionaries to furnish suitable amusement for the people and never staged a play that did not

1 Alexander Baird, "True Story of My Life" (MS account written or dictated February 23, 1902, in possession of J. Edwin Baird, Brigham City, Utah. No pagination.)
2 Ibid.
teach a moral truth as well as entertain."¹

The exact date of the organization is not known. Lorenzo Snow was absent from Brigham City between the latter part of February and early April, traveling for the Church in the Sandwich Islands /Hawaiian Islands/.² The organization must have taken place during the late spring of 1864—probably during May.

During this period the first public building in Brigham City served several purposes. It was used as a meeting house, dance hall, and school house, as well as serving for many years as the theatre.³ An account describing its construction has been noted previously,⁴ as was the fact that both the basement and the upper story were used at different times for a theatre.

Little information remains concerning the stage located in the basement of the court house. "The upper story of the building was forty-five by sixty-five feet. . . ."⁵ Was the basement smaller? Perhaps the building had been erected on the foundation of the original court house (which had been destroyed by a terrific windstorm during the process of construction). If this were the case

¹Daughters of the Utah Pioneers, op. cit., p. 167. The majority of the information contained in this account was obtained from Peter Baird, brother to Alexander and a member of the dramatic association.

²Smith, op. cit., pp. 273, 286.

³Daughters of the Utah Pioneers, op. cit., p. 366.

⁴Supra, p. 72. ⁵Smith, op. cit., p. 269.
it is probable that the theatre was the same size as the original building and basement—twenty-two by forty-five feet.\(^1\)

A further supposition is that the stage was twenty-two feet wide—the width of the building—and probably about ten or twelve feet in depth, or one fourth the length of the hall.

The type of scenery used on the basement stage is indicated in the statement: "In this first 'theater' the scenery was painted directly on the walls by Porter Squires and Andrew J. Caggie."\(^2\) Traces of this permanent scenery were still evident some sixty years later.\(^3\)

Just when the shift from the basement stage to the upper story hall was made is not known. It has been indicated that the move was made one year after the completion of the building,\(^4\) but that seems improbable. Alexander Baird indicated that the move took place near in time to the coming of the railroad—1868-69. If his date concerning the organization of the dramatic association is correct, the move did not take place until some time after 1864; as Baird said: "We first played in the school house, in the under part of the court house."\(^5\)

The upper floor of the court house served the community as theatre until approximately 1889, when the building was

\(^1\)Ibid., p. 268.

\(^2\)Daughters of the Utah Pioneers, op. cit., p. 168.

\(^3\)Young, op. cit., p. 343.  \(^4\)Supra, p. 73.

\(^5\)Alexander Baird, op. cit.
completely taken over by the county to house its administrative offices. The hall and stage offered definite advantages over the former theatre in the basement. Its size was twice that of the previous hall, with the stage being forty-five feet wide and eighteen feet in depth.\(^1\) A balcony was in the west end of the hall.\(^2\) Here it was that the young boys would hide themselves early in the afternoon preceding the evening production of a play.\(^3\) One such boy—now a man of eighty—remembers having hid under the benches to avoid paying the price of admission. The benches, he recalls, were of solid construction, the seat and back being contoured to fit one's body.\(^4\)

The first scenery used in the later court house theatre was painted by Porter Squires\(^5\) or by the "Squire brothers."\(^6\) It was portable\(^7\) or movable, but just how many changes of scene were available is not known. It is probable too that new scenery was obtained from time to time, although one member of the court house theatre audience has said that he did not believe the scenery was ever changed. Often, he said, he would be watching a play, and the scenery—he having associated it with

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\(^1\) Smith, op. cit., p. 269.

\(^2\) Interviews, Mr. C. N. Christensen, Salt Lake City; Mr. Joseph Watkins, Brigham City, Utah.

\(^3\) Interview, Mr. C. N. Christensen.

\(^4\) Interview, Mr. C. N. Christensen.

\(^5\) Daughters of the Utah Pioneers, op. cit., p. 168.

\(^6\) Sutton, op. cit., pp. 1013 f.

\(^7\) Daughters of the Utah Pioneers, op. cit., p. 168.
a previous play—would distract his attention.¹

During the history of the court house theatre two types of lighting were used. The stage itself was at one time (probably during the first years of its use) lighted by approximately a dozen candles placed in the position of footlights with a tin reflecter between the source of light and the audience.² At a later date coal-oil lamps were used, being placed as footlights. Brackets were also used to suspend lights from the ceiling or place them on the surrounding walls.³ Peter A. Forsgren, for many years one of the stage managers of the theatre, rigged a special system for dimming the footlights. This was accomplished by drawing a tin shade between the stage and the footlight.⁴ The details of the mechanism have not been recorded, but in some way it was controlled from the wings of the stage.

The exact seating capacity of the court house theatre is not known. The largest possible dimension of the hall would have been forty-five by approximately forty-seven feet—the width of the hall and the length of the hall less the depth of the stage. This coupled with the gallery would probably have provided seating space for between three and five hundred spectators.

The move into the new court house theatre was described

¹Interview, Mr. C. N. Christensen.
²Interview, Mr. Joseph Watkins.
³Interview, Mr. C. N. Christensen.
⁴Daughters of the Utah Pioneers, op. cit., p. 167.
During this time the railway came along. I’ll tell you it was a hard time on officers. We had hard men to deal with. I contracted on the railway and played in the theater, which now had become something to deal with. He would contract a certain amount of work to be done for a certain price and then hire his own employees to do the work. After he paid them he would keep what money remained from the contracted price for the work. We first played in the school house, in the under part of the court house. We now had got up stairs to play in what was then the meeting house with a pretty good stage. The fitting up of the house for the purpose of a theater cost us three thousand dollars. We never received one cent for our labor, until we had paid the last cent of our investment. It was not like a large theater where they took in thousands per night. The most we ever took in was some hundred and twenty-five dollars. The town was small! Not two thousand in the whole town altogether—young and old. Only one ward [parish or congregation]. In two years we were out of debt and receiving pay.

I had been sent to Salt Lake City to see and learn all I could about the stage, the curtains, the wings and plays. All else I could learn. I then came home and got the carpenters to work. Brother Pett led the workmen. He was a good workman; but knew nothing about a stage. So he and I at times had strong arguments. Brother Snow had told him to do just as I said and if there was a wrong he would blame me. So with this we got along fine.

The statement that three thousand dollars were spent on the court house theatre is difficult to accept. Of course, it is not known just what renovations were made in the hall before it was used for a theatre. The daughter of Alexander Baird, herself an actress in a later dramatic group, made the statement that “It was during the time that the company was playing in the upstairs room that they purchased $300 worth of portable scenery and stage properties for their activities.”

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1 Alexander Baird, op. cit.

2 Rena Baird, Through the Years (Brigham City, Utah: A History of the Old Brigham City Fourth Ward, written, compiled and published by the Brigham City Eighth Ward [formerly the Fourth Ward], 1953), p. 22.
It is possible that the installation of a gallery, the improvement of the stage, and the acquisition of new benches may have accounted for the difference in the two figures; or it is possible that Mr. Baird's memory—in recalling an event that had transpired some forty years previously—was not entirely accurate. It is a matter for speculation in the final analysis.

The costumes for the Brigham City Dramatic Association were designed and sewed by a local tailor—Ola. N. Stohl. Such costumes were kept by the association and stored in a special wardrobe that had been constructed for them in the court house.

Other buildings were also used for the presentation of plays during the period covered by this chapter.

In 1866 Morris Rosenbaum had built a large store in Brigham City, at least it was large for that time, a two-story building of stone, which stands there to this day. The ground floor was the store and the upper floor was a dance hall.

I had spent two winters in Brigham City and had joined in with the young people there in organizing a Dramatic Association and with the patronage of President Lorenzo Snow we really had a very creditable organization. I was very fond of the drama and under different conditions might have made something of an actor. During most of the winter of 1868 and 1869 we had regular theatrical performances with our home dramatic company.

At one of our theatrical performances we played certain scenes from Hamlet. The theatre was in the upper hall over Rosenbaum's store.

This was the only record found that indicated the use of the

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1Sutton, op. cit., pp. 1013 f.
2Daughters of the Utah Pioneers, op. cit., p. 167.
3Charles W. Nibley, Reminiscences (Salt Lake City: Published by his family, 1934), pp. 49 ff.
hall over Rosenbaum's store as a theatre.

In 1877 Brigham City received an ecclesiastical reorganization. Where previously there had been only one ward, four were organized. In due time each ward constructed a ward house or church for the religious meetings and other activities of its members. Eventually these wards were able to build, as an addition to their ward houses, recreation halls in which stages were located. Although there is no record of such ward halls being used by the community dramatic association, it is probable that they were used from time to time by the group to present benefits and other Church-sponsored undertakings.

Several newspaper articles dated near the close of the period covered in this chapter indicated the use of another location—the Factory Hall. This hall was located in the eastern part of Brigham City as a part of the woolen factory. The building is still standing and houses the Baron Woolen Mills. No information is available concerning the arrangement under which this hall was provided or used. It came into use during the period 1889-90, probably due to the limitation placed upon the court house theatre as that building was pressed into the service of the county. Traveling companies apparently used the hall and found it satisfactory.

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1See Appendix D.

2The first indication of the use of the Factory Hall is found in the Brigham Bugler, October 25, 1890; however, use probably began earlier. See The Standard, Ogden, Utah, December 15, 1889.

3Brigham Bugler, October 25, 1890.
resident of Brigham City remembers it as being a fine and adequate stage.\textsuperscript{1} Some limitations were present, however, for during the use of the Factory Hall there was agitation for a new opera house.\textsuperscript{2}

Unfortunately, there were no records kept by the Brigham City Dramatic Association. The task of discovering just what plays were presented and on what dates they were produced was made even more difficult because of the fact that no newspaper was published in Brigham City until 1890. What information is available had to be gathered from personal records, interviews, and the newspapers of other Utah cities. Although the material is limited, it provides an adequate background of information.

The great body of the plays presented in Brigham City had been presented on the Salt Lake City stage. It was the practice of the pioneer dramatic organizations to send a member of their group to the Salt Lake Theatre. The plays witnessed there were then laboriously transcribed and copied and taken home to the smaller settlements, where they were produced by the local companies. Some plays produced in Brigham City were taken directly from the classics—Shakespeare and others—and occasionally it was necessary for the dramatic association to pay a royalty for the use of a play.\textsuperscript{3} Occasionally, too, a

\begin{itemize}
\item \textsuperscript{1}Interview, Sevina Madsen, Brigham City, Utah.
\item \textsuperscript{2}The Standard, December 15, 1890.
\item \textsuperscript{3}Ogden Daily Herald, April 28, 1887.
\end{itemize}
member of the dramatic group or a literary minded resident of
the community would write an original play.\(^1\)

William L. Watkins—a school teacher in early Brigham
City and bookkeeper for the Mormon Church co-operative in-
dustries—acted as prompter for the dramatic association. He
copied parts for all the actors in the various casts and at-
tended the usual four rehearsals each week. The group evi-
dently built a sizable repertoire, for it was their practice
to play once every week or two weeks on Saturday night.\(^2\) The
season usually included the fall, winter, and spring of each
year,\(^3\) although there is record and other indications that
plays were presented during the summer months for special oc-
casions.\(^4\)

The first play of which there is definite record pro-
duced by the Brigham City Dramatic Association was "The
Stranger."\(^5\) There were, of course, many other plays produced
prior to 1867, the production date of "The Stranger." By that
time the association had been active for three years. The
earlier productions probably included such plays as "The Milky
"The Carpenter of Rouen," and "The Loan of a Lover."\(^6\)

\(^1\) Daughters of the Utah Pioneers, op. cit., pp. 168 f.
See also Andrew Jenson, "History of Brigham City," July 24,
1867; Box Elder News, August 28, 1902.

\(^2\) Interview, Mr. Joseph Watkins.

\(^3\) Interview, Mr. Joseph Watkins.

\(^4\) "Journal History," June 16, 1867.  ^5Ibid.

\(^6\) Interview, Mr. Joseph Watkins. See also Daughters of
Utah Pioneers, op. cit., p. 168; Sutton, op. cit., pp. 1013 f.
It is recorded in a sketch of the life of Chester Southworth—one of the more prominent of the early actors—that the dramatic association played most of the Shakespearean dramas.\(^1\) Undoubtedly some of the "Great Bard's" dramas were produced, but it should be noted that record of only one Shakespearean production has been located. It reads as follows:

At one of our theatrical performances we played certain scenes from Hamlet. Moench took the part of Hamlet and I took the part of the Ghost. The theatre was in the upper hall over Rosenbaum's store and there were only three or four of us engaged in the scene. The lights were turned down and the Ghost was to appear at a certain time in the proceedings. It was a very cold night and as I had to come in barefooted with a sheet wrapped around me as a ghost, I had thoughtfully had my overshoes to slip my feet into while I was standing waiting at the head of the stairs for my cue to enter. At the hearing of the line where I was to enter, I forgot that I had the overshoes on and went stalking in as a ghost with the white sheet on me and the black overshoes on my feet. But I came noiselessly as a ghost and very few noticed the predicament I was in.\(^2\)


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\(^1\)Veara Southworth Fife, "Sketch of the Life of Chester Southworth" (MS in possession of Mrs. C. T. Anderson, Brigham City, Utah), no pagination.

\(^2\)Nibley, op. cit., pp. 55 f.

There is record of well over half-a-hundred individuals who participated as actors or actresses in the plays and farces presented by the Brigham City Dramatic Association. Many of these individuals were active participants throughout the twenty-five year period covered in this chapter. Others, according to the records available, appeared only once. If it were possible to learn the names of all who participated over the years the size of the list of names would undoubtedly be substantially larger.

Several of the more prominent of actors and actresses warrant further consideration than the simple listing of their names. What can be said about them, however, will be dictated by the amount of information that has been available through their descendants and in the newspapers and other records of the period.

Alexander Baird\(^2\) has already figured prominently in this study. He led a varied and interesting life. Born in Scotland, he was converted to the Mormon Church while still a youth. The urge to travel eventually, over the protests of his parents, won him to a career on the sea. Before he returned to Scotland to settle, his journeys had taken him to

\(^1\)Appendix D.

\(^2\)The information concerning Alexander Baird was taken from his writings, "The True Story of My Life."
many areas of the world. He left a wife and a child in St. Louis after an unsuccessful marriage; service in the United States Navy took him to Japan with Admiral Perry in 1854; and his conscience led him to seek rebaptism at the hands of some Mormon Elders in New England before his return to Scotland. Once home he married again and through thrift and industry had soon earned enough to finance another journey for himself and family to Utah. Two of his children died during the ocean crossing. He and his wife arrived in Salt Lake City during 1863, and after a short stay there and in Perry, Utah, he moved to Brigham City, where he began work in the woolen mills and as manager of the newly organized Brigham City Dramatic Association.¹

Alexander Baird continued to act in the "home dramatics" for approximately thirty years. His contribution to the dramatic art of Brigham City was a large one. It is fortunate that he left a record of his life—a record in his own words that helps one to understand and feel his personality.

The coming of the railroad provided a boon to the business of Brigham City and the dramatic association as well. The group was able to pay for the improvements in the theatre in a relatively short time. Alexander Baird received offers from railroad men to work for them, but at the request of Lorenzo Snow he remained at home to assist in the work at the theatre. Perhaps his decision to remain at home was unfortunate. It is not clear just how much later it was that

¹Supra, p. 76.
another railroad man—an employer—walked out on a contract he had with Baird. The result was that Baird had to sell everything he owned in order to pay the men he had hired to fill the contract. Next he started a grog shop, but admits that he drank most of it himself. He went to Salt Lake City. "Here I engaged to play in the Salt Lake Theater. I did pretty well there for a while; but was not able to agree with all the different kinds of men that came along. With some I agreed well and got along pretty well."

While in Salt Lake City, Baird started working in a canvas shop and played in the Salt Lake Theatre when he was asked. His business did well, but again he fell into drinking. His wife had come down from Brigham City, but she did not like living in Salt Lake City.

But like a fool I fell in the way of drink. I have promised to tell the truth and God being my Father I will. The theater led to drink. We had to have a treat at rehearsals /sic/. Another at night. . . .

I quarreled with a stranger, who was playing the ticket of love—a play by that name. I threw my part up. John C. Graham came after me. He wanted me to come back. He offered me more pay than I had been getting if I would only stay with them. But no. I was determined to quit. I had sent my family back to Brigham. . . .

Just how long Baird was in Salt Lake City is not evident from his account. He did, however, return to Brigham City, where he continued to contribute his talent to the community through his participation in home dramatics. He died in 1915.

Alexander Baird was the tragedian in the home dramatics of Brigham City. He was particularly well known for his roles
of Joe Morgan in the play "Ten Nights in a Bar Room" and William in "Black Eyed Susan."¹

Elijah A. Box was another prominent actor—not that acting was his chief occupation: for a quarter of a century he was active in education. He was county school superintendent as well as a favorite teacher of the young people of the community.² His flare for acting led him to participate in several plays. Some of the roles he filled were De Bellrive in "Pride of the Market"; Andrew Adze, "Maniac Lover"; Glanronald, "Warlock of the Glen"; Nykin, "The Carpenter of Rouen"; Frederick Lonsdale, "The British Slave"; Charles Torrens, "The Serious Family"; Rolando, "The Honeymoon"; and LeClair in "The Foundling of the Forest."³

Robert L. Fishburn, Sr., was another teacher who participated in the dramatics of Brigham City. He sang bass in a popular quartette and also directed the choir for a number of years.⁴ In addition he acted as manager of the dramatic association for some time.⁵ One of his characterizations was Miles Melville in the "Maniac Lover."⁶

Peter Baird was for many years another of the popular actors in Brigham City home dramatics. In contrast with his

¹Alexander Baird, op. cit.
²Daughters of the Utah Pioneers, op. cit., p. 209.
³See Appendix D.
⁴Daughters of the Utah Pioneers, op. cit., p. 180.
⁵Ogden Junction, August 1, 1874; September 12, 1874.
brother Alexander, who usually played the heavy roles, Peter Baird was a favorite comedian. A few of his many roles were Dick in "Milky White," Mr. Grander in the "Carpenter of Rouen," and Lampedo in "The Honeymoon."¹ Twenty-four years after the organization of the dramatic association Peter Baird was still participating with the group.²

Ann Howell Jones was an active participant with the dramatic group until she moved from Brigham City. The Wellsville, Utah, dramatic company was the fortunate recipient of Mrs. Jones' talent.³ Possibly it was she who was responsible for the visit of the Wellsville troupe to Brigham City.⁴ Two sons, Brigham H. Jones, and Ricy H. Jones, participated briefly in the Brigham City Dramatic Association, but were more active in a later group. R. H. Jones played the role of Gerald Redburn in "The British Slave" and Frank Vincent in "The Serious Family." Mrs. Annie Jones [Ann Howell Jones 7 enacted the part of Mrs. Daddrup in "Milky White." B. H. Jones did the villain Longueville in "The Foundling of the Forest."⁵

Peter F. Madsen is another name that appeared many times in the programs of the home dramatic group. Some of his characterizations included Archibald in "Milky White," Peter

¹See Appendix D.


³Interview, Judge Lewis Jones, Brigham City, Utah.

⁴"Journal History," February 6, 1870.

⁵See Appendix D.
Davis in "The British Slave," and Balthazar in "The Honeymoon." He also appeared in several other productions, one of which was "The Octoroon."\(^1\)

**Henry E. Bowring** played not only an important role in Brigham City dramatics, but prior to his moving to the Box Elder town he spent many years acting on the boards of the Salt Lake Theatre. His Salt Lake City home housed the Mechanics Dramatic Association in the fall of 1859. It was the first building actually known as a theatre in the state—Bowring's Theatre.\(^2\)

Henry Bowring was largely a comedian. He teamed with Phil Margetts in many roles and in all made over one hundred appearances in Salt Lake City prior to his move to Brigham City in 1877. Also prior to his move he joined with Margetts as lessee and manager of the Salt Lake Theatre. He was responsible for bringing Margetts to Brigham City to appear with the home dramatic company there; and for short periods after he moved to Brigham City, Bowring toured the state with a company under the management of Margetts.\(^3\) Two of his many roles in the court house theatre were Aminadab in "The Serious Family" and the Mock Duke in "The Honeymoon."\(^4\)

Eli H. Peirce and his wife Lydia Snow Peirce were both

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\(^1\)Ibid.


\(^3\)Ibid., pp. 162 ff.

\(^4\)See Appendix D.
popular players in the court house theatre. They often ap­
peared together in plays and entertainments after their mar-
riage. Mr. Peirce did a great amount of individual entertain­
ing—singing and reading. On one occasion he was invited to
Ogden to perform at the benefit of a merchant whose store had
burned. Prior to her marriage Mrs. Peirce appeared as Julia
in "The Carpenter of Rouen," Mrs. Ornsby Delmaine in "The
Serious Family," and as Valante in "The Honeymoon." After her
marriage she enacted The Unknown in "Foundling of the Forest,"
Margaret Elmore in "Love's Sacrifice," Louise in "The Two
Orphans," as well as one of the leading characters in "The
Life of an Actress." Mr. Peirce gave life to the characters
of Captain Murphy Maguire in "The Serious Family," Duke of
Aronza in "The Honeymoon," DeValmont in "Foundling of the
Forest," Mathew Elmore in "Love's Sacrifice," and Jacques in
"The Two Orphans." He also appeared in several other plays,
among which were "The Life of an Actress," "Uncle Tom's Cabin,"
"The Octoroon," "Pride of the Market," and "The People's
Lawyer." 

Mrs. Lydia Snow Peirce had several sisters who were
also very active in the home dramatic group. In fact, approx­
imately fourteen of Lorenzo Snow's children participated--some
extensively--in the various plays that were produced. Parintha

1Interview, Mr. Earle Peirce, Salt Lake City, Utah.

2Ogden Junction, July 14, 1875.

3See Appendix D.
Snow, Arminda Snow Young, and Eliza S. Snow appear to have been the most active of the group of sisters, with the exception of Mrs. Peirce.

With the exception of Mortimer H. Snow,¹ none of Lorenzo Snow's sons participated extensively in home dramatics during the period 1864-89.

Chester Southworth, a close friend of Alexander Baird, often played the role of the villain in the earlier court house theatre productions.² He was also called to Salt Lake City at times "to play with Lindsay."³ The part he was to play was sent to him and he would memorize it as he road horseback to Salt Lake City.⁴ In Brigham City he enacted the role of Philip D'Arville in "Maniac Lover" and Warlock in "Warlock of the Glen." He also appeared in several other productions, among which was "The People's Lawyer." He moved from Brigham City, but maintained his interest and activity in dramatics.⁵

A list of the actors and actresses appearing in home dramatics in Brigham City during the period 1864-89 includes: Elijah A. Box, David Burt, B. Baird /Robert Baird /, Henry E. Bowring, Frank Bowring, D. Booth, Alexander Baird, Peter Baird, Edward D. Crowther, Miss L. Crowther, Miss N. Crowther, Miss

¹Infra, p. 95.
²Interview, Mr. Joseph Watkins, Brigham City, Utah.
³Fife, op. cit.
⁴Interview, Mrs. C. T. Anderson, Brigham City, Utah.
⁵Interview, Mrs. C. T. Anderson.
Claird, Robert L. Fishburn, Sr., Miss Annie Gregerson, Miss Minnie Jensen, Brigham H. Jones, Ricy H. Jones, Mrs. Annie Jones, Miss Huldah Jensen, C. P. Jones, Miss Ettie Mattsen, Miss Henrietta Madsen (Mrs. Henrietta Madsen Peirce), Peter F. Madsen, J. B. McMaster, F. L. Moench, A. Norton, Charles W. Nibley, Mrs. Lydia M. Snow- Peirce, Eli H. Peirce, Miss Eliza S. Snow, Miss M. Smith, Miss Lana Snow, Alphonso H. Snow, Virgenio Snow, Mansfield L. Snow, Mortimer H. Snow, Miss Ida Snow, Miss Parintha Snow, Orion Snow, E. M. Snow, Miss Tennie Snow, Mr. E. E. Snow, Alvirua E. Snow, R. Snow, Chester Southworth, Mrs. Chester Southworth, A. Thorne, Miss Rachel Wright, R. M. Wright, Miss Mattie Wright, Mr. D. R. Wright, and Armeda Snow-Young.

Another interesting aspect of the history of drama in Brigham City is the fact that the community, in addition to a very active adult dramatic group, promoted what was termed "The Juvenile Dramatic Company." In 1875 the young people presented the "Idiot Witness,"\(^1\) and again in 1887 they presented "Lady Audley's Secret."\(^2\) The cast of the latter play included: Mortimer H. Snow, D. R. Wright, Mr. E. E. Snow, Mr. E. Nichols, Miss R. Nichols, Miss R. Snow, and Miss Y. Reese.\(^3\) It is unfortunate that more information is not available concerning the juvenile company. Its significance lies in the fact that it may have been the earliest children's theatre in America.

\(^{1}\text{Ogden Junction, April 7, 1875.}\)
\(^{2}\text{Ogden Daily Herald, February 19, 1887.}\)
\(^{3}\text{Ibid., February 19, 1887.}\)
Productions in the court house theatre were enhanced by the presence of a regular theatre orchestra. There is not much information available concerning the relationship between the management of the dramatic group and the orchestra itself. The orchestra was evidently "taken for granted" by the audience, for the several newspaper reviews of the plays very seldom mentioned the music and the part played by the orchestra.

Joseph Watkins—at this writing a man of ninety-three years—remembers having played in the orchestra at the court house theatre. As he recalled, there were "about fourteen" in the group. He also stated that they were never paid for their services—not that they felt bad about the fact—it was considered an opportunity to contribute to the well-being of the community.¹ It is possible that the orchestra was under the direction—at least in the beginning—of Stephen Wight. The same source indicates that the orchestra was used at productions from the date of the dramatic association organization—1864.² Members were Stephen Wight, violin; James N. Christensen, cornet; and Ephraim Wight, bass violin. Later Dan Wight, Lars Christensen, and S. N. Lee joined the group,³ as did Joseph Watkins and possibly several others.

On one occasion during the presentation of a play an actor accidentally knocked over a lamp on stage. The spilled

¹Interview, Mr. Joseph Watkins.
²Daughters of the Utah Pioneers, op. cit., p. 178.
³Ibid., p. 178.
coal-oil immediately caught fire and caused considerable con­fusion in the audience. After the fire was successfully and quickly smothered, Alex Baird called out to the audience that everything was under control and asked them to keep their seats. In spite of his assurances Lorenzo Snow and his family arose and filed out of the theatre never to return again.¹

This account was related by S. N. Lee, a member of the orchestra, to his daughter. Just how accurate the information concerning Lorenzo Snow and his family might be is not known. If the incident occurred just prior to the closing of the court house theatre there might be some basis for its reliability; however, our lack of definite information consigns the account to the realm of hearsay, for it seems doubtful that one who had done so much to promote the theatre would desert the same because of a slight accident.

Because of lack of information, little can be concluded concerning the business practices of the Brigham City Dramatic Association. Those interviewed during the course of this study indicated that the actors did not receive any pay for their efforts and that the money taken in through the sale of tickets was used for the purchase of scenery and properties, or for the benefit of various organizations in the community.

However, the record of Alexander Baird leaves information that contradicts in some respects the account of the previous paragraph. He indicated that the cost of renovations for the court house theatre was three thousand dollars, but

¹Interview, Mrs. Florence Lee Baird, Brigham City, Utah.
that in two years the group was out of debt and receiving pay\(^1\) (underlining author's). Concerning the period when the railroad was coming through the area Baird recounts: "I got fifteen dollars per night. Money was plenty and to spare."\(^2\) Baird also states that on one occasion the dramatic company took in two hundred and twenty-five dollars.\(^3\) It does not seem probable that he would have made so many references to his having been paid, had it not been the practice of the group to pay the actors on occasions if not regularly.

The price of admission to the court house theatre was twenty-five cents for children and fifty cents for adults.\(^4\) Later the price for adults was increased to seventy-five cents if paid in "Home D"--the script issued by the Church Co-operative in Brigham City.\(^5\)

Traveling troupes also formed a part of the dramatic entertainment available to the people of Brigham City.\(^6\) George Pauncefort and Mrs. Florence Bell were the first "outside" talent "to walk the boards" of the court house stage.\(^7\) In 1868 the John Langrishe Company of Denver, Colorado, played for several nights in Brigham City. It was the practice of

\(^1\)Alexander Baird, op. cit.
\(^2\)Ibid.
\(^3\)Ibid.
\(^4\)Interview, Mr. Joseph Watkins.
\(^5\)Daughters of the Utah Pioneers, op. cit., p. 167.
\(^6\)Appendix E lists all traveling troupes that visited Brigham City, as found in available records.
\(^7\)Salt Lake Daily Telegraph, September 22, 1864; October 3, 1864.
neighboring towns to exchange plays. Just as, the Brigham City Dramatic Association played in several surrounding communities, troupes from Wellsville, Logan, Ogden, Willard, and Plain City, Utah, visited and produced their plays in Brigham City.

Phil Margetts—sometimes termed the Dean of western drama—performed individually several times in Brigham City, and in 1875 a traveling troupe under his direction played there. As time passed the number of traveling groups—from legitimate dramatic companies through minstrel shows and magicians—that played in Brigham City increased. It was not, however, until the last decade of the nineteenth century and the first years of the twentieth century that the road shows became a serious threat to home dramatics—a subject which will be discussed in a later chapter.

There are a number of interesting sidelights concerning the work of the Brigham City Dramatic Association and the reactions of its audiences, one of which is worthy of note.

During the building of the Utah Northern and the Union Pacific Railroads many workers connected with the construction

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1 "Journal History," February 6, 1870.

2 Ogden Herald, May 26, 1882.

3 Ogden Daily Herald, February 10, 1887; February 25, 1887; March 22, 1887.

4 Ibid., January 26, 1887.

5 The Standard, December 15, 1889.

6 Ogden Junction, November 26, 1879; Ogden Daily Herald, March 17, 1886; Salt Lake Herald, March 4, 1879.

7 Ogden Junction, September 11, 1875.
of the lines were in regular attendance at the court house theatre in Brigham City. Alexander Baird related the following incident:

We were then playing three times per week to full houses. All of Carmickle's men kept coming to our shows. Brother Snow knew what a rough crowd they were and it kept them out of mischief. And how we played all the old plays over and over again. Plays with plenty of fun and roaring farces. The theater was then in the clear. I got fifteen dollars per night. Money was plenty and to spare.

One evening I was playing Joe Morgan, in Ten Nights in a Bar Room, when I came to the part where my child is knocked down with a tumbler, one of the Irishmen there jumped up and pulled a bottle of whiskey out of his pocket, dashed it to pieces against a bench and cried out aloud, "I'll never taste another damn drop in my life again." I bawled right out, "I hope he keeps his word."*

During the summer of 1886 a traveling entertainer and his wife visited the quiet little seat of Box Elder County. Their performance provoked the following correspondence between John Burrows of Brigham City and the editor of the Ogden Daily Herald:

The usually calm, placid surface of our equanimity was disturbed when it was announced to our citizens that the "greatest trapezist and tight-rope performer in the world" would give a free exhibition in the evening, and that a rope would be stretched from the highest building across the street. During the day excitement ran high and great expectations were manifest on every hand by both young and old. Also during the day a rope was stretched across Main Street, opposite Hon. Lorenzo Snow's residence, about fifteen feet from the ground. About 7:30 p.m. people of all ages commenced to assemble in the vicinity of the "tight rope," which, in reality, was a slack rope, till about half of the inhabitants of Brigham City were on the spot, eager to witness the "greatest tight-rope performer in the world." After the large crowd of over-anxious spectators had waited patiently and impatiently, till the shades of

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1 Young, op. cit., p. 343.

2 Alexander Baird, op. cit.
evening commenced to creep o'er the enchanted scene, Mr. Professor, clad in buffs and tights, put in an appearance, mounted the ladder and the pole and reached the dizzy height of his dangerous ambition, and then after giving some orders to those who had charge of the support of his shaky elevation, with balance pole in hand he launched forth twixt earth and heaven, and when he reached the middle of his inch and a quarter hempen path he halted. The spectators with open mouths looked up with breathless expectations, to witness some blood chilling feat, till the man on the rope inquired "are you getting anything Jennie?" Jennie was the Professor's wife and she was making collection for the benefit of her leige lord and professor. Jennie replied "one dollar and a quarter." The professor announced that it was "not everybody that could walk an inch and a quarter rope," and that he would be about $5.00 out of pocket. The people closed their mouths then drew their breath and talked of sympathy. The professor effected two or three summersaults upon the trapeze and then descended to terra firma, and the disappointed multitude commenced to disperse murmuring, "If he is the greatest tight rope walker in the world all the rest must have left it."¹

Eliza R. Snow Smith stated that the members of the home dramatic group in Brigham City "... were justly acknowledged as the best dramatic company in the Territory outside Salt Lake City."² It would be an impossible task to determine the accuracy of such a statement, but in the opinion of this writer there is some justification for such a claim. Certainly home dramatics in Brigham City were on a plane equal to that found in other local groups outside of Salt Lake City. As the writer read in the history of the period he noted that the neighboring towns of Logan and Ogden seemed to lag behind Brigham City in the consistency with which plays were presented by the home dramatic groups and in the overall quality of productions—although it is difficult to judge as to quality. If, however,

¹Ogden Daily Herald, July 8, 1886.
²Smith, op. cit., p. 270.
experience and practice are any indication, then Brigham City home dramatics must be rated as having been high in quality.

This chapter will be concluded by examining several opinions related to the quality of home dramatics in Brigham City. It is hoped that these quotations will assist the reader in drawing his own conclusions.

A very harsh critic of anything pertaining to Brigham City was the "gentile voice" of the Corinne, Utah, newspapers. Only once during the five years of newspaper publication in Corinne did an editor comment on the home dramatics of Brigham City. When the comment came it was extremely favorable when considered in the context of vituperation that had preceded it.

A crowd from town went to Brigham Saturday night to attend the regular Saturday night performance in the court house there. The play was "The Sergeant's Wife," and the building was packed with saints and saintesses, making it about an even thing to squeeze in. The troupe did well enough, considering, yet there is no particular danger of their turning the world over with their efforts for awhile to come. Near the close a small boy in the audience made a slight noise, which was made the occasion for "Chief-of-Police" White mounting to the stage and with hat on declaring, "This 'ere noise has got to be stopped; yer didn't come 'er to make fools of yerselves, and if you don't [stop] I'll see that yer do!" What the bold policeman meant by his rambling we could only conjecture, but the boy looked wise and we suppose he understood it.

Another comment in praise of the Brigham City home dramatic group was voiced by no less an authority than Phil Margetts:

Mr. P. Margetts dropped in on us for a few moments yesterday, on his way home from Brigham City. The gentleman performed there on Wednesday and Saturday evenings last

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1 Corinne Daily Mail, February 13, 1875.
to overflowing houses, and is loud in his praise of the Brighamites' home company. . . .

An unknown visitor to Brigham City left a comment that assists one in appreciating how much the drama was a part of the lives of the people of that town. He also made some critical comments:

The Co-operative system of Brigham City is not only beneficial to the shareholders in supplying them with food, raiment, etc., but it also provides for the establishment of schools, the tuition being paid principally in the currency of the association. Another phase is, each having plenty of circulating medium (not greenbacks), the citizens can crowd the public halls to overflowing (so that standing room is at a premium), to witness the performances of the Brigham City Dramatic Association, which is a very creditable affair. I had the pleasure to witness on Saturday, 5th inst., said association perform the sensational drama entitled, "The Bottle," and under the able management of R. L. Fishburn it was well presented, and I must say that if tears from an audience shown an appreciation of "appeals and pathos," it was duly appreciated; criticism would be out of place--as all interested did the best they could, and if more attention is paid to study, side speeches to the audience, and dialogue three-quarter face to the front, the association need not fear the criticisms of older and more experienced players. Success to all enterprises calculated to make the people happy, is the wish of VISITOR.2

A critic for the Ogden Daily Herald who wrote under the pen-name of "Dick" made a trip to Brigham City in order to write his general impressions of the town. His comments on the production of the home dramatic group that he witnessed stirred some warm opinions from one reader of the Herald. It is interesting to follow the account of the incident.

In the evening the Dramatic Company gave a performance entitled "The Two Orphans." Desirous of seeing the performance, your humble servant rushed off to secure a ticket,

1Ogden Junction, April 5, 1879.
2Ibid., December 12, 1874.
after receiving the information where they could be pro-
cured; but, lo and behold, the ticket man had vanished and
the tickets also. So in despair I wended my way to a
place where I saw a sign with livery stable on it, with a
view to hunting the ticket man, but no man, horse or buggy
was in view. Disappointment No. 2. Being more anxious
than ever to get a seat, I timed myself to arrive at the
door of the Court House a little before 7—the time for
opening the doors. On my arrival at the Co-op. corner the
ears of the writer were greeted with the most hideous
yells and howls it has been his privilege to hear for sev-
eral years, and with the thoughts of a general free fight,
etc., flashing through his bewildered brain, he hurried to
the scene to find it was only a clamorous multitude of hu-
man beings who were just as anxious to obtain a seat as
himself. When within view of this tumultuous crowd my
hopes dropped below freezing point. When I arrived at the
steps, it was five minutes to seven o'clock, and when I
arrived at the door, it was 7:20. During my journey be-
tween the steps and the door, I had time to view the crowd
around me, and I must say I was ashamed to see so many men
forget the respect due to women, by crushing and crowding
ladies out of their places, and in some cases, forgetting
their manhood altogether. We will pass on. When I ob-
tained a view of the ticket man, I was greeted with "All
tickets sold." With a desperation born of despair, I in-
vaded the sacred precincts of the actors' private stair-
case, and pleaded my case with such effect that the Dram-
atic Association took compassion on your humble servant
and gave him a seat.

During the usual scrapings of violin and tootings of
horns (the regular theatre orchestra) I had time to view
the audience assembled. At first view, I thought that all
manners and customs of polite society had been left on the
outside; boys, young and, in fact, old men came, lounging
in, with hats on head, and planted themselves in the first
seat regardless of the fact that it was reserved for some-
one else; and during the performance were very conspicuous
by their beligerent remarks. The orchestra played some
fine music which could be improved by a little more atten-
 tion. The rising of the curtain broke in upon my reflec-
tions and I turned my attention to the stage. At first I
was almost inclined to think that it was professionals
that were performing, but my illusion was broken by the
prompter's voice, and it reminded me that they were only
amateurs; so in my remarks I shall treat them as such.
The play, "The Two Orphans," is taken from a French novel,
and is too lengthy to describe in this letter, so I shall
only mention the principal characters.

Mr. E. H. Pierce made a very good villain and took the
part of "Jacques" as finely as it ever was the pleasure of
your humble servant to see it taken. Mr. Pierce has a good
stage appearance, and showed he had his part well in hand.
The praise he received, however, was almost eclipsed by
that accorded Mrs. Pierce (his estimable wife), who played "Louise the Blind Girl."

Their dramatic talents are of a fine order, and I could not say more in their praise than that. Dave Burt as "Pierre, the brother of Jacques," made a very good cripple, and from his first appearance won the hearts of his audience. The part of the mother of "Jacques" and "Pierre" was well handled by Miss Etta Madsen, who makes a very fine old beggar woman. Miss Tennie Snow as "Henrietta," the other orphan, took her part well, but would have been improved by acting a little more naturally and steadily. The "Count" was passably rendered by Mr. Orion Snow, while the "Countess" by Miss Mattie Wright, was rather too cold and unnatural; more passion should have been shown in this character. A. E. Snow as the "Chevalier" took very well, though the part could have been improved by more attention, and especially the duel scene between the "Chevalier" and the "Duke," Mr. R. H. Jones, could have been improved by more practice in swordsmanship. Frank Bowring as "Monsieur Piccard" the "double" valet, was a little too passive. Most of the other parts were too small for special notice. There was one scene which could not be passed without bestowing some praise, and that was the singing in the streets by "Louise the Blind Girl." Mrs. Pierce has an excellent voice for this part, as was shown by the melting of the audience during her singing. . . .

It is unfortunate that the identity of the author of the following reply to "Dick" is not known. It is obvious that he had no patience with "Dick" or with another critic who called himself "Nix" and had been guilty of panning the work of the Huntsville Dramatic Company.

"Nix" reminds me in his style, of another of the Herald's critics "Dick," though "Dick" lacks the wit of "Nix." Mr. "Dick" took it into his head to take a run up to Brigham City, and witness a performance of the "Brigham Home Dramatic Association," (an Association I may remark in parenthesis, which has no equal in the Territory, out of Salt Lake City) and coming back to Ogden, criticised the performance in an unfair and heartless manner. Now I should like to give two critics a little bit of advice if they will accept it. . . . "Nix" and "Dick" should remember that these associations are merely amateur and should be treated as such.

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1Ogden Daily Herald, January 4, 1887.
their performances being for the benefit of some charity, which would fare badly for funds if it were not for the good-natured amateurs, who give their time and trouble for the purpose of "raising the wind." Charity is supposed to cover a multitude of sins in this mundane world of ours, and why not cover a few sins in the art of acting?

Adverse and unfair criticism, as in the two cases I have mentioned, not only discourages associations, but is the means of creating a bad feeling between cities, as is the case at present between Brigham City and Ogden. A case in point. The Salt Lake Herald, of, I think, the 25th of January, contained a notice from its Brigham correspondent, wherein he stated that the 2nd Ward Association of Ogden City, intended to pay Brigham a visit. Their plays would be, "Condemned to Death" and the farce of "My Turn Next," and that there would be no lack of critics in Brigham to 'condemn it to death.' Now this sort of retaliatory measures are disgraceful to the correspondent who threatens them, unfair to the city he represents and likewise unfair to the association about to pay them a visit.

The correspondent goes on to say that he had seen the plays of the 2nd Ward: "I am sure that the citizens of Brigham City who go to condemn, will before the prologue is over, remain to praise." AN OBSERVER.

In his reply to "Observer" "Dick" states that he did not go to Brigham City especially to criticize the performance of the dramatic company, but that he was bent on pleasure, as his Brigham City friends would testify.

As to the second charge, I will simply state that on my inquiry among the friends and some of the members of the association of Brigham regarding the criticism, the reply invariably was: There was nothing unfair or unjust in it except the part referring to the conduct of certain parties outside and inside of the Hall, which cast a reflection on the conduct of the people of that place, and I now regret that such a reflection should have been cast upon them as I afterwards learned that the parties referred to were not residents of that place and were actuated in their conduct by dishonorable motives, which were reprehensible.

Our friend of the observation knows as well as the writer that the bane of all amateur associations is flattery, and that they receive too much of it for their own good.

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1 Ogden Daily Herald, February 10, 1887.
In criticising, "a critic ought justly to weigh the merits and demerits of actors, but, of the two, his office is rather to blame than to praise; much less injury will accrue to the cause of the drama from the severity than from the laxity of criticism." "A just criticism demands not only that every beauty or blemish be minutely pointed out in its different degree and kind, but also that the reason and foundation of excellences and faults be accurately ascertained."

In criticising at any time, I have endeavored to follow the above advice--advice from men whose works are cherished by the general reading public. Whether success has attended my humble efforts or not, I will leave the public to decide, for we should criticise a person's works by minutely and rationally exposing his imperfections and beauties...

In order to find out whether there was any truth in "Observer's" statement about the bad feeling existing between the two cities, I took a special trip to Brigham and attended the performance given by the S. W. D. A. /Second Ward Dramatic Association/ of Ogden, and I am pleased to say that I was agreeably disappointed by not experiencing or coming in contact with any of that bad feeling that had no existence except in the imagination of our worthy "Observer."

I think I have taken up enough time and space Mr. Editor, in trying to dispel the insinuations cast upon me by your correspondent "Observer"...

Thanking you for your generosity Mr. Editor I will subscribe myself Yours for peace, "Dick"

Thus is concluded our comments upon the history of the drama in Brigham City between the years 1864-1889. Apparently the loss of their stage quieted for a time the Brigham City Dramatic Association. The respite was brief, however, and in the next chapter will be discussed the new stage and the new dramatic association.

1 Ogden Daily Herald, March 4, 1887.
False start, inconsistency, high achievement, controversy, reorganization, competition and decline are terms all of which can be employed in relating the story of the drama in Brigham City from 1890-1905. The relative complexity of the history of the period necessitates the prefacing of this chapter with a brief overview.

In 1890 efforts to organize the dramatic association were only moderately successful—one play was produced. However, when it was announced that a group of Brigham City business men had purchased the old social hall and were going to remodel it into an opera house, excitement ran high. As the completion of the building neared, it was feared by many residents that the opening night limelight would be occupied by a traveling troupe rather than local talent. Strong agitation supporting the contention that a home troupe should open the opera house caused the management of the new building to agree, and the home dramatic association was quickly reorganized.

For a few months the local talent was successful, but differences arose between members of the dramatic group and the manager of the opera house. As a result home talent was forced out of the opera house by the high percentage of its
income required for rent. The home dramatic association ceased to function. A reaction, however, came in the rise of dramatic clubs sponsored by the Mormon Church. Each of the four wards began to stage plays, and many amateur thespians received experience through the Church program. Acting classes became a part of the young people's program--The Mutual Improvement Association--and several older and experienced actors were called to teach the classes.

Once again, in 1898, the Brigham City Dramatic Association was reorganized. The wards of the Mormon Church had acquired the opera house and were friendly to the new organization. Although the Church drama programs continued, the most talented of the young people worked with the community-wide dramatic association. The group produced plays for several years, but not with the consistency shown by the dramatic association of the preceding decades. The year 1905 marked the advent of the motion picture in Brigham City, the decline (and eventual cessation) of home dramatics on a community basis, and the date at which this study ends.

With the preceding paragraphs for a guide, let us return for a closer view of the history of drama in Brigham City, 1890-1905.

The Brigham Bugler, a faithful supporter of home dramatics, carried the following item in September, 1890:

Monday evening members of the old dramatic company, and others interested in theatricals, met and perfected a thorough re-organization of the Brigham City Dramatic Club. R. L. Fishburn, Jr., was chosen chairman and Miss Amelia Graehl secretary.

The following officers of the club were then unanimously
elected: Lorenzo Snow, Prest., M. L. Snow, Manager, Andrew Kimball, Secretary & Treasurer, Wm. Jensen, A. H. Snow and Miss Amelia Graehl, committee on membership.¹

The first production of the newly reorganized group was probably "The Ticket-of-Leave Man."² The editor of the local newspaper—who was also manager of the new dramatic company—had these comments to make:

The really surprising talent displayed by our local amateurs at the performance Sat. night should of itself be sufficient to induce our city to do something towards encouraging and fostering such commendable enterprise. The kind of encouragement necessary is to build a good opera house; one that our City and its people will be proud of. Cannot this be done and at once too?³

Evidently the editor of the Brigham Bugler, Mansfield L. Snow, intended to capitalize on the resumption of home dramatics in his personal campaign for a new opera house. In the issue of his paper just quoted he made the additional comment: "The Theatre Saturday night was a credit to our town. How gratifying it would be could we say as much of the theatre house, too."⁴

The new dramatic company next planned to present the play "The Convict's Daughter,"⁵ but plans were evidently changed, for there is no record of its production. However, approximately two months later the newspaper carried the following article:

Hearts of Oak
This is an intensely interesting melodrama. In the capable hands of Wm. J. Garrison, Mortimer Snow and Miss

¹Brigham Bugler, September 20, 1890.
²Ibid., October 4, 1890. ³Ibid.
⁴Ibid. ⁵Ibid., October 11, 1890.
Tennie Snow, assisted by other good local material, it
will undoubtedly make a decided hit and draw a crowded
house. Most of the theatre-going element of the town will
be seen at the Factory Hall tonight. ¹

The following Saturday the review of the play indi­
cated that it was not what it might have been. The reason?—
one of the actors failed to appear. Mortimer Snow, William J.
Garrison and Tennie Snow were complimented on their acting
abilities,² but there is no indication as to why "Hearts of
Oak" was the last production of the home dramatic club until
the completion of the new opera house.

More successful than the home dramatic club was the
movement advocating the construction of the opera house. The
latter part of October, 1890, found the newspaper exclaiming
"OPERA HOUSE AT LAST."³ The old social hall, constructed in
the 1870s, was to be remodeled. Ten thousand dollars had been
raised for the purpose by a group of "rustling young men" who
planned to incorporate and form a stock company.⁴ The editor
predicted that the Co-op store should be out by January and
"Old Thespis and the Muse" in by the spring.

By printing a running account of its construction,
Editor Snow of the Brigham Bugler made certain that his read­
ers were able to keep abreast of the progress of the opera
house. On November 15, 1890, he noted that the bricks had

¹Ibid., December 6, 1890. ²Ibid., December 13, 1890.
³Ibid., October 25, 1890.
⁴Appendix B contains the Articles of Incorporation
for this company.
arrived for the extension which was to be added to the front of the old building,¹ and in the next issue he reported on the plans for the opera house as follows:

The plans for the front elevation and interior of the opera house are finished. They show a very attractive brick front with an imposing tower. The interior looks quite cozy with neat opera chairs. There will be one gallery. The stage is of moderate size. The plans show a seating capacity of 500.²

Spring arrived and then summer, but the opera house had not been completed. It is probable that the usual delays were responsible for slow progress in the construction. In August, 1891, the Brigham Bugler made the following observation—one that provides valuable information concerning the opera house:

**Elegant Theatre and Ball Room**

Brigham City will soon have complete an elegant opera house and one of the finest and largest ball rooms in the Territory. The work on the building, worth about $10,000, is being rapidly pushed, and a few short months will witness its completion. The floor is done; the skeleton of the gallery erected and the walls of the north T addition fast rising into the air. The parquette will seat some 325 and the gallery about 200, making the seating capacity 525. The stage is broad and deep with convenient side dressing rooms. Easy chairs, expensive scenery and handsome decorations will be no small feature of the opera house. Eight strong iron pillars support the capacious dancing hall above, making it unquestionably safe and secure. This will accommodate from 10 to 15 sets at a time, 100 couples not crowding the spacious room. Our citizens can justly be proud of this building which will be the means of affording the people so much amusement and recreation during the countless long winter nights in store. The promoters of this enterprise deserve not only congratulation, but every possible aid and encouragement as well. Undoubtedly it will prove a financial success from the start.³

¹Brigham Bugler, November 15, 1890.
²Ibid., November 22, 1890. ³Ibid., August 15, 1891.
In the following issues of the Brigham Bugler it was noted that twelve hundred dollars was to be spent for a gas plant to provide illumination\(^1\) and that a hot air furnace was being installed.\(^2\) The paper-hangers were soon at work; five hundred fifty chairs and costly scenery had been ordered from Chicago.\(^3\) October 30, 1891, was the date of the "Grand Opening,"\(^4\) and then this final description:

THE NEW OPERA HOUSE

The Brigham City Opera House is now completed, and the grand opening took place last night. The building will comfortably seat 600 people, divided as follows: parquette, 350; circle, 150; back gallery, 100. The chairs used in the house are of an easy, comfortable style, with shawl rack and hat holder. They cost about $1,500. They have no superiors in the Territory.

There is a full set of elegant scenery, painted by the most skilled artists of the East. It was purchased at Chicago. Few opera houses have a finer array.

The papering and painting, most artistically done by Jorgensen and Petersen, make a striking example of the superior work that can be accomplished by our home artists. They have done some superb workmanship, which is a credit to them, as well as the house.

A gasoline plant is used to light the building; the costly chandeliers doing much towards beautifying the room. The building being comfortably heated by hot air, is another great decideratum.

The completed building, including the commodious ball room above, has cost the company between $15,000 and $20,000. The enterprising projectors of this amusement hall deserve credit, and no mistake. They battled against great difficulties, but have come out winners in the end. The officers are, Lorenzo Snow, President; Samuel Smith, vice-Pres't; A. E. Snow, Manager; Rudger Clawson, Secy; W. L. Watkins, Treasurer; all of whom are directors, together with Ricy H. Jones and R. L. Fishburn, Jr.\(^5\)

\(^1\)Ibid., September 12, 1891.
\(^2\)Ibid., September 26, 1891.
\(^3\)Ibid., September 26, 1891.
\(^4\)Ibid., October 31, 1891.
\(^5\)Ibid.
At the same time the editor of the Bugler was following the progress of the opera house construction, he was also airing the problem: who should open the opera house—the home dramatic company or a foreign troupe?

Brigham City’s dramatic talent should soon begin to stir its lazy bones. We can once more have the best amateur theatrical home company in the Territory. All that are necessary are wanted enterprise and push.

Of course our home dramatic company will reorganize and be given the opening dates of our opera house. We have always boasted that we possessed such talent in Brigham that we would not have to run after Salt Lake or other troupes to open our house. Certainly we won’t. That wouldn’t look well.¹

Logan will have the laugh on us if we squirm about and at last send to Salt Lake to get a dramatic company to open our opera house. But that is not necessary. A company has never performed in Brigham City which gave such universal satisfaction that our good old home company has always done.²

And to conclude his crusade the editor turned to one in authority:

FAVORS THE HOME THESPIANS

One of the Theatre Owners Makes A Broad-Minded Statement. One of the heaviest investors in our new amusement hall said to a BUGLER reporter Monday: "If the popular sentiment of the people of Brigham City is that the opening night of the opera house be given to our local talent, then I’ll see that they secure the date. What we want is to please the people."

That’s the sort of spirit and the kind of talk that strikes home; no one can take exception to it. Our home dramatists themselves couldn’t ask a more fair offer. Now the next step is to ascertain whether or not the people generally wish to pull for home and friends by favoring and encouraging our own talent, or would prefer to lend their support to a foreign troupe.

By helping the former, you will give a needed impetus to our local club and keep considerable money at home;

¹Ibid., August 22, 1891.

²Ibid., September 5, 1891.
while if you favor the latter you send considerable money out of the town and deal our local Thespians a death blow. Until now, our old home favorites were good enough for our theatre-goers and the halls they performed in; why now should a little better opera house cast them suddenly into the shade, as much as to say "Oh, you're no longer good enough for us or our house; take a back seat, as we can use you hereafter only to fill in."

Let's pull for our home company; we have talent plenty good enough to open almost any house in the land; then why shake them off when our own theatre hall is to be opened? Don't do it; it would go badly against the town.¹

The editorializing was successful, for in the next issue came the good news: "OUR HOME DRAMATISTS GET THERE. They Will Open the Opera House About November Sixth. The home dramatic company has secured the opening date of our new opera house. H. E. Bowring and E. A. Box have the matter in charge."²

The opening play was "Kentucky, or the Broken Vow."³ It was followed by a number of productions under the auspices of the home dramatic club, among which were "Life for Life," "Monte Cristo," "Nobody's Child," "The Celebrated Case of the Convict'd Daughter," "The Charcoal Burner," and the farce "Valet De Sham."⁴ Unfortunately, difficulties that arose between the home dramatic club and A. E. Snow, manager of the opera house, cut short this list of productions in the early weeks of 1892. The local newspaper once again provides some of the underlying reasons for the breach:

By properly treating our local dramatic club, the Opera House would make vastly more money out of them in a year

¹Ibid., September 26, 1891.
²Ibid., October 3, 1891.
³Ibid., October 17, 1891.
⁴See Appendix D.
than all other companies put together—every cent of the box receipts would be kept here and the City would be none the loser. But we are really surprised at the palpably shabby treatment accorded our home club during the Holiday Season. Weeks ago, they engaged the Fridays and Saturdays of both Holiday weeks, but at the very last moment the Opera House runs in a good foreign company the night ahead of each two-night engagement, giving the foreign troupe 80 percent of the gross receipts to carry away, while the home company receives only 40 or 45 percent. The Opera House seems to be cutting its throat to suck its own blood. The sooner such suicidal tactics are dropped the better. This rather unusual set-back almost caused the club to cancel its four nights' engagement. The BUGLER will strictly oppose anything that tends to discourage home talent or home industries. On that ground alone we condemn this action on the part of the management of the Opera House. It is certainly not right.

Another Flagrant Check

For some unknown reason, the tickets for "Nobody's Child" tonight were not put on sale before 10 o'clock this morning. Previous to that, many inquiries for seats had been made but the people were compelled to go away disappointed without their tickets. The tickets are selling fast now they are at last on sale. The "Clemenceau Case" tickets were on sale two or three days ahead. Why this persistence shabby, negligent treatment of our home club? There seems to be a flash of spite creeping out somewhere.

As predicted by THE BUGLER some time ago, the light of our Home Dramatic Club has been effectively smothered, and it will be many lone, long years, nay, we fear, never again will our local troupe (if anyone has the courage to hereafter attempt a reorganization of what talent remains) boast the unusual talent it has displayed this winter. Henceforth, we must look almost entirely to foreign troupes, at advanced rates and low house percentages, to favor us with performances and carry off all the money we lay aside for such amusements. Isn't such a state of affairs to be regretted? Especially so, when it is universally known that we possess such superior talent; talent that cannot be surpassed in the whole Territory.

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1Brigham Bugler, December 26, 1891.
2Ibid., January 2, 1892.
3Ibid., January 9, 1892.
More light is thrown on the situation through an understanding of A. E. Snow's character. A pointed indication as to the type of character he was is contained in the following article:

A disgraceful affair took place at the fireman's ball in the Opera House, Wednesday night. Several reliable persons gave us the bare facts as follows: The firemen had agreed to sell no more than 70 numbers. Before night the allotted number of tickets had been sold. Many were refused tickets. A. E. Snow came in late. He also was refused a ticket. He took the floor, declaring he was manager of the house and would dance whether he had a ticket or not. The Marshall crowded Mr. Snow out of the set. The latter thereupon jumped up and ordered the dance dismissed, as the hall hire had not been paid. He refused the proffered money and ran down and turned off the gas. Lamps were substituted by the firemen. The gas was turned into the room several times threatening an explosion. As often as it was turned on the boys would light the jets, whereupon the gas would be turned off from below again. Word was brought from the President of the Theatre Co. that the house was under the sole control of the firemen, so directly the lights were turned on and all went merry as a marriage ball.

Mr. Snow was arrested next day, charged with disturbing the peace, and the case brought before Justice Mathias yesterday, but postponed until Monday. . . .

The case was "amicably settled," but the editor of the Bugler—a half brother to A. E. Snow—was not satisfied. He felt that the opera house needed a new management. In December, 1893, he quoted his article of two years previous (December 26, 1891) and followed with these comments:

That defence of our home club appeared two years ago. The next week A. E. Snow ordered the Co-op ad out! He is the so-called manager of both Co-op and Opera House. Since then he, through both these

1Ibid., December 31, 1892.
2Ibid., January 7, 1893.
3Supra, p. 116.
institutions has boycotted THE BUGLER, apparently working more zealously against the interests of this paper than he has labored for the prosperity of the two institutions he so ably mis-represents. . . .

Apparently this gentleman had a predilection toward instituting boycotts. First, because of personal enmity toward one of the members of the Home Dramatic Company, he so cheek-mated [sic] their plays that they finally gave up in despair and disbanded. . . .

The editor then lists five other groups that had been boycotted by A. E. Snow, including the fire department, the barber, the Union Pacific Railroad ("because they won't give him free passes to N.Y. . . ."), the hardware store, and the livery stables. The editor then suggests to the directors of the Co-op and the theatre to get a new manager or suggest the present one reform. He invited the public to write their reactions to his suggestion. The immediate result was, however, a $10,000 libel suit filed against the editor by A. E. Snow. It was unsuccessful.²

The management of the opera house did eventually change. The real basis for the change was the mortgaging of the building in June, 1893, to John T. Rich for $3,675.00.³ October, 1894, another mortgage was taken for $4,000.00 with J. Y. Rich as trustee.⁴ The property remained in the Rich family for a few years and John Y. Rich succeeded A. E. Snow as manager.

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¹*Brigham Bugler*, December 9, 1893.

²Ibid., December 30, 1893.

³Box Elder County Records, County Recorder's Office, Brigham City, Utah.

⁴Ibid.
During the period 1890-92 the Brigham City Dramatic Club had experienced two reorganizations and two disorganizations—disbandments. During that time many of the old-time, favorite actors and actresses in Brigham City had appeared in the presentations; at the same time several new names appeared on the programs. A list of these actors and actresses includes Alexander Baird, Peter Baird, B. F. Boothe, Henry Bowring, H. N. Bowring, J. Frank Bowring, Elijah A. Box, C. Brown, Jessie Brown, David Burt, Mr. E. W. Dunn, Mrs. E. W. Dunn, J. R. Eldridge, William J. Garrison, L. H. Jones, Ricy H. Jones, John McMaster, Etta/Henrietta/ Madsen, Sevina Madsen, Walt Madsen, Mrs. E. H./Lydia Snow/ Peirce, Lavon Peirce, Alphonso Snow, Birdie Snow Harding, Mansfield L. Snow, Mortimer H. Snow, Parintha Snow, Tennie Snow, and Virginia Snow.1

Mortimer H. Snow and Virginia Snow-Stephen were possibly the favorite actor and actress during the brief period—1890-92. Virginia Snow-Stephen had been acting professionally prior to her appearances in Brigham City,2 as had Mortimer Snow.3 The latter left Brigham City after the disbandment of the home troupe and acted professionally on the west coast and in New York City.4 Virginia Snow left the stage after her marriage and moved to Salt Lake City.

1See Appendix D.
2Brigham Bugler, November 7, 1891; November 28, 1891.
3Ibid., May 9, 1891; October 17, 1891.
4Interview, LeRoi Snow, Salt Lake City, Utah.
Although there had been some Church-sponsored drama prior to the demise of the Home Dramatic Club in 1892, it was not until after that occurrence that the ward dramatic association became really active. The impression is gained from reading in the Brigham Bugler that the quality of production suffered under the direction of the wards when compared with the standards that had been previously established by the then Home Dramatic Club. It is only logical that the inadequate physical facilities and the increased number of inexperienced participants would have that effect.


A list of the participants in the early Church-sponsored drama includes many names already familiar, and a number that will become more familiar. The majority of the names, however, are those of people who participated only fleetingly, but all are included for the record: S. N. Lee, Henry E. Bowring, David P. Burt, Waldemar Madson, Etta Madsen, Zina Rees, Mary Holst, Alexander Baird, May Mathias, Lavon Peirce, Rena Baird, Lorenzo Anderson, Dora Jesperson, John E. Baird, Felix Baird, John Peters, John Mathias, Sylvanus Iverson, Orlando Iverson,

\(^1\)See Appendix D.

Before proceeding further chronologically let us pause and note an interesting aspect of the history of the drama in Brigham City—the picture drawn for us of the theatre audiences by the very "human" editor of the Brigham Bugler—Mansfield L. Snow. One of his first recorded comments was:

Shakespeare is rather "too high" for most of the audience that assembled at the Factory Hall Monday night. They could only be appeased by a sledge-hammer, powder-and-thunder, ten buckets of blood, kill-em-off-quick tragedy.²

But at the same time the editor had an:

Object of Admiration

At the Factory Hall Monday night we were particularly struck with admiration at the gentlemanly actions of a little boy. He looked to be about eleven years of age. The little fellow sat, or rather stood, through most of the performance on one of the back seats. He was obliged to stand to look over the heads of the larger boys in front of him. Instead of hooting, yelling, shuffling his feet and wearing his hat during the entire performance, as did scores of others all around him, some of whom were twice

¹See Appendix D.

²Brigham Bugler, February 14, 1891.
his age, he sat quietly with hat in hand, his bright eyes peering intently out of a round, healthy face. He was deeply interested in the actors and his keen ears were strained to catch every word. This happy little fellow will likely make a mark in the world. He shows what the early training of a fond, careful mother can do with a docile, willing child.  

Occasionally the editor would do just a little preaching, albeit subtly, pertaining to the theatre audience. The following is an example:

BRIGHAM'S THEATRE AUDIENCES

Brigham City's theatre-going public deserves a word of praise. A more warm-hearted, sympathetic and appreciative audience cannot be found in the Territory. Salt Lake, Ogden, Provo and Logan are icebergs in comparison.

If an audience wants a good night's treat and to see the actors at their best, it must show its appreciation in rapturous rounds of warm applause. Nothing does an actor's heart more good or makes him unwittingly strive to out-do himself as these conventional outward signs of hearty appreciation. Don't be afraid to show your approbation, but just make the old walls quake with your hearty plaudits. Even a little unmerited applause often brings out an actor.

A cold, calculating, criticising audience, such as we have often seen in Salt Lake and other Utah towns, does worlds toward cooling the ardor of an actor and operates like a great wet blanket, to cover and subdue his finest efforts. Remember, then, hearty applause, especially when merited, is never lost on an actor, amateur or professional.

Shortly after the opening of the opera house the following complaint was registered:

Bawling babies and big bonnets--or hats--should be strictly prohibited from the new Opera House. An infant almost ruined two acts of last Saturday's performance by its vociferous squeals. A number of theatre-goers have hinted that a second night of that kind would be their last. Babies are certainly out of place at a theatre.

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1 Brigham Bugler, February 14, 1891.
2 Ibid., November 14, 1891.
3 Ibid., November 7, 1891.
The problem of "big bonnets" persisted and became the subject of correspondence to the local newspaper:

Yes, we have a righteous kick against the big hats worn at the Second Ward hall Saturday night. The big hats are a nuisance in any public gathering for amusement from the stage. In the Opera House where there is a slanting floor they can be tolerated, even then with bad grace. But in the ward halls it is pure selfish vanity that will cause a woman to keep a hat as big as a milkpan or an umbrella on her head. It is neither fair to the actors nor much less to the people who pay their money to see the entertainment. If some of our fair damsels could have seen the umbrellas actually brandished over their heads by the exasperated, would-be spectators back of them and heard the jokes and remarks made about their obstructing head-gear, they would never appear again in such a place without removing their beautiful, no doubt, but offending sky pieces. One young lady, when she understood, very sweetly took off her very becoming hat. Then how sweet and truly lady like she looked to those whose range of vision she had before obstructed. But do you think others followed her example? "Nary" a one. If all the ladies would remove their hats, then something more of the actors than the tops of their heads might be seen and these glimpses only at intervals. If people wished to see the stage when the actors sat down, they were obliged to stand. Anti-Bighat.¹

In addition to assisting one to picture the theatre audience of early Brigham City, the above comments demonstrate in part the importance of the drama in the lives of the people. More readily can one understand how seeing a play satisfied a hunger--filled a definite need.

Brigham City audiences were also the concern of Church and community leaders. Eliza R. Snow Smith, in speaking of her brother Lorenzo Snow, said that he never allowed "anything of a demoralizing character to be presented--carefully examining the plays before they were exhibited on the stage, and

¹Ibid., December 26, 1896.
only accepting such as would create innocent merriment, or inspire elevating and refining sentiment."\(^1\) Undoubtedly the presence of Lorenzo Snow at the dramas presented in Brigham City brought a sobering influence—not only in the early days of the community, but throughout his reign as first citizen of Brigham City.

There is no record that Lorenzo Snow ever used his influence to prevent the staging of a play that he may have considered as questionable. It is doubtful that the need for him to do so ever arose. Most residents of Brigham City were concerned with the moral rectitude of their young people and never considered the promoting or permitting of immoral or questionable theatrical entertainments.

When some censorship of a minor nature was suggested by a visiting General Authority of the Mormon Church, the local newspaper replied as follows:

The speech Apostle Taylor delivered in the Fourth ward meeting house a week ago last Sunday caused a ripple of sensation in certain circles. In his customary facetious way he severely criticised the entertainment of the previous night, dwelling with unmistakable stress on the impropriety of young ladies assuming the character of men and the unquestionable short skirts worn by the bewitching fairies, the majority of all whom were over sixteen years of age, all richly blessed with exquisite contours.\(^2\)

However, when something really questionable and serious arose, the editor lost no time in indicating his displeasure with it. His comments on the improper presentation of the

\(^1\)Smith, op. cit., p. 268.

\(^2\)Brigham Bugler, March 12, 1892.
"Clemenceau Case" are to the point:

The much-talked-of "Clemenceau Case" drew a jammed house at the Opera House Thursday night. And we are glad of it. You must witness the low and degraded in order to fully appreciate the good, high, and moral; consequently we expect to see the home club, presenting only choice pieces, more heavily patronized hereafter. The first spectators to enter the auditorium Thursday night appeared ill at ease and gazed round with conscious looks until the auditorium began to fill, when they seemed suddenly relieved of a great invisible burden. . . . The piece went with a voluptuous dash and was finished before its real naughtiness could be fully appreciated. With the exception of the old lady, who was on the eve of climbing the golden stair, the women of this tragedy were low, coarse and surpassingly tough and immoral. Iza's mother was hard enough to grace the slums of Grant's Avenue or Dupont Street, Frisco; the woman who impersonated the character making it fifty per cent rawer than the flagrant play itself even called for. Iza herself—well, she was made a big, voluptuous, fine-moulded intoxicating beauty, who portrayed ravishing voluptuousness in every act, smile, word and attitude.

The famed studio scene was about the least objectionable part of this rank tragedy, the exquisitely formed Iza appearing more like a beautiful piece of perfectly nude statuary than anything really live and bad. But the cool, every-day way in which this seemingly naked woman hopped into and resumed her snowy-white robes, assisted by a man, completely broke that spell, however.

We fear the effects of this notorious play, which was barred from the best theatres in New York, Philadelphia and Chicago because of its unwholesome morals, has had its deteriorating effects upon the fair "poser" herself, as Thursday afternoon she was exhibiting herself on our streets in a cutter, behind a fine charger, the sweet jingle of the merry bells kissing her flushed cheeks, while the strong arm of an entrapped admirer tightly encircled her perfect waist. A few more visitations of this class and our good people here will soon be "up to snuff" and don't you forget it.1

A young student wrote a composition dealing with the good and evils of the theatre that crystalizes for us the attitude of the people of Brigham City toward the theatre and the conditions under which it was morally acceptable:

1Ibid., January 2, 1892.
Good and Evils of Theatre

(A composition of merit written by Laura Peters, of the Academy)

Theatres, of a good moral nature, are very beneficial to the young. By watching the performers closely, we learn to articulate our words correctly and also use proper gestures with ease and grace.

In meeting in an opera hall to witness a play, you are thrown into society, and you learn how to appear in company.

Some theatres are of an immoral nature and will lead many thoughtless persons astray. Young people, often attending a theatre where there have been shooting and obtaining of fortunes by murder, are often in real life led to do many wicked things and commit murders. It is said, by many, that it is worse to attend one immoral theatre than to read twenty novels. Theatres are nothing more than novels acted out, and the more anyone goes the more he wants to, and he forgets all of his duties and thinks of the wicked things of the world.

There are many small frivolous theatres, or shows, coming into our midst, but we must avoid these immoral plays as we would a poisonous serpent. It is better to suffer with the righteous, than to enjoy ourselves with the wicked.

A good theatre, played by good, moral persons, is beneficial. Theatres should never be attended very often. Young people are sure to assemble together for some kind of amusement, and a theatre is amusing and educating to some, when the play has a good moral. If otherwise than good, one had better stay at home and read something of a higher nature.¹

¹Ibid., December 6, 1890.

²Supra, p. 109.
the motion picture, had established competition strong enough to lead to the final cessation of community-sponsored dramatics. As many as forty different traveling companies were appearing each year. The touring groups were from all parts of the nation. Many popular and well-known actors and actresses appeared in Brigham City. Several of the traveling troupes were from Utah, the majority of these having been organized in Salt Lake City.

In the year 1898 the last reorganization of the Brigham City Dramatic Club took place. There were a number of factors that contributed to this final organization. The ward dramatic associations had given opportunity for participation to a number of young people. A certain faction of these sought the privilege of working with a more select group in order to produce better drama—one reason leading to the organization of the community-wide dramatic club. Such families as the Bowrings, Snows, and the Bairds provided a second generation of acting talent, and their overall interest in the art provided a part of the necessary enthusiasm for its continuance.

Another factor that contributed to the reorganization of the dramatic club is hinted in the following article that appeared in the Brigham Bugler:

1Interview, S. Norman Lee, Brigham City, Utah.

2See Appendix E.

3John E. Baird, "Diary and Family Record," November 28, 1898. (MS in possession of J. Edwin Baird, Brigham City, Utah.)
There is a rumor afloat that a number of our leading citizens may unite and purchase the opera house; that the rent would be greatly reduced; that the building would then be used as a town amusement hall and the ward meeting houses would no longer have to be opened to public town meetings, dances and other similar amusements that should not be held in them; that dances, etc., in the place would be properly looked after; no undesirable characters being allowed to attend, etc. If the building can be had for a moderate sum, say $3,500, the venture would no doubt prove profitable, as well as beneficial to the whole town; for the way in which it is conducted a present it is neither profitable to the owners nor the public. This would do away with this ward competition with their dances and theatres on the same nights, and would prove a consolidation of the city's amusements. The scheme appears quite practicable. 1

Actually, Lorenzo Stohl, as Bishop of the Brigham City Third Ward of the Church of Jesus Christ of Latter-day Saints (Mormon), acquired the opera house property. 2 Later all four of the Brigham City wards became co-owners of the property, and the Bishops of the wards acted as a board of management. 3 It is probable that the Bishops were not concerned primarily with securing a profit from the use of the opera house, thus making it more readily available to the amateur dramatic group.

There is another factor that contributed to the organization of the new Brigham City Dramatic Club. The Johnson Brothers of Provo, Utah, 4 came to Brigham City as teachers of elocution. They had a good background in dramatics, having

1Brigham Bugler, February 19, 1898.
2"Box Elder County Records."
3Box Elder Report, December 26, 1903.
4Interview, C. N. Christensen.
managed a traveling troupe that had visited Brigham City on previous occasions. Their method of teaching elocution was as follows: They established their classes in elocution in an available hall—in Brigham City they used the Central School—and charged a very nominal fee (approximately two dollars) for a course of study. Then they trained their students through the casting and rehearsing of a play which was, after being perfected, presented to the public. Although the charge to the students had been very nominal, the Johnson Brothers made a good profit by taking all the receipts of the public performances. "The Fatal Marriage" was presented early in January, 1898, in Brigham City under the direction of Moses and L. M. Johnson, with the brothers taking leading parts. The balance of the cast was comprised of the elocution students, a number of whom later participated with the Brigham City Dramatic Club.

C. N. Christensen, Salt Lake City, Utah, recalled his participation in "The Fatal Marriage." Although he later became an active thespian, this was his first major acting experience. He played the part of the villain, but during the opening lines of the play became so terror-stricken that he could not say a word. He said that one of the Johnson brothers took his line while he stood trembling. He finally gained his composure sufficiently to go on with the play and finished

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1 *Brigham Bugler*, November 26, 1892.

2 Interview, C. N. Christensen.

3 *Brigham Bugler*, January 1, 1898.
successfully.

John E. Baird tells us that he, along with C. N. Christensen and Frank Bowring, was responsible for the organization of the dramatic company, November 28, 1898, although he was chosen business manager at the time.\(^1\) Other members of the organization included Victor E. Madsen, Ricy H. Jones, Mary M. Olsen, Phoebe Madsen, Freda Kotter, and Olive Gidney.\(^2\)

As the organization became active other names appeared in connection with it, among which were David Burt, Wynn L. Eddy, Felix Baird, Birdie Snow-Harding, Alice Hansen-Wilson, Clara Larsen-Christensen, Olive Hamson-White, Rena Baird,\(^3\) Cleopha Forsgren-Madsen, J. D. Call, S. Norman Lee, Mrs. S. Norman Lee, Fred Cheal, Hyrum Hansen, Blanch Cozier, Phil Frye,\(^4\) Lawrence Mortensen, Antone Valentine, Mrs. Freda Kotter, Mrs. Mabel Holst, Miss Elfreda Lund, Miss Pearl Duke,\(^5\) Andrew Funk, F. W. Mac, Thomas W. Whittaker, William Gidney,\(^6\) Daisy Madsen, Sevina Madsen, Sam Cardwell,\(^7\) John Christensen, Nephi Hansen, Elias Jensen, John Horsley, Roland Madsen,\(^8\) and others which are not known.

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\(^1\)John E. Baird, *op. cit.*, November 28, 1898.

\(^2\)Ibid., March 1, 1899.

\(^3\)Daughters of the Utah Pioneers, *op. cit.*, p. 170.

\(^4\)Box Elder Report, December 12, 1903.

\(^5\)Box Elder News, March 26, 1903.

\(^6\)Box Elder Report, January 3, 1903.

\(^7\)Interview, C. N. Christensen, Salt Lake City, Utah.

\(^8\)Interview, Miss Sevina Madsen, Brigham City, Utah.
J. Frank Bowring was the comedian of the association as well as one of the organizers and constant promoters. He had a rich background in the theatrical art, having first appeared on the stage at the age of eight with his father, Henry E. Bowring, and Phil Margetts in the Salt Lake Theatre. He played parts at that time in the plays "Lost Child" and "The Frisky Cobbler." After his performance Brigham Young approached him, patted him on the back and remarked, "Fine boy, keep it up."2

In one play presented in the Brigham City Opera House Frank Bowring played an interesting part. The name of the play is forgotten (it may have been "The Frisky Cobbler"), but the account concerning the part remains. Bowring was shot from a cannon. The feat was accomplished in this fashion. He slipped into the cannon and from there, out the bottom of the stage piece, through a trap in the floor, and then scrambled back stage. Once back stage he climbed the stairs to the dance hall above the opera house and ran to the other end—the one above the gallery. He then slipped through a trap in the floor or the dance hall into the gallery. While this was being accomplished the preliminaries to the firing of the cannon were transpiring on the stage and holding the attention of the

1"Short Sketch of the Life of J. Franklin Bowring" (MS in possession of his wife, of Brigham City, Utah).

2J. Franklin Bowring, "Scrapbook" (in possession of his wife, of Brigham City, Utah).

3Interview, Mrs. Norman Watkins, Brigham City, Utah.
Finally, with a roar, the cannon was fired. All eyes turned toward the gallery and there—sure enough—stood Bowring, unharmed. The feat was loudly applauded.¹

C. N. Christensen began his acting endeavors by playing the role of the villain in the Johnson brothers' production, "The Fatal Marriage."² After several convincing performances in similar roles he discontinued to play the villain, for he noticed that some people of the community were considering him as such in real life. His forte became character parts.

An interesting account related by C. N. Christensen concerns the production by the dramatic company of "Uncle Tom's Cabin." The group did a burlesque of the famous play in which all the parts were enacted by men. Christensen played the part of Little Eva, while Frank Bowring did Topsy. John E. Baird filled the role of Uncle Tom, and Simon Lagree was played by a physically small man—the community shoemaker, Sam Cardwell. In this role he was assisted by a bloodhound—a terrier or some small breed of dog—with a huge rope tied around its neck. Naturally the tremendous off-stage baying of the bloodhound—supplied by a member of the group with a deep bass voice—contrasted sharply with the tiny pup trying desperately to carry just the weight of its leash.

The climax to the burlesque production came, however, in the final scene—the scene in which Little Eva ascends to

¹Interview, Mrs. Norman Watkins, Brigham City, Utah.
²Supra, p. 129.
heaven. To accomplish this feat a large block and tackle was obtained and rigged in the flys. At the proper moment in the play C. N. Christensen stepped briefly into the wings and the block and tackle was fastened to a belt he wore under his pretty white dress and petticoats. Unfortunately—or perhaps fortunately in this case—the belt was fastened too low and as Little Eva began his, or rather her, ascent she was tipped upside down. In an effort to right herself Little Eva grabbed the rope and had just about succeeded when her fingers were pinched in the pulley causing her to lose her grip and swing freely, head down. By that time the member of the group who had been operating the block and tackle was doubled up with laughter, partly because of the sight and partly because of the scream emitted by Little Eva when her finger was pinched. Instead of ascending out of sight and into heaven Little Eva hung helplessly just a few feet off the floor of the stage. The indelicacy of her up-side-down position was a source of much embarrassment to the female members of the dramatic club who occupied the first row of seats, and according to Mr. Christensen, they gasped, blushed, and covered their faces. Finally, the man on the crank regained sufficient composure to lower slowly the curtain.

This incident is indicative of the love of the people for good fun—the love for farce and comedy in preference to tragedy.

John E. Baird began his acting "career" playing the comedy parts, but then made a change. "In the former days I
played comedy, but since my mission played lead and heavy.\textsuperscript{1} John E. Baird, like his father Alexander, justly gained the reputation of being a competent actor. His interest in dramatics was maintained until shortly before his death in 1947, when he played the narrator in Thornton Wilder's "Our Town."

Victor E. Madsen is described as having been a "magnetic" actor. He was especially appealing to the ladies of his audiences because of his appearance and personality. He enacted primarily the romantic leads. He was also a popular singer in the community. His death in 1922 was untimely.

Among the more popular and active female participants were Phoebe Madsen, Daisy Madsen, Birdie Snow-Harding, and Cleopha Forsgren-Madsen (Mrs. Victor E. Madsen).


\textsuperscript{1}John E. Baird, \textit{op. cit.}, 1905. \textsuperscript{2}See Appendix D. \textsuperscript{3}Interview, C. N. Christensen. \textsuperscript{4}"Short Sketch of the Life of J. Franklin Bowring." Also see Bowring's "Scrapbook." \textsuperscript{5}John E. Baird, \textit{op. cit.} \textsuperscript{6}Interview, Mrs. Victor E. Madsen.
The Brigham City Dramatic Company had as its primary purpose, aside from the pleasure derived from participation, the staging of plays for the benefit of various organizations. It was the custom also to give to members of the group who departed as Mormon Church missionaries the receipts from performances given in their honor. When John E. Baird left for the mission field he received sixty dollars.

Of course it was necessary that the group meet the costs of production. Occasionally there would be a charge for royalty on a play, but often American plays would be obtained through a Canadian source, and in that way the dramatic company would avoid paying royalty.

The opera house used the conventional type scenery—a series of painted flats that could be slid into position on the stage in grooves. Often special scenery would be required for a play, in which case it was usually built locally by Amos Larsen.

Many of the young ladies who participated in the plays furnished their own dresses, but the majority of the costumes were ordered from Salt Lake City. Frank Bowring and his

1 Interview, Mrs. Victor E. Madsen.
2 Interview, Mr. C. N. Christensen.
3 John E. Baird, op. cit., June 21, 1899.
4 Interview, Mr. C. N. Christensen. 5 Ibid.
6 Interview, Mrs. Victor E. Madsen.
7 Interview, Mr. C. N. Christensen.
father, Henry Bowring, had acquired many boxes of costumes of various types that were used by the group. However, most of these were lost to traveling companies who borrowed them in emergencies and then failed to return them.¹

The company traveled throughout the county. Plays were presented in Fielding, Collinston, Bear River City, Corinne, Willard, Mantua, and other small towns.² These performances were also given largely for the benefit of local groups.

Unlike the community dramatic company of previous decades, this last group did not perform regularly.³ When they did perform was dictated by their available time and the common consent of the group. Mr. C. N. Christensen also indicated that common consent determined which plays—previously suggested by members of the company—were presented. The same principle was employed in the rehearsals—stage movements were worked out as a group with the more experienced members making suggestions when necessary. Efforts were made to assist each actor and actress through constructive criticism offered by members of the group. It is probable that most members of the group sought additional help in the same way as Frank Bowring and C. N. Christensen—by kneeling in prayer before every performance.⁴

¹Interview, Mrs. Norman Watkins.
²Interview, Mrs. Victor E. Madsen.
³Interview, Mr. C. N. Christensen.
⁴Interview, Mr. C. N. Christensen.
However, irregularity in production undoubtedly made it much easier for the home dramatic company to evade the competition of motion pictures and traveling companies by simply not producing plays. Although there were earlier prototypes, the first real motion pictures came to Brigham City in 1905.¹ This date marked the coming rise of a new era in entertainment and confirmed as inevitable the growing decline of an old era--legitimate drama, home dramas.

For almost half a century the people of Brigham City produced dramas and as a community loved the art. That love has not ended, for the legitimate drama is still produced in the churches and schools of the community. However, modern living has relegated "home" dramatic activity to a relatively minor place in present-day Brigham City. Although the commercialism of the motion pictures and the type of life it exemplifies could never completely replace the people's love of the drama--a love that was gained through their work, support and participation--it is doubtful that the dramatic muse will ever again know such an honored position in the life of Brigham City.

¹Box Elder News, September 28, 1905.
CHAPTER IX

SOME CONCLUDING OBSERVATIONS

In the main the preceding history tells its own story. From that story the reader can arrive at what conclusions the facts dictate to him. The writer has attempted always to distinguish clearly between fact and supposition and to offer the latter only as a possibility, a guide. As an additional guide he offers the following observations.

The history of the drama in Corinne, Utah, is largely told in the visits of traveling theatrical companies to that city. Locally sponsored dramatics, with the exception of a few isolated instances, did not exist. As the city prospered for only a relatively short period, traveling dramatic companies soon curtailed their visits, being unable to justify them financially.

In complete contrast, the history of the drama in Brigham City indicates that locally sponsored dramatics played the predominant role. A home dramatic club was active for over forty years, and as the city grew it supported in addition an increased number of traveling theatrical companies. The locally sponsored dramatic club compared favorably with similar dramatic organizations outside the capital city of the state and may have excelled them. The community also sponsored
a juvenile dramatic company as early as 1875—perhaps the first and only such organization in the state at that time.

During its early history, Corinne was, with the possible exception of a short four-year period, an unstable community. It is only logical that the cultural activities of the town would reflect that instability. The lack of leadership and ability prevented the formation of an effective home dramatic company during that period when Corinne seemed destined to become a permanent thriving community. When stability and permanency did come to Corinne, the community was too small to be justly compared with its neighbor, Brigham City.

However, the contrast between the two towns does in part justify the belief that it was the influence and teachings of the Mormon Church in Brigham City and the lack of that or a similar influence in Corinne that caused the relative failure of Corinne home dramatics in contrast with the noted success of such endeavors in Brigham City. But it must not be forgotten that Corinne, speaking relatively, failed to achieve the dreams of its founders; and with it failed its attempts at locally sponsored dramatic activities, as well as its ability to draw to its stage the traveling theatrical groups of the period.
(a) The Court House, for many years the home of the Brigham City Theatre.
(b) The Brigham City Opera House interior.
(c) The Brigham City Opera House.
POUR BRIGHAM CITY ACTORS

(a) Eli H. Peirce
(b) Mortimer H. Snow
(c) Alexander Baird
(d) Orion W. Snow
SIX BRIGHAM CITY ACTRESES

(a) Armeda Snow-Young  (b) Ida Snow-Gibbs
(c) Lana Snow-Savage  (d) Lydia Snow-Feirce
(e) Virginia Snow-Stephen  (f) Abigail Snow-Rosenbaum
PLATE XI

BRIGHAM CITY THESPIANS

(a) Mortimer H. Snow  (b) Parintha Snow  
(c) Lavon Peirce
OPERA HOUSE MANAGER AND NEWSPAPER EDITOR

(a) Alvinus E. Snow    (b) Mansfield L. Snow
CASTS OF TWO EARLY BRIGHAM CITY PLAYS


PLATE XIV

CASTS OF TWO EARLY BRIGHAM CITY PLAYS

(a) "Cuban Spy." Left to right: J. Frank Bowring, Daisy Madsen, Ricy H. Jones, May Eastman-Hoopes, Victor E. Madsen (kneeling), Phoebe Madsen, Olive Gidney-Johnson, and C. N. Christensen. Three people standing at back are unidentified.

BRIGHAM CITY THESPIANS

(a) John E. Baird, 4 views; (b) Cleopha Forsgren-Madsen and J. Frank Bowring; (c) John E. Baird.
(d) Reproduction of a ticket.
PLATE XVI

Killed With Laughing!

THEATRE!

F. A. C. T. O. R. Y :: H. A. L. L

BY THE
FAMOUS HYERS SISTERS
*COLORED*
COMEDY COMPANY.

(a) December 27, 1890

(b) March 7, 1890

The Thalia Dramatic Co.

FACTORY HALL, WEDNESDAY, MARCH 11.

"Abekatten"

"VERMLAND,"
AN ENTERTAINING AND POPULAR DRAMA IN SIX ACTS.

Utah's Greatest Scandinavian Actor,
ALFRED NILSSON

Miss Hilda Johanson,

Adopted by a Strange Company.

Professors Anton Pedersen and Willard Weibe
Are in the Diorama.

Salt Lake Herald Comments on the Co.
"Mr. Nilsson is a true Comedian; the same can be said of Miss Johanson, the leading lady, who is altogether charming in face, action and voice for an amateur."

Tickets, 25 and 50 Cents; for sale at the Brigham City Chapp.
PLATE XVII

OPERA HOUSE!

Friday Night and Saturday Matinee and Evening Performance,

OCTOBER 30TH & 31ST,

BY THE TALENTED HOME DRAMATIC COMPANY IN THE CELEBRATED FIVE-ACT SENSATIONAL MILITARY DRAMA,

KENTUCKY!

OR THE BROKEN VOW.

The Principal Characters will be Impersonated by the following Local Favorites:

MORTIMER H. SNOW, MRS. LYDIA SNOW PEIRCE,
A. H. SNOW, E. A. BOX, H. E. BOWRING,
R. H. JONES, D. P. BURT, J. B. MCMASTER,
PETER BAIRD, MISS ETTIE MADSON, MISS BIRDIE SNOW.

EVERYTHING NEW

The most elegant scenery and costly chairs in the Territory; House warmed by hot air and lighted by gas.

DON'T MISS THE GRAND OPENING!

TWO NIGHTS AND SATURDAY MATINEE.

Tickets for Sale at the Brigham City Co-op.

Prices of Admission:

Parquette, Dress Circle .......................... 75 cents
Front Gallery ...................................... 60 cents
Back Gallery ...................................... 25 cents

THE "GRAND OPENING" ADVERTISEMENT, BRIGHAM CITY OPERA HOUSE

Brigham Bugler, October 24, 1891
PLATE XVIII

FACTORY HALL!
FRIDAY, SATURDAY AND MONDAY;
March 13th, 14th and 16th.

First appearance of the original and only
SIGNOR BOSCO,
The Greatest Wonder of the Age,
Who will open his enchanted palace of illusions, and will introduce his new and original entertainment entitled:
“MAGIC,”
As performed by him for over three hundred consecutive nights at Egyptian Hall, London, Eng.

THE ROYAL MAGICIAN.
100 - PRESENTS - NIGHTLY.
NEW NOVELTIES!  *NEW IDEAS!*
Admission - - 25 and 50 cents.
Reserved seats for sale at the Co-op.

(c) OPERA HOUSE

GRAND HOLIDAY, FOUR NIGHTS, ENGAGEMENT OF
THE HOME DRAMATIC CLUB

PRESENTING THE FOLLOWING SUPERNUMERARY REPERTOIRE:
Christmas Night, Friday, Dec. 25th, our latest success,
LIFE FOR LIFE.
Saturday, Dec. 26th, Dumas' romantic drama,
MONTE CRISTO.

New Year's Night, Friday, Jan. 1st, 1892, Watt Phillips' pathetic Melo-Drama,
N O B B Y ' S C H I L D
Saturday, Jan. 2nd, the old standard success,
The Charcoal Burner
AND
THE VALET DE SHAM.

ADMISSION:
25 and 50 Cts.
Tickets for sale at Co-op.
All performances will commence promptly at 8 o'clock.

H. E. BOWRING, Stage Manager.

(b) OPERA HOUSE

BRIGHAM CITY, NOV. 21st.
SATURDAY MATINEE AND SATURDAY EVE:

THE HOME DRAMATIC CLUB

A CELEBRATED CASE!

OR

The Convict's Daughter

First appearance in this city of the accomplished emotional actress

MISS VIRGINIA SNOW!

NOTICE OUR NEW PRICES:
25 and 50 Cts.

MATINEE:
Children, 15c; Adults, 25c

H. E. SNOW, Business Manager.
H. E. BOWRING, Stage Manager.

(a) March 7, 1891
(b) November 14, 1891
(c) December 19, 1891

ADVERTISEMENTS FROM THE BRIGHAM BUGLER
TO-NIGHT!

OTHELLO

at the

BRIGHAM CITY

OPERA HOUSE,

supported by a
Talented Company.....

by Utah’s
well-known Tragedian

John S. Lindsay,

ADVERTISEMENTS FROM THE BRIGHAM BUGLER

(a) November 28, 1891
(b) May 22, 1897
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The Standard, Ogden, Utah.
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Anderson, Mrs. Bernice Gibbs, Corinne, Utah.
Baird, Mrs. Florence Lee, Brigham City, Utah.
Bosley, Mr. William, Corinne, Utah.
Christensen, Mr. C. N., Salt Lake City, Utah.
Forsgren, Mrs. Lydia Walker, Salt Lake City, Utah.
Jones, Judge Lewis, Brigham City, Utah.
Lee, S. Norman, Brigham City, Utah.
Madsen, Miss Sevina, Brigham City, Utah.
Madsen, Mrs. Victor E., Brigham City, Utah.
Peirce, Mr. Earle, Salt Lake City, Utah.
Snow, Mr. LeRoi, Salt Lake City, Utah.
Watkins, Mr. Joseph, Brigham City, Utah.
Watkins, Mrs. Norman, Brigham City, Utah.
Wight, Miss LaPreal, Brigham City, Utah.
APPENDIX A

ARTICLES OF ASSOCIATION OF THE
CORINNE OPERA HOUSE ASSOCIATION

The United State of America
Territory of Utah

To Whom It May Concern.

Know ye that E. Conway, P. H. Wilbor, Victor 
Cordella, George T. Brown, John Tiernan, Dennie J. Toohy,
David Conway, Jesse A. Wimson, M. G. Burgess, C. B. Greene,
Samuel Howe, and Frank L. Gibson

Do hereby and by these presents
Incorporate themselves under the provisions of an act of the
Governor and Legislative assembly of the Territory of Utah
Entitled an act providing for Incorporating associations for
Mining Manufacturing Commercial and other industrial pursuits
approved Feb., 18th 1870 into an association to be known as
the Corinne Opera House Association for the purposes, herein
set forth, and to be governed by the following Articles of
Association to wit.

Article 1.
The name of the Association shall be the Corinne
Opera House Association, And its principal place of business,
shall be at Corine City Box Elder County Utah Territory.

Article 2nd
The duration of said association shall be Ten (10)
years from the date hereof

Article 3rd
The object of said association to build, furnish and
complete and manage an edifice in said Corine City for com­
mmercial and other purposes to be known as the Corinne Opera
House.

Article 4th
The amount of Capital Stock of said association shall
be Three Thousand Dollars ($3,000) to be divided into Ten (10)

---

1 Verbatim copy of original handwritten manuscripts
found in the Box Elder County Clerk's Office, Brigham City,
Utah.
shares of Three Hundred Dollars ($300) Each Subscribed for and taken as herein shown.

Article 5th
The amount of Capital Stock shall not be increased at any time to a sum greater than Five Thousand Dollars ($5,000). Nor shall the indebtedness of the association at any one time exceed One Thousand Dollars ($1,000) after the completion of said building.

Article 6th
Private property of Stockholders shall in no event be liable for the corporate debts of the association.

Article 7th
Said association shall have and exercise all the powers, rights and privileges granted in the act under which it is incorporated and be subject to all the duties and liabilities.

Article 8th
The officers of the association shall consist of a President, a Vice President, and a Secretary and a Treasurer. There shall also be ten directors, including the officers of the association who shall at a meeting of the stockholders be elected from their own number and all of said officers shall hold their offices until the first Monday 1871, or until their successors are duly elected and qualified.

Article 9th
Annually on the first Monday in May, there shall be held a meeting of the stockholders, at the office of the association or its Secretary in Corine City for the purpose of electing officers and transacting business. No person shall be entitled to vote at any election except stockholders (in person or by proxy) and for each Share of Capital stock, there shall be one undivided vote. One share of stock may be owned by more than one person but such owners shall not thereby be entitled to fractional votes. Each Stockholder shall have one vote for each share of Capital Stock held by him. No person shall vote as proxy, except a stockholder.

Article 10th
The officers shall be stockholders of the association and hold their offices for one year & until their successors are elected & qualified unless sooner removed by a two thirds (2/3rd) majority vote of all the stockholders.

Article 11th
The officers of the association shall comply with all the provisions of the act under which it is incorporated, discharge all the duties usually incumbent upon their respective offices together with such duties as may be assigned them by
the board of directors and each officer shall be entitled to vote according to his stock in the association.

Article 12th

Meeting of the stockholders may be called at any time upon the order of the President or on the written request of six (6) voting stockholders at which time any officer may be removed for good cause shown, and these articles may be altered or amended by a two thirds vote of all the stockholders.

Witness our hands at Corine City Utah this 12th day of July A.D. 1870.

Ed Conway  P. H. Wilber  C. B. Green  F. L. Tilton
John Tierman  J. L. Atkinson  Samuel Howe  M. T. Burgess
D. Conway  Victor Cordella  Dennis J. Toohy  George F. Brown

All residents of Corinne City Box Elder County Utah Territory

Memorandum

Capital Stock of the Corinne Opera House Association showing the sharing the amount subscribed and the amount paid into the Treasury of the association on the 11th day of July 1870.

Capital Stock $3,000

In ten shares of $300, each taken as follows.

<table>
<thead>
<tr>
<th>Stockholders</th>
<th>Shares</th>
<th>Value</th>
<th>Paid in</th>
<th>Unpaid</th>
</tr>
</thead>
<tbody>
<tr>
<td>E. Conway</td>
<td>1</td>
<td>$300</td>
<td>287.50</td>
<td>$12.50</td>
</tr>
<tr>
<td>P. H. Wilber</td>
<td>1</td>
<td>$300</td>
<td>287.50</td>
<td>$12.50</td>
</tr>
<tr>
<td>Samuel Howe &amp; M. T. Burgess</td>
<td>1</td>
<td>$300</td>
<td>287.50</td>
<td>$12.50</td>
</tr>
<tr>
<td>D. Conway</td>
<td>1</td>
<td>$300</td>
<td>287.50</td>
<td>$12.50</td>
</tr>
<tr>
<td>Dennis J. Toohy</td>
<td>1</td>
<td>$300</td>
<td>287.50</td>
<td>$12.50</td>
</tr>
<tr>
<td>George G. Brown</td>
<td>1</td>
<td>$300</td>
<td>287.50</td>
<td>$12.50</td>
</tr>
<tr>
<td>John Giernan</td>
<td>1</td>
<td>$300</td>
<td>287.50</td>
<td>$12.50</td>
</tr>
<tr>
<td>Jesse Atkinson</td>
<td>1</td>
<td>$300</td>
<td>287.50</td>
<td>$12.50</td>
</tr>
<tr>
<td>C. E. Green &amp; F. L. Tilton</td>
<td>1</td>
<td>$300</td>
<td>287.50</td>
<td>$12.50</td>
</tr>
<tr>
<td>Victor Cordella</td>
<td>1</td>
<td>$300</td>
<td>287.50</td>
<td>$12.50</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>10</strong></td>
<td><strong>$3,000</strong></td>
<td><strong>2,875.75</strong></td>
<td><strong>125.00</strong></td>
</tr>
</tbody>
</table>

Territory of Utah ss
Box Elder County ss

Personally appeared before me G. J. Black a Justice of the Peace in and for said County P. H. Wilbor who being duly sworn says that he is Secretary and Treasurer of the Corinne Opera House Association and that he will discharge the duties of his office to the best of his ability and judgement and that he will not do, nor consent to the doing to any matter or thing relating to the business of the association with intent to
defraud any stockholder, or creditor or the Public.

Subscribed and Sworn to before me this 11th day of July A.D. 1870

G. J. Black
Justice of the Peace

P. H. Wilbor

Know all men by these presents, that we P. H. Wilbor and E. Conway and Dennis J. Toohy are held and firmly bound unto the Corinne Opera House Association of Corinne City Utah Territory in the just and full sum of one thousand dollars for the payment of which well and truly to be made, we hereby bind ourselves, our heirs, executors, administrators and assign firmly by these presents. Signed with our hands and sealed with our seals this eleventh day of July A.D. 1870.

The condition of the above obligation is such that whereas the said P. H. Wilbor has been duly Secretary and Treasurer of the said association by the stockholders thereof this then is given as security that he will well and truly perform the duties of his said office and that he will not do nor consent to the doing of any matter or thing relating to the business of said association with intent to defraud any stockholder therein, or any creditor of the same, or the Public, but otherwise to be void and of no effect.

P. H. Wilbor (Seal)
E. Conway (Seal)
Dennis J. Toohy (Seal)

Territory of Utah (ss)
Box Elder County (ss)

Personally appeared before me G. J. Black a Justice of the Peace in and for said County E. Conway, who being duly sworn says that he is President of the Corinne Opera House Association and that he will discharge the duties of his office to the best of his ability and judgement and that he will not do nor consent to the doing of any matter of thing relating to the business of the association with intent to defraud any stockholder or creditor or the Public.

Subscribed and Sworn to before me this 11th day of July A.D. 1870

G. J. Black (Seal)
Justice of the Peace

Know all men by these presents, that E. Conway as principal and Dennis J. Toohy and P. H. Wilbor as Sureties are held and firmly bound unto the Corinne Opera House Association of Corinne City Utah Territory in the just and full sum of One Thousand Dollars, for the payment of which
well and truly to be made me hereby bind ourselves, our heirs, executors, administrators and assign firmly by these presents, signed with our hands and sealed with our seals, this Eleventh day of July A.D. 1870.

The condition of the above obligation is such that whereas, the said E. Conway, has been duly elected President of the said Association, by the stockholders thereof, this then is given as Security that he will well and truly discharge the duties of his Said Office and that he will not do nor consent to the doing of any matter or thing relating to the Business of the said Association, with intent to defraud any Stockholder, or creditor of the same therein or the Public. But otherwise to be void and of no Effect.

E. Conway
Dennis J. Toohy
P. H. Wilber

Territory of Utah )
Box Elder County )

Personally appeared before me Samuel Smith, Probate Judge of said County, E. Conway, M. T. Burgess, F. L. Tilton and Dennis J. Toohy, who being duly sworn, say they are stockholders in the Corinne Opera House Association, and reside in Corinne City Utah Territory and that all the stockholders of said association are Residents of Utah Territory, that each of the stockholders is able to pay, and will pay the amount by them subscribed when required that they have commenced to carry on the business, mentioned in the annexed agreement and are now carrying on said business.

Sworn & Subscribed to before me )
this 11th day of July A.D. 1870 )
Samuel Smith )
Probate Judge )

E. Conway
Dennis J. Toohy
Frank L. Tilton
M. T. Burgess
APPENDIX B

ARTICLES OF INCORPORATION OF THE
BRIGHAM CITY THEATRE COMPANY

The United States of America
Territory of Utah
County of Box Elder

The undersigned, whose names and places of residences are:

Lorenzo Snow Sr. of Brigham City, Box Elder County, Utah
Territory

Samuel Smith
Rudger Clawson
A. E. Snow
Lorenzo Snow Jr.
R. L. Fishburn Jr.
R. H. Jones
H. W. Harris
Charles Kelly
W. L. Watkins
O. N. Stohl
R. L. Fishburn Sr.
Geor. L. Graehl Jr.
Peter P. Siggard
L. T. Pierce
H. E. Bowring
Carl Jensen
L. C. Christensen
Andrew Kimball
George Gidney
Wm. Wrighton
James Pett
C. C. Loveland
John Burrows
John D. Peters
Jos. M. Jensen
B. C. M. & M. Ass'n

1 Verbatim copy of original handwritten manuscripts found in the Box Elder County Clerk's Office, Brigham City, Utah.
being desirous of associating themselves for the purpose of establishing, maintaining and conducting a Theatre at Brigham City, Box Elder County, Utah Territory, and hold property therein, and of incorporating for that purpose under and in pursuance of the laws of Utah Territory do hereby certify and agree as follows:

First.

The name of the corporation hereby formed shall be The Brigham City Theatre Company, and said corporation is organized in Brigham City, in the County of Box Elder and Territory of Utah.

Second.

The Corporation shall exist fifty years unless sooner dissolved according to law.

Third.

The business or pursuit of the corporation shall be to establish, maintain, conduct and manage a theatre, for theatrical exhibitions, operas, concerts, shows, and other exhibitions, dances and other public amusements, and to perform any and all acts pertaining thereto. To purchase, lease, acquire, use, and hold such real and personal estate as may be necessary to carry on and conduct its business, and to sell or otherwise dispose of any or all such property at pleasure.

Fourth.

The principal place of business and general office of the corporation shall be at Brigham City in the County of Box Elder Territory of Utah.

Fifth.

The amount of capital stock of the corporation shall be Ten Thousand Dollars ($10,000.00) divided into One Hundred shares of the denomination of One Hundred Dollars each.

Sixth.

The amount of capital stock subscribed by the corporation, parties hereto, is as follows:

<table>
<thead>
<tr>
<th>Name</th>
<th>Shares</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lorenzo Snow Sr.</td>
<td>15</td>
<td>$1500.00</td>
</tr>
<tr>
<td>Samuel Smith</td>
<td>5</td>
<td>500.00</td>
</tr>
<tr>
<td>A. E. Snow</td>
<td>5</td>
<td>500.00</td>
</tr>
<tr>
<td>Lorenzo Snow Jr.</td>
<td>5</td>
<td>500.00</td>
</tr>
<tr>
<td>R. L. Fishburn Jr.</td>
<td>3</td>
<td>300.00</td>
</tr>
<tr>
<td>R. H. Jones</td>
<td>3</td>
<td>300.00</td>
</tr>
<tr>
<td>Rudger Clawson</td>
<td>1</td>
<td>100.00</td>
</tr>
<tr>
<td>Charles Kelley</td>
<td>1</td>
<td>100.00</td>
</tr>
<tr>
<td>W. L. Watkins</td>
<td>1</td>
<td>100.00</td>
</tr>
<tr>
<td>R. L. Fishburn Sr.</td>
<td>1</td>
<td>100.00</td>
</tr>
<tr>
<td>O. N. Stohl</td>
<td>1</td>
<td>100.00</td>
</tr>
<tr>
<td>C. C. Loveland</td>
<td>1</td>
<td>100.00</td>
</tr>
</tbody>
</table>
Seventh.

The officers of the corporation shall consist of a Board of seven directors, a president, a vice president, a secretary and a treasurer. Each of whom, to be eligible to election, must be owner and holder in his own name of at least one share of capital stock, as shown by the books of corporation.

Eighth.

Within 10 days after the election of a Board of Directors they shall hold a Directors meeting, and elect a President, a Vice President, a Secretary and a Treasurer and the Vice President shall be chosen from their own number, but the Secretary and the Treasurer may be elected either from the Directors of stock-holders in the discretion of the Board.

There shall be an annual meeting of the Stock-holders held at the general office of the corporation at Brigham City in the county of Box Elder on the second Tuesday in January, in each year commencing with the year 1891 at such hour as the President of Board of Directors may determine, for the purpose of electing a Board of Seven Directors, and transacting such other business as may be deemed necessary or convenient for the welfare of the Corporation. The Board of Directors may direct the calling of special meetings of the Stock-holders at such times as they may deem necessary. At all of such meetings of the Stock-holders, whether annual or special, a representation of a majority of the Capital Stock shall be necessary for the transaction of business, and no business except to adjourn, or to adjourn to a specified date, shall be transacted at any meeting of the Stock-holders, unless a majority of the stock is represented.

The Officers of the Corporation shall be elected by

<table>
<thead>
<tr>
<th>Name</th>
<th>Shares</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>George L. Graehl Jr.</td>
<td>1</td>
<td>$100.00</td>
</tr>
<tr>
<td>Peter P. Siggard</td>
<td>1</td>
<td>100.00</td>
</tr>
<tr>
<td>L. T. Pierce</td>
<td>1</td>
<td>100.00</td>
</tr>
<tr>
<td>H. E. Bowring</td>
<td>1</td>
<td>100.00</td>
</tr>
<tr>
<td>L. C. Christensen</td>
<td>1</td>
<td>100.00</td>
</tr>
<tr>
<td>George Gidney</td>
<td>1</td>
<td>100.00</td>
</tr>
<tr>
<td>James Pett</td>
<td>1</td>
<td>100.00</td>
</tr>
<tr>
<td>John Burrows</td>
<td>1</td>
<td>100.00</td>
</tr>
<tr>
<td>Jno. D. Peters</td>
<td>1</td>
<td>100.00</td>
</tr>
<tr>
<td>Wm. Wrighton</td>
<td>1</td>
<td>100.00</td>
</tr>
<tr>
<td>H. W. Harris</td>
<td>2</td>
<td>200.00</td>
</tr>
<tr>
<td>Jos M. Jensen</td>
<td>2</td>
<td>200.00</td>
</tr>
<tr>
<td>Andrew Kimball</td>
<td>1</td>
<td>100.00</td>
</tr>
<tr>
<td>Carl Jensen</td>
<td>1</td>
<td>100.00</td>
</tr>
<tr>
<td>Brigham City Mercantile &amp; M'f'g. Ass'n.</td>
<td>42</td>
<td>4200.00</td>
</tr>
</tbody>
</table>

Total 100 Shares $10,000.00
ballot, and the persons receiving a majority of the votes cast shall be deemed and declared Duly Elected. Each Stock holder shall be entitled to as many votes as he holds shares of stock, and representation by proxy, duly appointed shall be allowed at all meetings of the Stockholders, whether annual or special.

A failure to hold any annual or special meeting of the Stockholders, on the day or at the time, appointed for the same shall not forfeit or in any way interfere with the Corporate rights acquired under this agreement but any such meeting may be held at any subsequent time upon giving ten day notice thereof by publication in a newspaper in general circulation in Box Elder County. The Secretary shall, or in case of his failure, any other office of said corporation may give three days notice by publication as foresaid. The notice must specify the purpose or purposes for which any special meeting is called. Notice of any annual or special meeting may be served by the Secretary, or other officer, as the case may be, by delivering a copy thereof personally or by depositing copies thereof in the Postoffice at Brigham City, Utah ten days prior to the date of any such meeting, addressed to the several addresses of the Stockholders, which shall have the effect as the publication aforesaid.

Nineth.

The term of office of all officers, except when a vacancy is filled, and except as provided in article ten shall be one year, and until their successors are elected and qualified.

Tenth.

Until the annual meeting of the Stockholders on the second Tuesday in January 1891, and the Election and qualification of officers thereafter, the following named persons shall be directors of this corporation, to-wit: Lorenzo Snow Sr., Rudger Clawson, R. H. Jones, A. E. Snow, L. T. Peirce, R. L. Fishburn Jr. & Sam'l Smith.

And the said Lorenzo Snow Sr. shall be President, Rudger Clawson Secretary and Wm L. Watkins Treas.

Eleventh.

The Board of Directors may fill vacancies occurring in the Board, or any of the Officers of the corporation until the next annual meeting for the election of officers.

Twelfth.

The Board of Directors may enact by-laws for the conducting, regulating and management of the business and affairs of the corporation and may change the same at pleasure.

Thirteenth.

For the purpose of establishing and maintaining the
business of the corporation, the Board of Directors may call in the capital stock of the corporation, until it is fully paid up, and may provide for the sale and transfer as the stock for nonpayment in such manner as may be provided in the By-laws of the corporation.

Fourteenth.

Any officer of the corporation may be removed for conduct prejudicial to the interests of the same, by two thirds vote of the stockholders.

Fifteenth.

Any officer of this corporation may resign his office by giving the Board of Directors thirty days notice in writing, before the same is to take effect, but the same may be accepted on shorter notice.

Sixteenth.

The private property of the stockholders shall not be liable for the debts or liabilities of the corporation.

In witness whereof, the parties hereto have hereunto set their hands and seals this 15th day of December A. D. 1890.

Lorenzo Snow (seal) Geo. L. Graehl Jr. (seal)
Samuel Smith (seal) Wm L. Watkins (seal)
William Wrighton (seal) H. E. Bowring (seal)
George Gidney (seal) Chas Kelley (seal)
Joseph M. Jensen (seal) H. W. Harris (seal)
Peter P. Siggard (seal) A. E. Snow (seal)
Ricy H. Jones (seal) O. N. Stohl (seal)
John Burrows (seal) L. T. Peirce (seal)
Rudger Clawson (seal) Andrew Kimball (seal)
R. L. Fishburn Sr. (seal) R. L. Fishburn Jr. (seal)
L. C. Christensen (seal) Carl Jensen (seal)
J. D. Peters (seal) L. Snow Jr. (seal)
C. C. Loveland (seal) James Pett (seal)
B. C. M. & M. Ass'n (seal)

In presence of S. N. Lee

Territory of Utah )
County of Box Elder )
s

A. E. Snow, R. Clawson, L. T. Peirce and R. H. Jones being first duly sworn depose and say that they are four of the persons mentioned in and who executed the foregoing agreement for the incorporation of the Brigham City Theatre Company; and that it is bonifide the intention of themselves and their associates to commence and carry on the business mentioned in said agreement and that they verily believe that each party to
said agreement is able to pay and will pay the amount of stock
subscribed by him; and that each of said parties has paid in
ten per cent of the stock subscribed by him.

Ricy H. Jones
A. E. Snow
Rudger Clawson
L. T. Peirce

Subscribed and sworn to before me, this 15th day of
Dec. A.D. 1890.

E. P. Johnson
Probate Judge

Territory of Utah } ss
County of Box Elder } ss

Be it remembered that on this 15th day of December
A.D. 1890 before me E. P. Johnson, Probate Judge in and for
said Box Elder County personally appeared A. E. Snow, Rudger
Clawson, L. T. Peirce and R. H. Jones whose names are sub-
scribed to the foregoing agreement for the corporation of the
Brigham City Theatre Co.; as parties thereto, personally known
to me to be the same persons described in and who executed the
said agreement as parties thereto, and each duly acknowledged
to me that he and his associates executed the same freely and
voluntarily and for the uses and purposes therein mentioned.

In witness whereof, I have hereunto set my hand
and caused this certificate to be attested by the
SEAL clerk of the Probate Court of said County and the
seal of the said Probate Court to be hereunto
affixed, the day and year in certificate first above
written.

E. P. Johnson
Probate Judge

Attest John D. Peters
Clerk of the Probate Court.
by O. Peterson, Dept. Clerk
APPENDIX C

SELECTED QUOTATIONS FROM CORINNE, UTAH, NEWSPAPERS

Utah Tri-Weekly Reporter, March 24, 1870. The company belonging to the theater have been dismissed and managers have announced its closing. It is doubtful whether it will be re-opened for many months—if at all. The Mormons are too poor to support it, and the Gentiles, from which source it derived its profitable patronage, have nearly all left the city. H.

Utah Tri-Weekly Reporter, May 14, 1870. Corinne Opera House.—We announce with pleasure that a number of our solid men have completed arrangements for the immediate erection of an Opera House in this city. The parties interested have organized under the name of "The Corinne Opera House Association" with E. Conway Esq., President, and P. H. Wilbor Esq., Secretary and Treasurer. At a meeting held in Wilson & Morton's Bank Thursday evening, the entire capital stock necessary for the edifice was subscribed and an installment of fifty per cent in cash paid in to the Treasurer. The remainder will be paid when the contract for building is signed. This is the way to do business. In our next issue we will give a description of the house from the plans and specifications of the architect. It is the intention to have the work completed before the Fourth of July. Success to the project say we all.

Utah Tri-Weekly Reporter, May 19, 1870. WHERE SHALL IT BE.—The building committee of the Opera House Association have received offers of lots in various parts of the city, upon which to locate their projected edifice. One gentleman proposes to give not only the ground site but also a bonus in money to have the Opera House at a place named. The location will be decided at a meeting of the stockholders this evening. Meantime contractors are bidding for the work, and the lucky builder will be chosen at the meeting tonight.

Utah Tri-Weekly Reporter, May 19, 1870. MUSICAL.—On Friday and Saturday evenings of this week, our people will have the opportunity of enjoying the finest musical entertainments ever given in the city. Under the artistic management of Mrs. J. A. Smith, the school children with many young ladies and gentlemen, have been organized into a musical association, and on the evenings named will perform at the Church building.

1Microfilms available at Brigham Young University Library.

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Mrs. Smith has aptly denominated these performances the Floral Opera, for they will bring into exhibition, in good order, the joyous voices of childhood, and the well trained talent of youth, which under the careful discipline of an accomplished directress will afford a musical treat well worthy of patronage. Splendid tableaux, among which are the pyramid of beauty, hope, justice, goddess of liberty and many others, in which the entire class of Mrs. Smith will appear, are among the diversities of the entertainments. The programme is undoubtedly the best we have ever seen for any similar performance. Tickets for the Floral Opera are for sale at the Post-Office.

Utah Reporter, June 7, 1870. THE CIRCUS.—On Wednesday and Thursday of next week Gregory's Great Trans-Atlantic Circus will exhibit in this city—afternoon and evening—also in the same establishment M'dle. Gertrude's trained animals—the Gregory and Orrin families, Nelson Brothers, and the not less famous Bedouin Arabs. The witty and fastidious clowns will be there—six in the ring at one time! What side-splitting there will be after wonder is exhausted at the sagacity and gentleness of the educated lion. Most kinds of amusement grow flat and stale, but the circus is always the same from bare footed boyhood to tottering age. Read the advertisement in another column and be ready for next week's fun and wonders.

Utah Reporter, June 12, 1870. MISS KLINE'S READINGS.—To sit in a hall and listen to good readings from the authors is a feast for most people; but it was especially a fine treat for those who heard Miss Kate Kline at the school building Friday evening. Her selections displayed a high order of taste, and the reading was of that style which pleases more by the speaker's natural ease than the best delivery could otherwise effect. In "Maud" Miss Kline gave evidence of her capacity in the expression of different feelings; in fact her delineations were almost protean in their perfect changes. In one so young as this lady we have not seen so many tokens of fine promise for a good, interesting and eloquent reader. She left for the east yesterday morning accompanied by her father.

Utah Reporter, June 17, 1870. THEATRICAL.—By private letter from Mr. Methua, we are informed that Madame Scheller and her fine troupe of dramatic artists will reach this city by the second of July. This accomplished lady is now performing with great success in California. Mr. Frank Drew, a well known and talented actor is associated with Madame Scheller, and the western press comments upon their performances as being the best ever presented by any organized troupe on the coast. As the Opera House will be ready for use by their arrival here we hope the Madame and her company will give our people a season of the drama. From Corinne they go to Montana to join Langrishe's theatre at Helena.

Utah Reporter, Sunday Morning, June 26, 1870. MINSTRELS COMING.—We received a call yesterday from Mr. George
Hettinger, the advance agent of Farrar, Wilson & Courtright's Overland Varieties and Minstrels. That this troupe is one of the best that ever crossed the continent, is fully guaranteed by the route they have marked out for a starring tour of the Western States. When we remember, however, that some of the best minstrel and musical talent of the country has originated in California we can but anticipate success in the east for this already renowned troupe. Things have got about to that stage in the mountains that anything or anybody must exhibit the California stamp of approval in order to insure success, and this the Farron, Wilson & Courtright minstrels come ordained with most emphatically. There is a brilliant array of talent with this company, principal among which is Mr. Harry Spriggs, Nevada's favorite comedian; Billy Courtright, the champion song and dance man of the Pacific coast; Tommy Farron, the only successful rival of the great Lingard, in his Dutch and comic sketches; Mr. George Wilson, in his great wench act; Mr. Lewis Jacobson, in his great violin solo; Master Jerry Lynch, Miss Flora Bell, Miss Lucy Hall, Miss Lulu Hamwel, Miss Jennie Webster, the Swedish nightingale, and many other bright and shining lights of the theatrical and musical world. They will be in Corinne Tuesday evening, June 28th, at Reggel's Hall, on Montana street, for one night only. Admission, $1; children, 50 cents. Look out for the minstrels and be on hand at the appointed hour, seven and a half p.m.

UTAH REPORTER, July 4, 1870. AMUSEMENTS.—The Floral Opera to-day under the direction of Mrs. Smith assisted by the Lewis Brothers, whose performances have already elicited general approbation, will take place at 3 o'clock this afternoon. The combination, if we are permitted to call it such, will present the most refined and elegant entertainment ever before presented to a Corinne audience. Let the house be filled, and all enjoy themselves on this glorious day. Remember the Floral Opera at 3 p.m.

UTAH REPORTER, July 9, 1870. By private advices from Mr. J. G. Methua, husband of the celebrated lyric artiste Madame Scheller, we learn that the Madame and Mr. Frank Drew, brother of the renowned manageress of the Arch Street Theatre in Philadelphia, are now on a starring tour in California, south of San Francisco (at Otto's Hall, San Jose, at the time of writing) but that they will make a trip across the continent soon, stopping at Corinne, Helena, Salt Lake and Denver. The troupe is meeting with flattering success in California, as their well earned reputation deserves. They will arrive in Corinne about the 15th inst., and we trust meet with that cordial reception that true merit only should.

UTAH REPORTER, July 9, 1870. OPERA HOUSE TO-NIGHT.—Mr. Leavitt telegraphed from Elko yesterday that on account of a general request from the people of that city to perform Thursday evening his company could not reach Corinne until this morning. To-night the grand olio and sensation entertainment
will be given in the Opera House. Doors open at 7:30; performance to commence at 8:30.

UTAH REPORTER, Sunday, July 10, 1870. LEAVITT'S SENSATIONAL ENTERTAINMENT.--In consequence of a misunderstanding with Mr. Leavitt and the Opera House Association, the entertainment advertised for Saturday evening was postponed till tomorrow evening at 8 o'clock, when his select performance will positively take place. Mr. L. regrets very much that he could not appear according to notice, as his entertainment is first; in fact just the kind Corinne wants.

UTAH REPORTER, July 12, 1870. LEAVITT'S SENSATIONAL ENTERTAINMENT at the new Opera House last night was one of the most pleasing and artistic affairs yet given in Corinne. The old man act was simply artistic, in fact so true to the spirit of antiquity that many would not believe it was the same person who but a few moments previous was convulsing the large audience with Capt. Jinks in Dutch. Miss Hattie Forrest, in her "Nan the Good for Nothing" and numerous other character songs and dances won the most hearty applause. The lateness of the hour prevents us from paying these pleasing artistes the compliment they deserve, but should they ever come this way again we will guarantee them a full house and much good will.

UTAH REPORTER, July 12, 1870. COMING BACK.--The Lewis brothers, who recently entertained our people at the New Opera House in their wonderful feats of scientific jugglery, are coming back again soon, when they will renew their engagement at the Opera House, in an entire new programme. Of all the troupes that have visited our town so far, the Lewis brothers departure was most regretted. The popularity of the brothers does not lay in their scientific accomplishments alone, but in their gentlemanly attributes as well. They will arrive here about the 23d inst., when we shall be favored with an opportunity seldom offered of seeing the best talent in their line in the profession.

UTAH REPORTER, Thursday, July 14, 1870. Office of the Clerk of the Probate Court Box Elder County, Utah Territory Brigham City, July 11, 1870

I, J. C. Wright, Clerk of the Probate Court of Box Elder County, U.T., under the direction of the Hon. Samuel Smith, Probate Judge, hereby certify that "The Corinne Opera House Association," of Corinne City, in said county and Territory, has been organized in accordance with the statutes providing for incorporations: that the agreement, oaths of office and bonds have been filed in my office this eleventh day of July, A.D. 1870.

And it is therefore further certified that the said "Corinne Opera House Association" having fully complied with the laws of the Territory of Utah, is hereby declared a body
corporate with succession as specified in the agreement.

Witness my hand and the seal of the Probate
SEAL Court at Brigham City, this eleventh day of
July, A.D., 1870. J. C. Wright, Clerk.

Utah Reporter, Friday, July 15, 1870. Today we are able to announce that on Saturday evening a sacred concert will be given in the Opera House by Chaplain McCabe, of Philadelphia, who is one of the most accomplished vocalists in the country. We have frequently heard him in the States, and can pronounce his singing of religious music superior to any yet listened to in Utah or the west. The concert will be FREE, and all are cordially invited to attend.

Utah Reporter, August 10, 1870. LIVING WONDERS.—At the Opera House next Friday afternoon and evening will be exhibited the Museum of Living Wonders, consisting of the giantess, Miss Anna Swan, twenty years old and weighing 413 pounds. This extraordinary woman is eight feet in height and said to be in form and feature beautiful and symmetrical as the most graceful belle now on the beach at Newport. The lovely Circassian Zobedie has been pronounced the fairest of her sex and will be seen in the exhibition. Monsieur Joseph, the French giant, weighing nearly a quarter of a ton, will stand in lordly contrast beside Major Green, the most intelligent Lilliputian in the world. These prodigies of nature are now attracting the attention of the scientific world, and are everywhere received as the genuine wonders of the age. See description in our advertising columns.

Utah Reporter, August 20, 1870. Mr. George B. Waldron, the star tragedian of the mountains, reached here from Helena yesterday morning. He goes East in a day or two. He tells us that manager Langrishe and troupe are flourishing in the North, and will not be down this way till December. A few days ago Monsieur Methua and Madame Scheller were at Carlin, Nevada, but no one seems to know when they will reach here.

Utah Reporter, Friday, September 16, 1870. The entertainment of Mr. and Miss Couldock at the Opera House to-morrow evening will be the finest intellectual treat ever enjoyed by our people. The true characters of the programme will be represented by these celebrated dramatists in a style of art that cannot fail to please the lovers of histrionic effect. Let the house be filled to overflowing.

Utah Reporter, September 17, 1870. THE COULDOCKS TO-NIGHT.—At the Opera House this evening the entertainment of Mr. and Miss Couldock will afford an opportunity for our citizens and their families to enjoy themselves in a manner that they will not soon forget. To see the performance of one or two complete dramas in one evening is always accounted a great privilege, but when the gems and beauties of a dozen of the most famous productions are presented in a single performance
by Mr. Coulodock and his accomplished daughter, then we have
indeed the very essence of the stage. Go to-night and hear
Falstaff's soliloquy on honor, and other delineations from the
incomparable Shakespeare, including a scene from Hamlet and
the Seven Ages. The programme of the evening is so varied
that we will not attempt its praise. The entertainment is the
first of a purely dramatic character given in this city, and
we are sure it will be well attended.

Utah Reporter, Wednesday, October 26, 1870. Langrishe
and his troupe are expected to arrive here from Montana to-
night. A gentleman who arrived last night says he passed them
on the road this side of Malad, traveling in slow conveyance.
The troupe undoubtedly encountered the heavy storm of last
night and this morning, in which case they must have passed a
miserable time, and they will hail the sight of Corinne, with
its comfortable accommodations.

Utah Reporter, October 28, 1870. A communication from
Salt Lake City, suggesting a change in the scenery and stage furniture of the Opera House here, has been
referred to the managing director of that edifice. He will
probably have the house rebuilt to suit the notions of people.

Utah Reporter, Friday, November 18, 1870. Mr. Charles
P. Huey, the celebrated vocalist, and sometimes called the
Carl Formes of the mountains, will sing in the concert this
evening. . . . The acoustics of the Opera House will be fully
tested to-night. We predict that they are better than those
of any hall on the Pacific coast.

Utah Reporter, Tuesday, December 27, 1870. An audi-
ence filling the Opera House in every seat and standing room
greeted the Tyrolean Troupe last evening on their first appear-
ance in this city. The occasion was indeed worthy the attend-
ance of all who delight in musical excellent. Among the gems
of the evening we note the incomparable singing of "Come Where
My Love Lies Dreaming," which at its close was heartily encored,
calling for a repetition of that magnificent melody. It was
sung in quartette, in such a manner that the best cultivated
taste could only approve its execution. The "Sentinel," with
echo solo for the tenor, is a marvelous specimen of vocal train-
ing. The troupe also sung the national war song of the Germans,
"Die Wacht am Rhein," a glorious martial air with inspiring
words. By special request some gentlemen in the audience the
troupe again repeated for the third time "Come Where My Love
Lies Dreaming," the song in which the ladies of the company
appeared to perfection. The performance on the Zither and bow
was superb, and the wood and straw instrument gave music as
sweet as could be produced from a Chickering or Steinway.

Another concert this evening, with change of programme,
will afford our citizens and their families an opportunity to
enjoy the pleasure of hearing such music as only the Tyroleans
can give.
Utah Reporter, Friday, December 30, 1870. The celebrated Langrishe Dramatic Company, with the distinguished artists Mr. and Miss Couldock, have leased the Opera House in this city for the season. They give their first representation next Monday evening in "The Chimney Corner" and the "Omnibus," in which the combined talent of the organization will appear. Lovers of fine acting will be glad that the legitimate drama is so soon to be presented in Corinne.

Utah Reporter, January 6, 1871. MISS COULDOCK. This evening the graceful and deserved testimonial in the shape of a complimentary benefit will be given by our citizens to this excellent and accomplished lady. The occasion will be a pleasant one, for the talented lady is to appear in two exquisite dramas, wherein her ability and high artistic qualities will well repay the attendance of her numerous friends.

TESTIMONIAL TO MR. LANGRISHE
Corinne, January 6, 1871

Mr. J. S. Langrishe, Opera House—
Dear Sir: As sincere admirers of your many merits as an actor, and grateful for the season of elegant amusement afforded to our citizens by you since your arrival here, the undersigned take pleasure in tendering to you, in evidence of their friendly regard, a public benefit at such time and place as may be convenient to you. With great respect, Your friends.

(Signed by 58 prominent men and business establishments "and others")

Again last evening, the fourth night of the season, a large and appreciative audience was present in the Opera House. The beautiful drama of "Dora," from Tennyson's poem, was presented in splendid style, with the Coullocks, Mr. and Mrs. Langrishe, Mr. Martin and the other members of the company. This play was the gem of the week thus far, and was so considered by all present. An interlude, consisting of songs by Mr. Langrishe, gave infinite zest to the evening's entertainment, and as he was called and recalled before the curtain, we wished to hear "that strain again" without any other performance. The "Artful Dodger," however, was only properly introduced by the happy vocalist, for it came upon the house in showers of most delightful merriment.

To-night the benefit of Miss Couldock takes place, with the grandest bill of the season. That estimable lady with her father in two pieces—"One Touch of Nature" and "Milky White"—assisted by the whole dramatic company.

Utah Reporter, January 7, 1871. ANSWER OF MR. LANGRISHE. OPERA HOUSE (CORINNE).—Messrs. W. H. Munro, Wm. H. Glascott, J. Malsh and others—Gentlemen: Your esteemed favor tendering me a complimentary benefit is received. I can only return my sincere thanks and name this evening as the occasion, when I trust the bill presented will meet with your approval. Respectfully yours, J. S. Langrishe.

LANGRISHE.—This gentleman has been with us for a week, and in that time spread out before the people more real
pleasure than the city has known since it was founded. Let us give the missionary of fun a crowded house at his benefit tonight.

The benefit of Miss Couldock last evening was a complete success, and must have been strong proof to her that her friends in Corinne may be counted by legions. In "One Touch of Nature" and "Milky White" the beneficiary performed her duty in a most charming and excellent style. It was well said when the announcement gave out that these are exquisite dramas. Nothing could be finer than these productions, except it be the manner of the performance. This was superb indeed. The several characters taken by Mr. Martin, Mr. Gross, Mr. Griffith and Mr. Brown were personated in the most unexceptionable measure, and particularly in "Milky White," in which Mr. Martin outdone himself in magnificent acting. Such a "Dick Duggs" we never saw before, and fear we never shall again. Mrs. Fitzwilliams as Mrs. Sadrick has no equal, and it would be difficult to decide whether the larger share of approbation is not rightfully hers. Her rendering of that part in the play could not be improved. Harry Richmond was missed from the stage last night, but will be in his place this evening. The same must be said of Mrs. Shields, whose name was anxiously sought for on the bills. It would be supererogation to mention the magnificent delineations of Mr. and Miss Couldock, and their fame will not be any brighter when we join in public approval of those idols of the American stage. Their departure, after to-night, will leave many an honest wish for their early return. Between the plays of last night Old Comedy himself appeared in the songs which make sides ache, and evoke laughter from men whose sensibilities are sourer than their lives.

To-night the people propose to give Mr. Langrishe a benefit, which, if we are not mistaken, will be the largest ever assembled within the Opera House. The evening's performances will consist of "The Stranger" and "Simpson & Co.," a bill that is sure to draw a crowded house, even if there was no compliment intended for the popular manager.

Utah Reporter, January 9, 1871. Saturday night closed up the theatrical week with Mr. Langrishe's benefit, when "The Stranger" and "Simpson & Co." were played to perfection. The audience, like those of the preceding nights, was large and appreciative. At the close of the play Mr. Coulcock made the announcement that the company would appear again, and for the last time, this Monday evening in the grand historical drama of "Richelieu." The following is the excellent cast in Bulwer's masterpiece: "Richelieu," Mr. Coulcock; "De Mauprat," Mr. Richmond; "Barodas," Mr. Martin; "King Louis," Mr. Brown; "Orleans," Mr. Shields; "Joseph," Mr. Gross; "Hugnet," Mr. Mortimer; "Julie de Lorme," Mrs. Shields, and "Francois," Mrs. Fitzwilliams. As a dramatic production this stands preeminently at the head of modern histrionic compositions, and will be presented to-night by the talented combination according to its high merits. No one should lose the opportunity of witnessing the representation of the great Cardinal Duke by Mr. Coulcock.
in this magnificent drama. The evening's entertainment closes with a new and rollicking farce entitled "Nipped in the Bud," in which the whole company will appear. We regret that the pleasant duty of chronicling the many excellences of the ladies and gentlemen of Mr. Langrishe's troupe is to end with the performances of to-night; but the people of Corinne will long remember them all as having opened the new year with the pleasure of first class and unexceptionable theatricals. May their journey eastward be crowned with deserved success.

Utah Reporter, Monday, January 16, 1871. THEATER.--Carter's Dramatic Combination. This celebrated star troupe from Chicago will open at the Opera House, Wednesday evening, January 18th, for a few nights only, prior to their departure for San Francisco. This troupe is composed of the best talent from the Eastern theaters, and our exchanges speak in the best terms of them. We hope to see them have a full house on their opening night. See posters for particulars.

Utah Reporter, January 17, 1871. The Opera House is once more devoted to Thespian worship, and will be thrown open to-morrow evening by the celebrated Carrie Carter dramatic troupe. This company comes not to make reputation, but with the charter of success to please with high art each attentive mind. They commence the season with Bulwer's popular drama, "The Lady of Lyons," Mrs. Carter appearing as "Pauline Deschapelles," one of the trust and most difficult representations on the stage. A fine cast supports her in the play, and we do not doubt but the public will do the same thing. No troupe is better indorsed by the Eastern press than Mrs. Carter's.

Utah Reporter, January 19, 1871. The Carter troupe appeared in the "Lady of Lyons" at the Opera House last evening before a fair audience. We have not seen this excellent drama so well represented for many years as it was on that occasion. Mrs. Carter as "Pauline" delineated the character of the aristocratic and haughty girl in splendid style, giving powerful expression to the various emotions brought out in the difficult role. Mesdames Rainsforth and Lispsis were not less successful in meriting the approbation which frequently evidenced the gratification of their auditors. Mr. Carter as "Claude Melnotte" was thoroughly genuine, and gave a reality to the gardener's son not often witnessed. There could be no more excellent display of talent than that in Mr. Cogswell's beautean, while the foppish "Glavis" gained new fame in the person of Mr. Moloie.


"This new Gentile city in the heart of Mormondom has a
splendid Opera House, elegantly fitted and furnished, which is the property of a joint stock company, and has seating capacity for twelve hundred persons. On the 24 inst. it was opened for a short season by the Langrishe Dramatic Troupe, in connection with Mr. and Miss Couldock. The 'Willow Copse' was the initial performance followed by 'The Chimney Corner,' 'Dot,' 'Dora,' 'The Stranger,' and the last night closing with 'Richelieu.' Elegant comedies and farces were played during the week, as afterpieces. The Couldocks are as popular in the Rocky Mountains as they are within the confines of civilization, and no one can need a better company than Langrishe's, with that versatile actor at its head. The Corinne Opera House has the finest auditorium, stage and proscenium of any edifice between Chicago and Sacramento, and the people of this city, being mostly from the large cities of the country, are very ready to give bountiful welcome to first class performances. During the last nine days the treasurer's receipts have been more than satisfactory to the management." New York Clipper, January 21.

THEATRICAL.--The largest audience of the winter was that of last Saturday evening in the Opera House, drawn thither to witness the Carter Company in the great tragic play of "Lucretia Borgia." It was a gala night, and not one of the great multitude came away dissatisfied. In her fine impersonation of the "prisoner," Mrs. Carter proved herself the queen of the western stage. With perfect elocution, and her splendid acting of that wonderful role she won the hearty admiration of all listeners. In two scenes particularly the gifted artiste excelled any "Lucretia" we ever saw—that when she laughed in terrible scorn at the foiling of her ducal husband's attempt to destroy "genarro," and the closing spectacle, when the declaration came forth, "I am thy mother!" The best day's of Broadway or Niblo's have produced no more finished acting. Mr. Cogeswell invested the character of "Genarro" with all the qualities required to delineate the gallant, honest and heroic soldier, and made each scene of the play an episode of art. In dialogue Mr. Cogeswell is magnificent. As "Gubbetta" and "the Duke" Mr. Carter exhibited his protean ability in fine style, and with an ease and celerity that almost defied separate identity. We have one fault to find, however, and that is that so fine an actor should not make long speeches before the curtain. Such oratory is more out of place than the benediction at a horse race. Mrs. Lipsis and Miss Rainsworth in their respective parts, as two of the unfortunate nobles, were excellent, and Messrs. Marden, Maloie and Lipsis, each in his place, gave well cultivated support to their companions. The afterpiece being "The Youth Who Never Saw a Woman" was something unexpected. Mrs. Carter as "Colin" started the house into a storm of laughter, but when the governess (Mr. Cogeswell) appeared, vest buttons and stay laces gave way to the force of mirth. It was a veritable feast of fun.

To-night the great sensation play of "East Lynne" will be presented, and neither the drama nor the players need any recommendation to fill their auditorium.
Utah Reporter, Editorial, Thursday, January 26, 1871.
"Every Body's Friend" with Cogeswell as DeBoots was a successful opening. This character alone was ahead of Clarke to our mind, and indeed to the public. Miss Stowe as "Mrs. Featherly" added a legion to the already large number of her admirers, and the "Icebrook" of Mr. Marden gave that gentleman an opportunity which he fully enjoyed by showing his ability to play well a part calling forth extraordinary genius. The piece was a complete success. Closing with the "Specter Bridegroom" in which Mr. Carter as "Nicodemus" and Mr. Cogeswell as "Diggory" did some acting that has never been surpassed. It is useless to say further in their praise. The selections for Mrs. Carter's benefit to-night, are the best that could be drawn from an extensive repertoire, the fair beneficiary appearing as "Camille" in the finest sensational play ever put upon the stage. She will be supported by the entire company; and judging from the general desire to make the occasion one of public esteem, there is no doubt but every seat and chair in the Opera House will be occupied long before the curtain rises this evening.

Utah Reporter, Friday, January 27, 1871. Mrs. Carter's complimentary benefit last evening at the Opera House, was in every respect an ovation worthy of that most popular lady. The enthusiasm of her hosts of friends was unbounded throughout the whole evening, and it had every reason to be so. "Camille," as personated by Mrs. Carter, is a new representation—a creation of beauty and genius. Her reading of the text is a model of execution, the most elegant, conveying to the sense the clearest comprehension of the inner meaning of the language so eloquently employed. With action full of refinement, without rigidity or calculated force, she makes every sentiment expressed, apparent in the natural magnetism through which she enlists the sympathy of her hearers. The situations, demanding the most widely different kinds of power, were so finely represented that it is wonderful how the actress can lose all individuality in realizing the completeness of the character. Indeed the personation of Mrs. Carter in this play is so nearly uniform in excellence, that it would be difficult to single out any fragment of it for special praise. In the support given by J. W. Carter as "Armand Duval" there was, of course, great aid to her effort, and with Mr. Marden, Mr. Maloie and Mesdames Lipsis and Stowe, in their respective parts, the "Camille" of last evening was, in every way, an epoch in the drama of our city. By request of the audience the concluding farce of the evening was omitted to enable those present to enjoy a "hop" which was improvise \textit{sic} in honor of Mrs. Carter, and in which that lady, with her husband and other members of the company, participated until after mid-night. About fifty couples remained to enjoy the pleasant dance. To-night the great sensation of "The Gambler's Wife" is to be put on in the Carters' best style.
Utah Reporter, Saturday, January 28, 1871. To-night has been chosen by the friends of Mr. Cogswell to give that gentleman a testimonial of public respect, and accordingly a complimentary benefit to him is to take place. The bill is a splendid one, embracing a comedy, "Delicate Ground," a melodrama "The Captive Fool," and the very amusing farce called "The Secret." Although the weather is most unpropitious to-day, there is sufficient attraction to fill the house with Mr. Cogswell's admirers. He deserves a testimonial from the people in return for the many pleasant hours of delightful entertainment which he has given us in the last two weeks. Rain or shine to-night, be all at the Opera House, for such a rare treat is seldom offered on any stage as this evening's bill presents.

The performance last evening consisted of "The Female Gambler" and "Swiss Courtship," both of which were played in the Carters' style. We are so intent on the grand bill for to-night that further criticism must be laid over for another time.

THE CARTERS.--This company of artists will leave us for a while after the performance of to-night. We wish them success wherever they go, and by way of parting adieu desire to say briefly a few words of our own. In the season they were with us Mrs. Carter has created a love of pure art in the community, by her efforts to please she has endeared herself to a host of friends who hope to see her return again shortly. Mr. Carter is barely second to his accomplished wife in the popular esteem and will be welcome whenever he comes back to supply us once more with the fine recreations at his command. Not only public applause, but sincere friendship also, follow their sojourn here. Mr. Cogeswell is a general favorite with us all, and everybody parts in regret with Mr. Marden and Mr. Malcie.

The ladies of the company, Mrs. Lipsis and Miss Stowe have earned and received the reward of general approbation. May each of this most popular and talented company find the western journey everywhere a scene of success, but always remembering that here a universal hope is expressed that the Carters will soon return to settle permanently in our city. They will be more than welcome.

Utah Reporter, Monday, January 30, 1871. THEATRICAL SUCCESS.—The season of the Carter Dramatic Troupe, which closed last evening, was a complete success financially as well as artistically. While that company played here, the Opera House was the nightly resort of the lovers of elegant amusement, and we are pleased to record the fact that the management left here fully gratified with the result of their engagement. The receipts were larger than those of any other company which has hitherto appeared in this city, and a respectable margin of profit compensated Mr. Carter for his efforts in giving our people the legitimate drama in its best form. In a season of ten nights, during which public interest was unabated, there is a good sign that our city has not only the means, but also
taste and disposition to support a first class theater like that of Mr. and Mrs. Carter. They intend returning to Corinne in time to open again in the Spring, meantime making a professional tour down the coast.

Daily Corinne Reporter, April 21, 1871. Last night a local benefit concert was given. Tickets were $1. A poor family was helped through the effort. In addition to the music the paper reports that there were eight tableaux: A statuary scene representing Faith, Hope and Charity, one called "On the Sly," Novice, The Spirit of 76 (a bottle of scotch placed on the table) and closing tableau was "The Good Time Coming." In the exhibition, the many colored lights were well arranged by Dr. Hurlbut, and he certainly understood the art of illumination. After the "Good Night" was sung, a dance of two or three hours, preceded by an exhibition on roller skates by Prof. Caley, took place, and all went merry as a marriage bell, for never were audience and performers more satisfied than those of last night.

Daily Corinne Reporter, Friday, May 26, 1871. SAWDUST OPERA.--The miniature circus which performed here last evening is about the most mammoth concern, in good performances, that has yet traveled in this part of the world. Such well trained animals as the goats, dogs, bears, ponies and elk, we have never seen before, and we have seen Sand's, Rice's, North's and other famous pavilions. The "lilliputians" are up to their parts of the business, the clown discourses without coarseness, and the accommodations for the audience are all perfect. This afternoon and evening the circus will have the crowds again, but it might stay and run a week longer and make money.

Daily Corinne Reporter, Tuesday, June 6, 1871. READINGS.--Mrs. Wilhelm, of this city, will give the first of a series of Readings in the Opera House on to-morrow evening. Subject of Reading--"Nature as a Standard of Right." This will be followed by four others as follows: "Society; Its Customs and Forms"--"Marriage as It Is"--"Marriage as It Should Be" and "The Creative Powers." The second Reading will take place on Friday evening next. Admission--single tickets 50 cents--season tickets $2. These constitute the finest literary entertainments ever presented in Corinne and ought to be patronized by the lovers of elocution.

Daily Corinne Reporter, Thursday, June 15, 1871. Carter's dramatic troupe has arrived in Salt Lake City. The famous California Minstrels have arrived and will appear in the Opera House. OPERA HOUSE.--The California Minstrels open here to-morrow night. Down the coast they have carried things by storm, and to judge from what is said of these artists we should conclude that their performances in this city will be patronized by the public. Fine songs, dance, banjo, bones, and the old tambourine are once more to be seen. Burlesque, tragedy, and
tip top opera are on the bills. Give them a rouser.

The Corinne Journal, Wednesday, June 21, 1871. An ad states: The Living, Talking Head! Prof. Duchalman has arrived and will exhibit this Wonderful Curiosity to the Corinne Public this afternoon and evening, June 20th, at the Store of Mrs. Cordella, on Montana street (next to the Eureka). Ladies and children are particularly invited to witness this Exhibition. Admission, 50 cts. Children, 25 cts. The afternoon performance will commence at 2½ o'clock. Evening, at 7½. Chas. Thornton, Agent.

TO-NIGHT.—A treat is in store for those who attend the performance at the Opera House this evening. Miss Kate Holman, Eugene Holman, Frank Sparrow, Billy Wilkinson, and P. Damme, all are first class performers. Their programme is varied, just such a one as is calculated to bring forth laughter from the dryest of the dry. Performance commences at eight o'clock.

The Corinne Journal, Thursday, June 22, 1871. THE LIVING HEAD.—Quite a number of our citizens visited this great and mysterious wonder during yesterday and last evening, and nearly all went away convinced that a head could live, breathe, drink, smoke and talk without the usual accompaniment of a body. Go and see it to-day.

CIRCUS COMING.—Lake’s Mammoth Circus will perform in Ogden on the 28th and 29th, and in Salt Lake City during the week after, giving three performances on the Fourth. They are advertised to appear here on the 22nd of July. Could this be a misdated and misfiled copy of the paper?

THE MINSTRELS.—Owing to the numerous one-horse shows and bilks that have disgraced Corinne by their presence, the performance was not very well attended last evening, but those present enjoyed themselves hugely, and went away much pleased. The troupe consists of first-class artists, and their selections are good. Holman with his banjo is hard to beat, and the others are not far behind him. We have not time nor space to enter into particulars but can assure our readers that for an evening of genuine enjoyment they cannot do better than to see their second performance at the Opera House to-night, with an entirely new and attractive bill.

Daily Corinne Reporter, Monday, June 26, 1871. CONCERT TO-NIGHT.—A number of our most prominent citizens who are acquainted with the excellent and chaste performances of the Great Western Minstrels have tendered those artists a complimentary benefit, and it will take place in the Opera House this evening. The occasion was brought about mainly in appreciation of the merit of the company, and also that the ladies of this city might have an opportunity to enjoy a rare and perfect musical treat. The Opera House to-night will have no empty seats for the Great Westerns are worthy of the best audience that can visit them.
The Corinne Journal, Tuesday, June 27, 1871. THE MINSTRELS--Last evening the Great Western Minstrel Troupe received a benefit, tendered by the citizens of Corinne, and were highly honored, having a large and appreciative audience. The performance passed off very happily, and all went home well pleased. We learn it is the intention of the company to go to Idaho. They carry with them the well wishes of many of our citizens.

The Corinne Journal, Wednesday, July 12, 1871. Mr. George B. Waldron, one of the best, as well as one of the greatest of favorites as a tragedian and comedian, arrived last evening from Salt Lake City, where he has filled an engagement of several weeks standing. He is accompanied by his wife, and they are guests of His Honor, Mayor Munro. We trust that Mr. and Mrs. Waldron will favor the citizens of Corinne by an appearance upon the boards of the Opera House.

The Corinne Journal, Saturday, July 15, 1871. Mr. Geo. B. Waldron and his estimable lady leave Corinne on this evening's express for the West, to fill engagements in the California theatres. During their sojourn among us they have met many warm friends, and we echo the sentiments of the public when we say their departure is universally regretted.

Daily Corinne Reporter, Friday, September 15, 1871. THE CONCERT LAST NIGHT.--About two hundred and fifty persons attended the concert in the Opera House last evening, which was without exception one of the finest entertainments of a musical nature ever given in our city. The singing of the ladies was the occasion of encore and applause every time they appeared, and the gentlemen, too, came in for a fair share of approbation. In tableaux we have seen nothing to compare with those of last evening for design and effect. Love on and in a tub, was superb in its ingenuity and point. "Industry," also, as a pantomime, brought out scenic effect of a high order. So of "Broken Vows," the "Fruit Stand" and other pretty pieces, in all of which the actors did themselves great credit. Where there was so much perfection, we shall not venture a criticism, which could not be otherwise than favorable, by mentioning names, for all were excellent. The closing scenes from the Magic Lantern by Professor Silvis, were artistic as well as highly interesting, and included the sublime and comic. We hope to see many such happy occasions during the season now setting in.

Daily Corinne Reporter, Friday, October 20, 1871. THE JAPANESE.--To-night at the Opera House, the famous Royal Yeddo Troupe will appear in all their tricks of jugglery and magic. They come with the fame of two worlds to back them up in their exhibition, and here they are sure to draw a houseful of wondering people to see them perform in their extraordinary feats. Remember the hour, 7:30, when the wonders begin, such as have not been witnessed here before.
Daily Corinne Reporter, October 21, 1871. Great turnout last night at the Opera House--full capacity. Some of the feats presented were beyond the power of description for boldness, ingenuity and completeness of acting. The ascent, with bare feet, on a ladder of swords, stepping full weight on the edges of the keen sharp blades, is a spectacle almost incredible, but we saw it done and examined the weapons to find that no optical illusion covered the remarkable performance. In slight-of-hand, and the tricks of necromancy, for such they are, these Japanese are unequalled on the stage. Appear again tonight.

Daily Corinne Reporter, Thursday, November 23, 1871. The great Franco-German War is to be represented in the Opera House this evening. This is no Magic Lantern shown, but genuine painting, on more than 80,000 feet of canvas, and so placed on the stage that twenty thousand people may view it favorably at the same time. . . . After the pictures of the war, a portion of Milton's Paradise Lost, is to be exhibited. . . .

Daily Corinne Reporter, Thursday, December 7, 1871. Mr. Vincent, agent of the Nathan Juvenile Troupe, a dramatic company of great popularity in the north-west, arrived here this morning, to make arrangements for a season in the Opera House. This troupe is highly recommended by the press of Idaho, in the chief cities of which they have been performing to delighted audiences; and if half what is said in praise of the Nathan Troupe be true, they are sure to make their stay in our city profitable.

Daily Corinne Reporter, Monday, February 26, 1872. YOUNG PEOPLE'S CONCERT.--This public exhibition of the youthful talent of our city will take place at the Methodist Church on Wednesday evening next. The programme embraces a choice selection of songs, recitations, acting, charades, etc. Tickets, 50 cents. For sale at the Post Office.

Daily Corinne Reporter, Thursday, February 28, 1872. The concert and exhibition of the young people, in the Methodist Church, last evening, was a most excellent affair. It opened with a grand song of welcome by a class of juveniles whom we should like to hear again. /There were songs and some recitations, among them "They Call Me Little Chatterbox," Florence Hurlbut; "Mary Had a Little Lamb," Flora Johns; "Only Nineteen," Delia Stanley. There were two tableaus: "The Empress Josephine signing the Divorce," and "Pocahontas Saving the Life of John Smith."

Daily Corinne Reporter, Tuesday, May 28, 1872. The exhibition of MacEvoy's Hibernicon, in the Opera House, tonight, will be a novel entertainment. It includes the most complete panorama of Ireland and the scenery of that celebrated country, ever transferred to the painter's canvas. In addition to this, and while the work of art passes before the spectator's
view, a company of first-class comedians give a highly interesting performance, the dramatic episode entitled "Irish Hearts," a story of life and love in the Emerald Isle. Songs, dances and sketches, amusing and mirthful, are interspersed throughout, making it worthy of general patronage. We should advise those who cannot afford a voyage over the Atlantic, to go to-night and enjoy "a life on the ocean wave" for the price of admission to the Opera House.

Daily Corinne Reporter, Wednesday, June 5, 1872. Tonight, at the Opera House, the grand panorama of the great Northwest will be exhibited, showing on a mammoth canvas the glories and wonders of the land we live in. The panorama is described by the coast press, and particularly by the Yreka newspapers, as a work of art such as has not before been shown in this country, having cost $25,000 in money and five years' labor. Among the many remarkable scenes shown are Mount Hood, Alaska, Puget Sound, Olympia, Yosemite, Lake Bigler, also the sea and overland routes of travel. Sights from Alaska to Panama are given in all their grandeur. See bills.

Daily Corinne Reporter, Tuesday, July 2, 1872. THE BELL RINGERS.--This is a misnomer by which the interesting concern troupe known as the Berger Family are traveling. Their tintinabulations are discordant and unmusical, but it is a pleasure that the bells are only used as thin crusts outside a divestissement of harmony, fun and song, which the performers do succeed in giving to their audience. Last night the Opera House was crowded to hear them, and everybody went away, at the close of the entertainment, delighted with what was given--always excepting the bell-ringing, which is surpassed by the browsing wethers who go tingling along the pastures. The young ladies' cornet band was superb, and Sol. Smith Russell, royal in comicalities. "Coming Thro' the Rye" and "Home Sweet Home," were sung with good effect, as were several other popular songs, and taken altogether, with the exception indicated, the Bergers are not less than they claim to be. We hope to have an opportunity of hearing them again at no distant day. They perform at Ogden and Salt Lake City during the remainder of this week.

Daily Corinne Reporter, Wednesday, July 24, 1872. Mr. T. A. Lyne, the popular and accomplished actor, arrived in town from Salt Lake City last evening, on a visit to his many friends here. This gentleman has a histrionic fame recognized all over the western country, and we hope that he may be able to give our citizens an opportunity of attending one of his entertaining readings, while he sojourns in Corinne. As a delineator of Shakespearian and general dramatic impersonations, there are few superiors of Mr. Lyne on the lyric stage, and hence we look for a pleasant evening in the Opera House, during the week, with a program selected from his ample repertoire. Saturday night, we might suggest, would be a fit occasion for his appearance. What say the lovers of high art of making a request to that end?
Daily Corinne Reporter, Saturday, July 27, 1872. GET READY EVERYBODY for the Great San Francisco Circus and Roman Hyppodrome, now on its way here, which will present to the citizens of Corinne, and vicinity, one of the very best entertainments that ever visited this section of country, consisting of riding, tumbling, acrobatic feats, parallel /sic/, trick horses, and dogs of the most astonishing nature; together with the wittiest of clowns, and the famous Matthews family of ten persons, whose accomplishments in their various specialities are unsurpassed. To appear in Corinne City on Thursday, August 1st, at 8 o'clock, P.M.

Daily Corinne Reporter, August 30, 1872. All who witnessed the performances at the San Francisco circus last night know without our telling them that their time and money were well expended. "Turpin's Ride to York" in which M/H Kingsley and his "Black Bess" appeared is without doubt a masterpiece of acting. We hope to see it again before the company leave here. The acrobats and gymnasts improved on former exhibitions; and the bareback riding can not be excelled by any living equestrian. To-night the circus shows with an entire change of programme, and in addition one hundred dollars worth of presents will be given away to ticket holders. One prize will be twenty dollars in greenbacks. A chance for a prize goes with every ticket of admission.

Daily Corinne Reporter, September 5, 1872. SAWDUST. -- Conklin's Circus, after showing a fraction of its advertised programme last night, departed for the Occident. The dogs and trapeze elicited general approbation, but the rest of the exhibition was not worth looking at; excepting the clowns who appeared to be suffering from severe domestic afflictions—at least they had a melancholy method of being funny.

Daily Corinne Reporter, Monday, September 16, 1872. On to-morrow evening an elegant entertainment will be given in the Opera House by Mrs. Fanny Morgan Phelps the celebrated actress and vocalist. The programme is rich and varied consisting of readings from the poets, recitations, and songs as only such artists as Mrs. Phelps can sing. Among the interesting selections we note a few as follows: "Shamus O'Brien," one of the best Irish revolutionary incidents, in thrilling language; ballad, "There's a Path by the River," "Flora McFlimsey," the greatest hit ever made on Shoddyism; Whittier's "Scotch Pipes at Luck Now," Irish song, "Mother, He's Going Away," the recitation of "Beautiful Snow," a poem of deep and thrilling interest; Scotch and Irish songs, comic and sentimental, and altogether, a programme that must attract one of Corinne's largest audiences to the Opera House. See bills for more particulars of Mrs. Phelps' elegant entertainment.

Daily Corinne Reporter, Wednesday, September 18, 1872. A large and appreciative /sic/ audience greeted Mrs. Fanny Morgan Phelps, on her appearance in the Opera House last even-
The readings from the poets were finely rendered, and her singing is magnificent. In the recitation of Whitier's "Scotch Pipes at Lucknow," Mrs. Phelps acquitted herself in a manner worthy of the applause which followed the delivery of that thrilling poem. Her Irish and Scotch ballads are splendid and were frequently encored. We hope to have the pleasure of hearing this versatile artiste again during the next winter.

Mr. and Mrs. Phelps went West this morning, and will give performances at Kelton, Terrace, Toano, Elko, and other places on their way to San Francisco, whether they are going to organize a dramatic company for the approaching season.

ABOUT FOOLS proved an admirable theme last evening, in the Opera House, causing the good people of this city to spend a most enjoyable time. Mr. Jones is completely master of his subject apparently, on all occasions; but while expatiating upon, and illustrating the functions of professional fools in olden times, and the laughable blunders of natural fools nearer our own era, he seemed thoroughly to enjoy his opportunities to cause merriment among his hearers. Such a series of entertainments as Mr. Jones is now engaged in, proving more attractive on every successive night, is a severe test of power; and the fact that he uses no manuscript in his several deliverances, shows that he is possessed of a wonderful memory, in addition to his other unsurpassed qualifications for his task. This evening the entertainment will consist of a series of "Parliamentary Sketches," sufficient in their mirth provoking quality—if reports of the press elsewhere may be relied upon—to throw the whole city into convulsions of laughter; and we expect to see all the world and his wife and daughters, competing for foremost places. There has never been a more genuine treat offered in this city.

Jones receives favorable reviews for his lecture "Parliamentary Sketches."... Mr. Jones has a happy way of carrying his hearers through the incidents of history marking the oratorical highway with milestones of mirth, pathos and knowledge. Tomorrow evening Mr. Jones will speak of "Plays and Players," which we are satisfied will be a complete history of dramatic literature and the curious ways and lives of actors since the stage was founded... There will be no lecture to-night, Mr. Jones having generously surrendered the Opera House for a public meeting of the citizens.

Yesterday, Mr. Carter manager of the Theatre of this place, received by telegram, from Corinne, an offer to bring his company to that city and perform for three nights. This compliment being tendered by the citizens of Corinne to our fellow townsmen, without his seeking, shows the reputation the company enjoys outside of home. The Carters and Cogswell will appear at the Theatre here on Saturday evening next, and will perform
at Corinne on Thursday of the following week. (Printed from Ogden Junction)

Daily Corinne Reporter, Thursday, December 19, 1872.
In the Opera House this evening, the celebrated and most popular dramatic company known as the Carrie Carter Combination will appear in the elegant play of the "Lady of Lyons," in which Mrs. Carter performs the role of Pauline. She will be well remembered by all lovers of fine amusements from her successful engagement here two years ago. We look for a crowded house on this the opening night. Nor is the attraction less, when we mention the presence of Mr. Cogeswell, a universal favorite on the stage. He has few peers as a comedian. J. W. Carter is too well known to need a word of praise; and the combination have come in at a good time to amuse the people who are willing to pay well for their entertainment. This evening's performance concludes with the side splitting farce of "Our Tom." Go early to secure good seats.

Daily Corinne Reporter, Friday, December 20, 1872.
Opera glass lost at the theatre last evening by Mr. Keeney, of Malad.

On the opening of the theatre last evening, Mr. Carter appeared before the curtain, and announced an entire change of programme, substituting "Lucretia Borgia," and the "Dutch Lovers" for the advertised bill. A portion of the tragedy of the poisoner was then recited by Mrs. Carter, and Messrs. Cogeswell and Carter. This style of playing seemed to gratify the audience, and elicited much applause. To night the comedy of "John Tobin's Honeymoon" will be presented by the same force; and certainly they deserve generous support in giving so much of the text with so few actors. Herein lies the effective power of the combination we presume, and certainly a small company of fine artists, such as those named are, is better than many a larger stock on the boards.

Daily Corinne Reporter, Saturday, March 8, 1873.
Professor Carl Bosco, the illusionist, accompanied by his indefatigable agent, arrived in our city from Salt Lake by this morning's train. The Professor performed two nights in Salt Lake City, and was engaged for the third, which engagement he fulfilled much to the satisfaction and wonder of all, and then went to Camp Douglas to fill an appointment there, and while there was requested to repeat the performance, which he did to the satisfaction and wonder of all. While at the latter place, Gen. Morrow, commander at that post, sent two of his men, old sailors, on the stage to tie him, which they did they thought, so that he never could get loose, occupying some quarter of an hour in the operation. But almost before they could turn around, he liberated himself. Who will say that the feat is not a perfect wonder. The same thing will be performed in the Opera House to-night. Go see it.
Daily Corinne Reporter, Tuesday, March 25, 1873. On to-morrow evening an exhibition of magic, slight of hand, necromancy and other strange arts will take place in the Opera House in this city. It is said to be a meritorious show, and one full of curious things—outdoing Bosco as much as Bosco was ahead of a schoolboy. To-morrow evening is the time and the Opera House the place.

Daily Corinne Reporter, Friday, March 28, 1873. Colonel Loveland came over from Brigham City this morning for the purpose of taking Dr. Graham or Dr. McKinney back with him to treat a sudden case of illness which there occurred. The matter is this: On yesterday a gentleman arrived at Brigham, and announced a performance of magic and slight of hand for the evening. When the night came he was unable to perform by reason of a painful soreness on the tongue, but going to bed, thought it would be well in the morning. Not so, however, for to-day when Colonel Loveland left home the affected member had become swollen so that the man could no longer close his mouth, and, as may be supposed, was suffering intense agony. What the cause or nature of the infirmity may be we have not yet been able to learn, but hope the medical men can give relief to the sufferer.

Daily Corinne Reporter, Thursday, May 1, 1873. Professor Woodworth, the renowned magician and master of necromancy, will perform in the Opera House on Saturday evening. His exhibitions have gained him a world-wide fame, and there is no living wizard his equal. The London Times says "Woodworth is the emperor of magic science, and his feats are unparalleled for the incomprehensible mystery he throws around every trick." An Ohio paper places Woodworth above his Satanic Majesty, and everywhere multitudes gather to see and be amused with what the man can do. We are satisfied that on Saturday night a house full of people will be present to enjoy a feast of wonder.

Daily Corinne Reporter, Saturday, May 3, 1873. Those three covered wagons which came over from the east side of the river to-day were laden with the apparatus to be used by Woodworth, the great magician, in his performances at the Opera House this evening. We won't take advantage of the man by describing his queer machinery, but let everybody go and see the things, and how they are used.

Daily Corinne Reporter, Wednesday, May 7, 1873. The Opera House was well filled last night with an audience which fully appreciated the olio entertainment given by the Perry troupe; and this evening they appear again in a change of programme. The clog dancing by the Perrys carried the house by storm, for these sons of Terpsichore are champions of the fantastic art.

Daily Corinne Reporter, Wednesday, May 14, 1873. We had the pleasure of an interview to-day with E. D. Crowther,
avant courier of the popular dramatic troupe of which the distinguished actor, Miss Carrie Carter is leading lady. She comes supported by Mrs. Bird, Messrs. Foster, Dudley, George F. Bird, and other accomplished ladies and gentlemen of the profession. They appear in the Opera House on Thursday, Friday and Saturday evenings of this week with "Fanchon," a magnificent comedy for their initial performance. Miss Carter and her associates are well known here, and will have large houses to appreciate their talent. See their advertisement in our paper, for unlike the bilks who have recently imposed upon the public, these artists are not afraid to proclaim their business in the community. Of Mr. Crowther, the manager referred to above, we speak from long personal knowledge in saying that he will present no performance but such as must deserve general patronage and approbation.

Daily Corinne Reporter, May 16, 1873. A good audience in the Opera House, last night, greeted the first appearance of Miss Carrie Carter and the excellent dramatic company associated with her. The entertainment consisted of the delightful comedy "Fanchon, the Cricket," which was well presented. In the title role Miss Carter acquitted herself with more than her usual credit, and by her naturally fine rendition of the character made hosts of friends who will be glad to see her again. Mr. Forster, as Landry, was a true and polished actor, while the other twin, Mr. Bird, kept the house in roars of laughter with his wit, which is both polite and pungent. Dudley's Father Barbeaud is entirely original—better than the author of the play ever dreamed of; and our friend Crowther came out with protean laurels as Calliard and Martineau. Mrs. Bird, as Mother Fadet, pleased everybody, as may also be said of "Madelon," Miss Loraine, these ladies taking to themselves a large share of the applause which their delighted hearers gave to the talented company.

To-night the grand sensational drama of "Camille, or the Fate of a Coquette," will be presented, after which the "Loan of a Lover," with Miss Carter and the entire company in both plays.

We take pleasure in assuring our readers that the performances of this troupe are such as cannot fail to please the most refined and give genuine pleasure to all who may attend.

Daily Corinne Reporter, Saturday, May 17, 1873.
Paying as they go.—At an early hour this morning we observed Mr. Bird of the Theatrical troupe, going about town paying up his bills to printers, bill posters, hall rent, hackmen, hotels and all others with whom he had business transactions. These are the kind of people we like to see. They make lots of money, and scatter as freely as it is given to them.

Benefit to Miss Carter.—Many of our citizens, we understand intend to tender this distinguished actress a benefit, to take place at such time as may suit her convenience. The compliment is most deserving, for the lady is in every way worthy of public approval and commendation.
THEATRICAL.--The big audience which filled the Opera House last evening will save us the trouble of criticising the performances of "Camille" and "The Loan of a Lover." What we have to say could not be other than favorable to the company, and their praises are now on every tongue in the city.

To-night the management have arranged to open the galleries, so as to make more room for the people. Every seat will be occupied, and standing room at a premium. This evening's entertainment will consist of the glorious drama of "The Lady of Lyons," Bulwer's masterpiece, followed by the roaring farce "Our Gal." Splendid bill throughout, and should have a rousing house.

Daily Corinne Reporter, Monday, May 19, 1873.

Complimentary Benefit to Miss Carter To-Night.

The subjoined correspondence speaks for itself, showing that the theatrical season, closing, rebounds especially to the accomplishments of Miss Carrie Carter, and generally also to every one of the ladies and gentlemen of the company. By special request it will be seen that "Fanchon" is to be reproduced on the occasion of the benefit this evening, the entertainment concluding with the laughable farce of "The Youth Who Never Saw a Woman." Satisfied that the admirers of Miss Carter will be out in force this evening, we give the subjoined correspondence:

Corinne, U. T.
May 17, 1873.

Miss Carrie Carter,

MADAM: The undersigned, appreciating your professional ability, would respectfully tender to you a benefit, at such time and place as you may be pleased to designate. They further particularly request the reproduction of the play entitled "Fanchon, the Cricket," believing that themselves, families and friends will have new cause thereby to be grateful to you for a high order of entertainment.

Respectfully,


Corinne, U. T.
May 17, 1873.

Messrs. Nat. Stein, L. Dibble, J. S. G. Langsdorf, N. S. Ransohoff and others:

GENTLEMEN: Thanking you for the compliment paid me in your letter, of this date, I would name Monday evening, the 19th instant, as the most convenient opportunity, when, in addition to the play of "Fanchon," as per request, will be presented the farce of "The Youth Who Never Saw a Woman."

Always hoping to merit your esteem and the confidence of the public,

I remain sincerely,

CARRIE CARTER.
Daily Corinne Reporter, Saturday, May 31, 1873. The circus will be here bright and early on Monday morning, and little boys and loafers are requested to be on the grounds in good season, in order to be in the way all they can. All little dogs, and big too, are earnestly requested to meet the train at the bridge to get the first glimpse of their learned brethren. The tent will be pitched somewhere near the railroad track, and about ten o'clock the band, drawn by fourteen dromedaries and an elephant, will parade the streets, dressed in gay attire. Immediately following will be Daniel No. 2, reclining on the shaggy manes of a half dozen Numidian lions in an open den. Next comes a cage of mermaids, and then a large drove of baboons, monkeys, wildcats, a rhinoceros, a sea lion, one gorilla, and a ten-span team of dogs. After this, and a good hearty dinner, the performance, which will last only a couple of hours, will commence. Only one exhibition, and that in the afternoon.

Daily Corinne Reporter, June 3, 1873. One of the circus men contributed a nice little sum towards replenishing the treasury of one of the gaming houses in this city during his brief sojourn here.

Corinne Daily Mail, Friday, September 18, 1874. We understand that a number of ladies are about to organize a company for the purpose of giving a series of literary entertainments. That's right; they will help to pass away more pleasantly the long, dreary evenings of the coming winter.

Corinne Daily Mail, Tuesday, October 6, 1874. There is talk of a theatrical company coming to Corinne. We have been so long without any entertainment of the kind, that we believe a good theatrical company would make their visit here a profitable one. Rush 'em along.

Corinne Daily Mail, Wednesday, November 4, 1874. The Wheeler Troupe. This celebrated company has arrived and will give one of their entertainments at the Opera House to-morrow night. It is scarcely necessary to say they have sustained their famous reputation wherever performing, and the Salt Lake Tribune has the following in reference to their recent appearance in that city:

Wheeler's Comedy Troupe, last evening afforded the most enjoyable dramatic entertainment that has been given in the theatre for months. In half a dozen comediettas the troupe showed their fun producing qualities, and kept the audience in a roar till their sides ached. Mr. Ben Wheeler is an Irishman all over, and his dry humor proved irresistible. Master Bennie is a chip of the old block, and for grotesque acting and genuine monkey shines is hard to beat. Charles Petrie in his songs and negro delineations also made a great hit. Miss DeCourcy is a pleasing singer, a graceful dancer and a fine comedienne. This talented company deserve to be liberally patronized.
Everybody should attend that desires to see a genuine troupe in its fun provoking proclivities.

Corinne Daily Mail, Friday, November 6, 1874. Notwithstanding the miserable weather and muddy streets, a large and fashionable audience greeted the appearance of the Wheeler Troupe at the Opera House last evening. The entertainment was in point of excellence all that could be wished. Miss Elsie DeCourcy, beside being an accomplished actress, is possessed of a rich, full, musical voice for singing, and "The Beautiful Girl of Kildare," as rendered by her last evening, cannot be rivalled. Mr. Ben Wheeler, in Irish comedy, is old "Mick" himself. He can twist his tongue to the brogue in an "illegant" manner, and as for twisting a shillalah he can't be beat. Master Bennie, in his lighting changes and character songs, is really good, and his impersonation of a "clevah fellah" never fails to bring down the house. As Sam the negro, in "Divorce," Master Bennie is chief, always managing to keep the audience in a roar of laughter. There will be another entertainment this evening, with entire change of programme. Don't fail to be there.

Corinne Daily Mail, Saturday, November 7, 1874. Last night's performance of the Wheeler Troupe was postponed because of the weather. Will try again tonight.

Corinne Daily Mail, Monday, November 9, 1874. The Wheeler troupe did not play Saturday evening, as announced, being unable to attract audience enough to warrant them in so doing. The walking and weather was such as to compel the ladies to keep within doors, and a great many who would like to have attended the performance were afraid to venture out. The troupe was a really good one, and we are sorry they were so unfortunate.

Corinne Daily Mail, Tuesday, December 29, 1874. Opera House undergoing a thorough cleaning from basement to gallery. Costumes are being rented from the Salt Lake Theatre for the big masquerade ball.

Corinne Daily Mail, Monday, February 13, 1875. A crowd from town went to Brigham Saturday night to attend the regular Saturday night performance in the Court House there. The play was "The Sergeant's Wife," and the building was packed with saints and saintesses, making it about an even thing to squeeze in. The troupe did well enough, considering, yet there is no particular danger of their turning the world over with their efforts for a while to come. Near the close a small boy in the audience made a slight noise, which was made the occasion for "Chief-of-Police" White mounting to the stage and with hat on declaring, "This 'ere noise has got to be stopped; yer didn't come 'er to make fools of yerselves, and if you don't I'll see that yer do!" What the bold policeman meant by his rambling we could only conjecture, but the boy looked wise and we suppose he understood it.
Corinne Daily Mail, Friday, March 19, 1875. A glance at the programme of the "Palor Entertainment" at the Opera House to-morrow evening, makes us anticipate a much more delightful evening than we at first had in view. There are sixteen distinct and separate pieces, and include tableauz, piano duets, songs, both sentimental and humorous; declamations, charades, and even a Caudle lecture. . . . Those taking part in the performance are Mrs. Grey, Miss Miliss, the Misses Pratte, Miss Morton, Miss Stanley, Miss Harriet Johnson, Mr. Kiesel, Mr. Welch, and Mr. H. Johnson. A church fund raising programme.

Corinne Daily Mail, Monday, March 22, 1875. Review of the Palor Entertainment. Grand success. Seats had to be improvised to accommodate the crowd. The curtain rose on the beautiful tableau, "Evening Prayer," . . . The scene carried many a one who has knocked around on the rough side of life back to the days of innocent childhood, when the heart breathed out its pure aspirations at a mother's knee, and many a sigh went up from hearts that show no outward seeming. "The Little Face above the Spread," by Miss Lucy Pratt, was well received. The lady was slightly embarrassed but acquitted herself in a highly creditable manner . . . piano solo . . . "The Coquette," by Miss Morton and Mr. Welch . . . "The Old Folks" was one of the best things produced . . . Miss Morton and Harry Johnson did a fine piece of acting in the tableau . . . "The Maniac," a declamation by Miss Hattie Pratt . . . and the "Caudle Lecture" by the same young lady . . . Two piano duets . . . piano solo . . . "I Saw Essau Kissing Kate" was sung in a mirth provoking manner . . . German song by Mr. Kiesel . . . The picture "A Reverie," by Miss Stanley . . . The "National Tableau" at the close was well put on . . . Mrs. Grey presided at the piano . . . Mayor Johnson, with his usual grace and suavity of manner, did the honors as master of ceremonies . . .

Corinne Daily Mail, Tuesday, July 13, 1875. The Dramatic and Musical Association is preparing for another entertainment next Monday night. The programme they present, and the talent that is engaged in it, banishes all doubts of anything but a first class performance. The proceeds are for the benefit of the M. E. Sunday School and it should be liberally patronized.

Corinne Daily Mail, Saturday, July 17, 1875. PARLOR ENTERTAINMENT.--The topic of conversation at present is the Parlor Entertainment at the Opera House next Monday evening. A glance at the programme will at once satisfy any one that it will undoubtedly be a fine affair. Some fifteen or twenty young ladies and gentlemen of the city will participate. Tickets for sale at McNutt's Drug Store.

Corinne Daily Mail, Tuesday, July 20, 1875. Long before the time arrived for admission to the Parlor Entertainment last evening, the people were on the street in force and all on the
qui vive for something more than usually entertaining. Prompt at the hour appointed the doors were thrown open, which was the signal for an immediate rush, and in a very few moments the house was filled. We have not space to notice each performance in the order of its presentment, nor to give each participate even a passing notice. Suffice it to say all acquitted themselves handsomely. "Katie Lee and Willie Gray," sung by Mrs. Adams and Miss Pratt, was particularly well rendered. The sentimental and comic songs by Henry Kiesel, were rendered in his best style, and done him credit. A recitation entitled "The Dying Alchemist," by Miss Hattie Pratt, was well performed. She displayed elocutionary and dramatic powers not often seen in one so young. The pantomime, "Ignorance is Bliss," by the Misses Taylor and Harry Johnson, was performed well, and the pictures entitled the "Four Seasons," were appropriately and handsomely presented. The pantomime, "Love in Ambush," by Miss Norton, Mr. Kiesel, and Mr. Patterson, could not have well been excelled, perhaps because they were all so well adapted to their different parts. The "Old Folks" tableau was also neatly presented. The audience applauded frequently during the evening and quiet expressions of satisfaction were heard on every side. It would be well for the Dramatic Association to repeat more frequently these entertainments, as they have been universally pronounced superior to exhibitions by rambling troupes.

Corinne Daily Mail, Monday, September 27, 1875. The old favorites coming.—The Alleghanians, Vocalists and Swiss Bell Ringers are coming with New Songs, New Quartettes, New Duets, New Bell Pieces, and an addition of New Artists. They will appear at the Opera House, Monday, October 4th. The London (England) Daily Times, whose correct musical criticisms are copied all over the whole continent of Europe, says of them: "No such performance on the hand bells has been heard in London within our memory. To say that the music produced by these extraordinary bell-ringers is sweet, is to mention its smallest merit. It is not only melodious, but pure, tender, sympathetic, and expressive to a degree to which no written description can do adequate justice." --London (England) Times.

The Alleghanians present free to every lady and gentleman on entering the hall with a "Musical Casket," which is fully worth the price of admission and is a new feature in their concert.

Corinne Daily Mail, Saturday, October 2, 1875. Everybody should prepare to attend the entertainment at the Opera House on Monday night. The Alleghanians is one of the oldest troupes in the country, and wherever they have exhibited have always given entire satisfaction. On their way west last spring, they gave an entertainment at the Salt Lake Theater, and were so applauded by the people that the managers there offered them extra inducements to have them play during Conference, which commences next week.
Corinne Daily Mail, Tuesday, October 5, 1875. There was a larger crowd to see this favorite troupe in the Opera House last night than has been called together at an entertainment in Corinne for two years. The receipts aggregated $205. Where all are proficient, it is difficult to particularize, but we must make mention in this connection of Mr. Sam Collins, who by his comicalities kept the audience in a continual roar. We have seldom seen Mr. Collins' equal, and never his superior. He is entirely original in his efforts, and is a thoroughly genuine comedian. Mr. Benjamin, upon the musical glasses, arranged in almost a similar manner to the bells, also displayed a wonderful proficiency. While with one hand he performed upon the glasses, with the other he played an accompaniment upon the organ. The others composing the troupe were all immediately connected in the manipulation of the bells, and rendered the most difficult music in the sweetest tones. Altogether the troupe is one of the few traveling that thoroughly understand their business, and will draw crowded houses wherever it performs.
APPENDIX D

SELECTED SOURCE MATERIALS RELATED TO THE HISTORY
OF THE DRAMA IN BRIGHAM CITY, UTAH

Salt Lake Daily Telegraph, October 3, 1864. Mr. Pauncefort and Mrs. Bell returned from their northern tour on Saturday evening. They were very successful at Ogden and Brigham City.

"Journal History," 16 June 1867. On Saturday night the people were entertained with a very interesting performance of "The Stranger," by the Brigham City Dramatic Association.

"Journal History," 13 September 1868. The performance of the "Pride of the Market," last night, indicated that our Dramatic Association is in a progressive state. Miss Eliza S. Snow's personification of Marton was highly entertaining. Miss E. S. S. is a bright example to the rising generation. Stern perseverance has secured unto her a success, which others, with uncommon natural ability, have failed to arrive at. Her competent playing on the piano and the organ is prominent among her acquirements. Mrs. C. Southworth as Isadore, and E. A. Box as De Bellrieve, and Miss M. Smith as Javotte, acted with artistic skill. They are individuals of a studious mind and perseverance, and were well assisted by Messrs. C. P. Jones, E. Pierce and Miss A. Norton. After the play the farce of "Mischief Making" was rendered, preceded by a dance from Mr. T. Dobson, which brought down the house; it was splendid.

"Journal History," 9 Dec. 1868. (Letter from A. Christensen to News) Mr. Langrishe's troupe has been performing at the court house hall several nights. As I have been absent at such times I cannot judge, but the people are highly pleased with the various plays.

"Journal History," 3 Feb. 1869. Having briefly referred to our city regulations, my attention is drawn to the Dramatic Association. On last Saturday evening I visited the theatre and witnessed the interesting drama of "Michael Earle of the Maniac Lover," Miss E. Snow appearing as Mary Woodward, and Miss M. Smith as Julia Spring. I must say that I was agreeably surprised in the acting of these two young ladies. One can plainly see embodied in them the elements of talent, and all that is required is practice, close attention and studying well the characters they are to represent, to render
them attractive upon any stage. Mr. C. Southworth, in the character of Philip D'Arville, played remarkably well, giving evidence of a promising actor; a little more attention to carriage, position, &c., upon the stage and he will do credit to the name. Mr. Baird personated the character of the Maniac Lover in a very commendable manner, seeming to realize fully the lamentable condition of the character he represented. Messrs. Box and Fishburn, the former as Andrew Adze, the latter as Miles Melville, rendered their parts in a highly satisfactory manner. The balance of the characters were taken as well as could be expected.

The Ogden Junction, July 27, 1870. In the evening the Dramatic Association played "The People's Lawyer," in which Manager E. D. Crowther, Messrs. C. Southworth, A. Baird, E. A. Bax[sic], E. Pierce and Miss L. and N. Crowther, Misses Claird, Snow and Minnie Jensen were much to be praised in their efforts before a densely crowded house.

The Ogden Junction, August 1, 1874. In the evening, the Brigham City Dramatic Association, under the management of Mr. Robert L. Fishburn, presented the drama of "Temptation" followed by the farce of "Handy Andy." Considering that it was the debut of the major portion of the association, the performance was very creditable. Respectfully, James P. Chandler.

The Ogden Junction, Sept. 12, 1874. Brigham City, Sept. 7, 1874. Saturday evening Mr. R. L. Fishburn's Dramatic corps rendered "Milky White" before a densely crowded house greatly to the satisfaction of all present. Characters personated as follows: Milky White, Mr. A. Baird; Dick, Mr. P. Baird; Archibald, P. F. Madsen; Annie, Miss Meda Snow; Mrs. Daddrup, Mrs. Annie Jones.

The play was followed with a farce entitled "In the Wrong House," preceded by ventriloquism[sic], legerdemain and gymnastic feats by Mr. A. Jorgensen. . . . A. C.

The Ogden Junction, Dec. 12, 1874. Brigham City, Dec. 7, 1874. Editor Junction: Dear Sir:--"The Bottle" was presented here on Saturday evening by our Dramatic Company, and followed by a comic song, quartette and a pantomime. Mr. A. Baird as Richard Thornly, and Miss Armada Snow as Ruth Thornly, were very successful. Miss A. S. does excellently well in a sentimental as well as a comic play. The quartette was sung beautifully by Prof. Fishburn and a part of his choir, Miss Ida Snow performing on the organ, exhibited a high degree of talent and culture in the science of music. To a large list of actors much credit is due to the success of the various performances of the evening. Yours truly, A. Christensen.

The Ogden Junction, Dec. 30, 1874. In letter from A. Christensen dated Dec. 26, 1874, Brigham City. Dancing and dramatical performances are prominent among our Christmas
amusements. We witness no cases of drunkeness or quarrels. The Sabbath School receives all the proceeds of dancing parties for a season with the view of enlarging the library and otherwise benefiting the institution.

On Thursday afternoon a matinee by Mr. Fishburn’s Dramatic Company was given for the same purpose. "Rip Van Winkle" was rendered on the evenings of Friday and Saturday, in a manner that would have been a credit to a much older city.

The Ogden Junction, Jan. 23, 1875. Brigham City, Jan. 21, 1875. Editor Junction: Dear Sir:--The "Warlock of the Glen" was rendered here on Saturday evening, before a full house by our dramatic company. Mr. E. A. Box sustained the character of Glenronald admirably; Mr. C. Southworth as the Warlock did splendid; Miss Ida Snow as Adela surpassed expectations, and Mr. A. Baird personating Andrew was in his right role.

The Ogden Junction, April 7, 1875. Brigham City, March 30, 1875. The doors of the theatre opened to admit free all who had attended regularly at school, when the "Idiot Witness" was rendered in a creditable manner by the Juvenile Dramatic Company. The regular company concluded the evening's entertainment with the laughable farce, entitled "The Spectre Bridegroom." Thomas H. Wilde, Secretary

The Ogden Junction, May 1, 1875. Brigham City, April 27, 1875, from A. C. The Dramatic Association rendered "The Bottle" here on Saturday eve, before a respectable house, for the benefit of W. L. Watkins, Esq., our much respected citizen, who is the secretary of the Co-operative Institution for this county, who is about to start for England where he will stay a few months. A Dutch character song by Mr. E. Pierce, followed, who was loudly applauded, and called back. The farce, entitled, "The Rendezvous," closed the evening's exercises, which was competently performed.

The association and the public much regret the loss of a talented and efficient actress in Miss Armada Snow, who has changed her name to Young, and taken up her residence in Salt Lake City, but young ladies are apt to enter into matrimony. Miss A. S. was on the stage here for the last time Saturday eve.

"Journal History," 6 March 1877, p. 3. "A Bird in the Hand Worth Two in the Bush," was performed here on the stage, on Saturday eve, for the benefit of Mr. A. Thorne. The house was crowded, Messrs. A. Thorne, E. A. Box, P. F. Madsen, R. L. Fishburn, and D. Burt, as well as Misses Parinha Snow and Huldah Jensen, took the principal parts in the performance. Most respectfully, A. C.

"Journal History," Jan. 14, 1878, Editors Herald. "The Carpenter of Rouen" was performed here by our dramatic
company on Saturday evening before a crowded house, also the farce, entitled "An Object of Interest." In the play, Mr. A. Baird personated the Carpenter, Mr. E. A. Box, Nykin, Mr. P. Baird, Mr. Grander, and Miss Rachel Wright, Mrs. Grander. Mr. McMaster represented the Duke and Mr. D. Burt, Antoine, Miss Lydia Snow appeared as Julia and Miss Parintha Snow as Madelon, and all took their parts well.

"Journal History," 4 March 1879. Mr. Phil. Margetts of your city has been acting on the stage here for a number of times in connection with our Dramatic Association, under the management of H. E. Bowring. Last evening the "Jacobite" was rendered before a very large audience, followed with "Family Jars" as a farce. "A Wonderful Woman" was presented last Saturday eve. On some evenings the house has been so crowded that many who had come could get no admittance and had to go home. A. C. (Deseret News, March 8, 1879).

The Ogden Junction, Dec. 18, 1878. Brigham City, Dec. 17, 1878. Editors Junction: The people here continue to cultivate a taste for dramatic entertainments, of which we have not a few. A full house witnessed the performance of "The British Slave," Saturday evening. The most important characters were represented as follows: Frederick Lonsdale by Mr. E. A. Box; Sergeant Langley by Mr. E. H. Pierce; Obadiah Bates by B. Baird; Sir Archibald by J. B. McMaster; Gerald Redburn by R. H. Jones; Peter Davis by P. F. Madsen; Jerry Slowan by H. E. Bowring; Lucy Davis by Miss Parintha Snow; Aunt Jane by Huldah Jensen; Lady Redburn by Rachel Wright. . . . A.C.

The Ogden Junction, Jan. 25, 1879. Editor Junction:--Our dramatic association render a performance once a week at least, drawing a full house in every instance. On Saturday evening a large audience witnessed "The Serious Family" performed on the stage, attended with a laughable farce. Mr. H. E. Bowring, who has acted for many years on the stage in Salt Lake City, personated Aminadab Sleek to superior advantage; Miss Huldah Jensen as Lady Sowerby Creamly, did astonishing well; Mr. E. A. Box as Charles Torrens, and Mr. E. H. Pierce representing Capt. Murphy Maguire, were very successful; Miss Lydia M. Snow's Mrs. Ornsby Delmaine was beautiful; Miss Parintha Snow's Mrs. Torrens was also very good; Mr. R. H. Jones acted as Frank Vincent, and Miss Lana Snow as Emma. Yours respectfully, A. C. Brigham City, Jan. 21, 1879.

The Ogden Junction, April 5, 1879. "Uncle Tom's Cabin" has been rendered on the stage twice in succession of late. The "Octoroon" was played on Saturday evening and will be repeated to-night. The play on Saturday was very spirited; the principal parts were taken by Messrs. E. H. Peirce, E. A. Box, P. F. Madsen, D. Booth, A. Baird and Misses Parintha Snow and Huldah Jensen. Mrs. Armeda S. Young personated "Zoe." A. C. Brigham City, Mar. 31, 1879.
The Ogden Junction, Nov. 26, 1879. Mr. P. Margetts dropped in on us for a few moments yesterday, on his way home from Brigham City. The gentleman performed there on Wednesday and Saturday evenings last to overflowing houses, and is loud in his praise of the Brighamites' home company. He will return this way shortly and favor Ogden with a performance. Phil is a good card wherever he goes.

The Ogden Junction, Feb. 7, 1880. The celebrated comedy entitled "The Honeymoon," was performed on the stage, Saturday evening, in an effective manner, before a full house. The costumes of the performers were made in good style and were rich in appearance. The cast of characters was as follows: Duke of Aronza, E. H. Peirce; Mock Duke, E. H. Bowring; Lampedo, P. Baird; Rolando, E. A. Box; Count Montalbil, A. H. Snow; Balthazar, P. F. Madsen; Lopez, David Burt; Julizna, Armeda S. Young; Valante, Lydia M. Snow; Zamora, Virgenio Snow. The parts taken by said ladies and gentlemen were brilliantly executed and admired by all present. It is hinted that this play will be performed by the company, at Ogden, some day in the near future.

Ogden Daily Herald, Jan. 2, 1885. Brigham City, Dec. 30, 1884. On Saturday evening, the Brigham City Dramatic Association gave a performance and presented "Time and the Hour" and "Husbands and Wives."

Ogden Daily Herald, Jan. 29, 1885. Brigham City, Jan. 27, 1885. In regard to amusements, there have been some few parties held. Round-dancing is disconterenced and is to be disconterenced henceforth. We are having a reaction in theatricals. Last Saturday, our home company performed "Evonsdale" and "Love in Livery" for the benefit of the new Third Ward meeting house. The performance was a success financially and artistically. Last night and to-night, the Salt Lake Taylor and Olson troupe were playing here. Their pieces are: "Old Comrades" and "Marble Heart." They are deservedly well patronized. Next Friday evening, we are to have a minstrel troupe, and, on Saturday evening, your famous Ogden dramatic troupe. J.

Ogden Daily Herald, March 17, 1886. Brigham City, March 16, 1886. On Saturday evening next the "Willow Copse" will be performed here for the benefit of Mr. Harry Bowring. Phil Margetts will play the leading character.

Ogden Daily Herald, March 23, 1886. Brigham City, March 22, 1886. This review praises Phil Margetts' acting. It states there was a good house for Bowring's benefit. Mrs. L. S. Peirce as his daughter Rose, performed the part naturally with much tenderness and affectionate emotion. The other parts were well sustained. The piece is to be repeated tonight.
Ogden Daily Herald, March 29, 1886. Brigham City, March 27, 1886. The district schools were concluding their second quarter and an entertainment was got up. Between 2 & 3 hundred juveniles and their parents were present as the Brigham City Dramatic Club performed the farce of "My Turn Next." Another entertainment in the evening. "Readings, and recitations," were rendered by single individuals also in unison in numbers, from three or four to twelve and all showed that much care had been bestowed by the Superintendent J. D. Peters, in imparting a knowledge of elocution. . . . The entertainment was brought to a close by a dramatic performance by the older pupils of the school of "A Nautical Farce."

Ogden Daily Herald, Dec. 30, 1886. On Saturday evening our dramatic troupe performed the play of "Love's Sacrifice." The theater was crowded to overflowing, many being unable to obtain standing room had to return home. The piece was put upon the stage in fine style. Mr. and Mrs. E. H. Pierce played the leading parts, "Matthew Elmore" and "Margaret Elmore," in a lifelike and artistic manner. All the other characters were well rendered, and the entertainment was a success financially and artistically. The proceeds of the performance will be added to the funds now being raised for the purchase of a new organ for our Tabernacle. On Saturday evening next our dramatic club will present the beautiful play of "The Two Orphans," when another crowded house is looked for. Brigham City, Dec. 29, 1886.

Ogden Daily Herald, Jan. 26, 1887. On Saturday evening last, the Willard Dramatic Troupe gave a performance here in our theatre to a fair sized house. The piece presented was "The Female Detective," a piece abounding in exciting scenes and powerful dramatic situations. The performers rendered their parts in a very fair and creditable manner, although it was evident in several scenes, that a little more training in stage business and dramatic discipline would have rendered the play more effective and interesting. A mirth provoking farce entitled, "The Crowded Hotel," closed the entertainment and sent the audience home in a pleasant mood. We hope to see the Willard Troupe again. . . .

On Saturday evening next our Dramatic Club will present the fine play entitled, "The Life of an Actress" with Mr. and Mrs. E. H. Pierce in the leading characters and, doubtless, there will be another large house to greet our home troupe and if your dramatic critic "Dick" who paid us a flying visit a short time ago, can make it convenient and will come in a good humor, we shall be glad to see him, and will save him a seat if he will let us know in time. J. B. Jan. 25, 1887, Brigham City.

Ogden Daily Herald, Feb. 19, 1887. Our Dramatic Club presented the fine play of "Dick Darvel," or "Ernest Maltravers" here on Saturday evening last before a crowded house, and the performance gave general satisfaction. The
costuming of the piece, as well as the scenery reflected much credit on the management, and the acting was good throughout, each member of the company from the leading characters to the smallest sup and seemed to endeavor to make the most of his character.

On Saturday evening our Juvenile Amateur Dramatic Troupe announce that they will appear before the public, when they will present "Lady Audley's Secret." Following is the cast of characters:

Robert Audley.....Mr. M. H. Snow
Sir Michael.......D. R. Wright
Geo. Talboys......E. E. Snow
Luke Marks........E. Nichols
Lady Audley.......Miss R. Nichols
Alicia Audley.....R. Snow
Phoebe...............Y. Reese

To conclude with solos, songs, recitations, etc. Proceeds for Brass Band costumes.

Tuesday evening /sic/ next, Washington's Birthday, the Second Dramatic Company of Ogden, will appear for the first time at our Theatre, on which occasion will be presented a fine play, entitled, "Condemned to Death," also a farce, entitled, "My Turn Next," and we hope to see a crowded house on that occasion. Brigham City, Feb. 17, 1887.

Ogden Daily Herald, Feb. 25, 1887. ... At about noon numbers of vehicles commenced to arrive in town from the South bringing in the Second Ward Dramatic Company of Ogden. There were in the Company some thirty persons; ... and when the hour of 7:30 p. m. had arrived a tolerably well filled house was witnessed at our Theatre, with your ancient dramatic critic and correspondent "Dick," if I mistake not, sitting apparently comfortable in our "first circle" chatting affectionately with two of our fair and lovely and lovable Brigham City belles. Whether the subject was love, music or the drama I am unable to say, and of course its none of my business. If "Dick" wasn't there I am mistaken that's all.

The celebrated C. W. Hemenway, Esq., Editor and author who has been in our city the past day or so, I am informed was also in the audience "taking in" the imagination of being "Condemned to Death."

The play was performed in a very creditable manner throughout although with all due respect to the tender and sensitive feelings of our rising young actors, be it said, many of the most important points of the play in our opinion, were marred by too much tameness in enunciation and action....

Ogden Daily Herald, March 22, 1887. The Ogden Home Dramatic Company played "Miss Chester" at Brigham City on Saturday night to a large and attentive audience. The performance ran very smoothly and received considerable applause from the discriminating and critical people of our northern neighbor. The acting of Miss Nellie Dana met with especial favor, which was well deserved. The performance closed with
a laughable farce which provoked a storm of merriment.

Ogden Daily Herald, April 6, 1887. On Friday evening the schools gave an exhibition in the court house under the supervision of Mr. Howell. The programme consisted of singing, recitations and tableaux in which many of the pupils manifested much ability. During the evening Mr. Howell recited "How the Horse Won the Race," and "The Death of Benedict Arnold," and in both of the pieces Mr. Howell manifested considerable ability as an elocutionist. J. B. Brigham City, April 5, 1887.

Ogden Daily Herald, April 28, 1887. On Saturday evening next our Home Dramatic Club will perform the fine play entitled "The Bankers Daughter." Our club has purchased the right to perform this play, from the Home Club of Salt Lake City.

The amount paid by our troupe for the right to perform this piece was $25, and I have no doubt that the enterprising manager of our club will get his money back. J. B. Brigham City, April 27, 1887.

Ogden Morning Herald, Dec. 24, 1887. On Saturday evening next, Christmas eve, a new dramatic association, composed of a number of talented young ladies and gentlemen of this city, will give a dramatic entertainment on which occasion will be presented "The Creole," a beautiful drama in four acts. The piece has been well rehearsed and will be put on the stage in good style and embellished with costumes from the Salt Lake Theatre. J. B. Brigham City, Dec. 22, 1887.

Ogden Morning Herald, Dec. 31, 1887. On Saturday evening last our new dramatic company, according to previous announcement, presented the "Creole" to a full house. The characters were all well represented and the performance was well received. In the play, however, there appear to be so many important or leading characters that it is rather difficult to properly divide the laurels of triumph satisfactorily among the actors. Of course there was the usual stiffness in many scenes that is generally observed in new beginners. In the last act one of the leading actors (Anthony Latour) fights a duel and is supposed to receive his death wound. The young gentleman who impersonated this character did well throughout till he came to the dying scene, and he found it an up hill piece of business. I am satisfied that our citizens would be pleased to see this troupe oftener.

The Ogden Semi-Weekly Standard, Feb. 11, 1888. On Friday evening last we were favored with a visit from Harry Taylor's Salt Lake Dramatic Troupe. The company presented in good style Leslie's fine play in a prologue and four acts, entitled Sin and Sorrow. The piece abounds in striking incidents and the comedy parts carry a vein of good humor all through the play. All the characters were well sustained and the large audience that was present appeared to appreciate the
talent displayed as all went home in good humor.

The Ogden Semi-Weekly Standard, Feb. 29, 1888. Improvements are being made on the interior of our county court house. Workmen are constructing a new flight of stairs ascending directly easterly from the front entrance to the upper room which has been used for many years for theatrical and other entertainments. When the present stairway is completed, rapid egress will be greatly facilitated in cases of fire.


The play is a very good one and took well with the audience with the exception of the last scene. The favorites of the evening were E. H. Pierce and his estimable wife.

From her first appearance to the last scene Mrs. E. H. Pierce carried the audience with her in her various characters and gained considerable applause.

B. H. Jones as the villain Longueville did very well and might have been better if a little more careful attention had been paid to his make up. The comedy part, Le Clair, was well rendered by Mr. E. A. Box who brought down the house and kept the risibilities of the audience at a bubbling point. It looked rather strange, however, for a French officer to appear in an English uniform, a ludicrous affair to those who were acquainted with the uniform. The other parts were very well taken considering it was the first appearance of some of the actors before the public. The part of Geraldine should have had more force and life.

Taken all in all, the performance passed off very nicely.

The music rendered by the orchestra on the occasion was very nice, and the boys deserve the compliments bestowed upon them by their hearers.

The above club intends producing the play, The Life of an Actress, in about three weeks, when it is to be hoped they will receive as much encouragement as they did this time, by the house being filled to overflowing. CANDOR.

The Standard, Dec. 3, 1889. Our local dramatic talent should by all means have a drama prepared for presentation during the holidays. One piece would draw out three jammed houses and the undertaking could unquestionably be made profitable. The talent is here, but all that's wanting is an
energetic "pusher" to take the lead.

The Standard, Nov. 19, 1889. Brigham is anxiously looking for something above "nigger" shows in the dramatic line. A first class company would do a big business here any night in the week at present. We would very much like to have our talented friends from Ogden come up and favor us some night. They would undoubtedly play to an appreciative audience and a jammed house. J. Miles.

The Standard, Feb. 4, 1890. Next Wednesday and Friday nights the Factory hall will be all ablaze with the enlightening drama. The Johnson Bro's. Dramatic company will present "Better than Gold" and "The Creole," two entirely new and stirring dramas. They have been successfully playing in southern Utah.

The Standard, Dec. 15, 1889. Brigham's winter amusements: December, four dances; January, four dances; February, four dances. What's the matter with the theatre which is so highly recommended as an educator and an amuser?--no suitable hall to perform in. Brigham and the drama will ever be at variance until a fit opera house or theatre hall is built. We could mention several good troupes that have "jumped" our town for no other reason than that it was minus a hall. Until one is built there will never be a first class local troupe here as of yore. At one time, only a few years ago, Brigham's dramatic company ranked second in the Territory; now it is a thing of the past--totally unknown--oblivious. A hall should be like the torch to the kindling--the fuel is here in abundance but the torch is lacking. . . .

The Plain City dramatic company expect to perform in Brigham some day next week. The means accruing from their performance will go toward replenishing a public library. The people should turn out en mass, to encourage home talent and a good cause. Several years ago our Brigham dramatic company went to Plain City for a similar cause. The good people of that place worked hard and the results of their labors were two jammed houses. We should reciprocate with a like courtesy. Jake Miles, Brigham, Dec. 14, 1889.

Brigham Bugler, December 13, 1890. The "Hearts of Oak," last Saturday evening was not what it might have been. One of the players failed to appear. This made quite a hole in the drama. M. H. Snow gave some of his finished acting, under difficulties. W. J. Garrison and Miss Tennie Snow were good. Little Lavon Pierce showed undeveloped talent. Many complaints were made at the rather rude actions of some of the minor characters while at the table. The piece drew out a large house.

The Vincent Dramatic Co. has played to good houses at the Factory Hall every night this week. They have some excellent pieces in their repertoire. They excel in comedy. With few exceptions the combination is a good one. Some of the
scenes in the "Two Orphans," between Louise and Frohard, were played with surpassing skill. They close their week's engagement tonight.

Brigham Bugler, Saturday, December 20, 1890. The most excruciating piece of acting (?) it has ever been our misfortune to witness was done by the "heavy villain," alias property rustler, at the Vincent Show Saturday night.

Brigham Bugler, Saturday, December 27, 1890. Laugh and Grow Fat. Brigham people enjoy, above all others, a first class show. They have been educated up to it and can therefore appreciate genuine talent and also sense the strikingly ludicrous. A good thing is always liberally patronized. shows have slipped in here many times, but to the deserving performance the people flock.

Next Monday night the Hyers Sisters hold forth at the Factory Hall. A company never came here with more flattering references. They are undoubtedly first class. The press all over the country speak favorably. Such leading papers as the Boston Herald, Chicago Tribune, New York Tribune, Denver Times and others speak in the highest terms of praise.

Brigham Bugler, January 10, 1891. We cannot say much in favor of the Harris Dramatic Company that is billed to play in the factory hall to-night. We know nothing of them, only what southern exchanges say, and their comments are anything but favorable.

Brigham Bugler, February 14, 1891. Tragedian John S. Lindsay, with strong support, will soon be here to delight a Brigham audience.

Several young North-Stringers were arrested Monday night, by Marshall Rees, for disturbing the peace of the Factory Hall. They were taken before Justice Ensign and permitted to go on their own recognizance.

Brigham Bugler, March 7, 1891. The Thalia Scandinavian Dramatic Company will appear at the Factory Hall Wednesday, March 11th. They are highly spoken of by the Salt Lake Press in general. A company that can draw out a $600 house at the Salt Lake Theatre during these dull times must be one of great merit. But the Thalia did so last week. The two pieces for the evening's performance are "Abekatten" and "Vermland." Mr. Nilsson is a clever actor and as much can be said of Miss Hilda Johanson. The singing and the music will be particularly fine.

The Scandinavians should give them a rouser of a house. No doubt many others will be present out of curiosity.
fair sprinkling of venturesome, true-born American tenderfeet who attended merely to satisfy their boiling curiosity. The two pieces, both light comedies, were profoundly mysterious to ye tenderfoot scribe, but the singing was sweet and rendered with ease, showing much cultivation. Mr. Nilsson is an actor and towered head and shoulders above all others. Miss Johanson looked prettier and was more at home in the last piece. The piano overtures by Prof. Pedersen, most of his own composi-
tion, were highly appreciated.

Brigham Bugler, March 14, 1891. From the opening to the close, Prof. Bosco, at the Factory Hall last night, kept his audience in a hearty roar. His entertainments are refined, edifying and strikingly amusing. The numerous elegant presents were a great surprise. The wife of Marshal Boden drew the chief prize, a handsome silver butter dish. Joe Hancock lugged off a big sack of flour on his back. There were countless other presents. Many costly prizes will be given away again tonight.

Brigham Bugler, May 9, 1891. Mr. Mortimer Snow, of Brigham City, has been offered the position of "leading juvenile" in Louis James' dramatic company. "Mort" has only been on the stage two or three years, but in that time he has made wonderful progress.—Utah Enquirer.

Brigham Bugler, May 30, 1891. "Ten Nights in a Bar Room" at the Factory Hall tonight. All should attend. It is a Sunday School benefit and will be creditably presented. For obvious reasons, the place of presentation was changed from the ward hall to the Factory.

Brigham Bugler, June 6, 1891. The Factory Hall was crowded Saturday night by our theatre-going community, which is always so commendably zealous in patronizing home efforts. It being a Sunday School benefit, was an additional drawing feature. Our faint remembrance of this drama, as presented about 15 years ago, is that the rendition of yore was somewhat in advance of last week's presentation. But all noticeable defects are excusable when it is known that the piece was presented after only two good rehearsals. Alex. Baird was the same old Joe Morgan; E. Z. Box played the whimsical Yankee; A. H. Snow, the cool villain. The others taking part were Peter Baird, John McMaster, L. Jensen, A. Iversen, Miss Mary Holst, Mrs. A. H. Snow, Mrs. Clara Jensen and Miss Lavon Peirce. Little Miss Lavon did nicely, especially in her dying scene.

Brigham Bugler, Saturday, October 17, 1891. The Brigham City Opera House will have its grand opening October 30th and 31st. There will be three performances: two evening and a matinee.

The local club, assisted by Mrs. E. H. Peirce of Salt Lake, and Mortimer H. Snow, late of the Alcazar Stock Company
will present the stirring military drama: "Kentucky, or the Broken Vow." This is a sensational five-act drama full of startling events and amusing situations.

Last evening the club began a thorough rehearsing of the piece. It will be presented in fine style.

In order to complete the building in time, the force of workmen is being greatly enlarged.

The heating apparatus was completed last evening. The gas pipes have been distributed through both the opera house and dancing hall.

The gas plant arrived yesterday and will be placed in position today.

A committee has been formed to arrange for the grand ball to be given in the elegant new dancing hall. This ball will take place the first week in November.

The whole town is now tottering on the very topmost pinnacle of fervent anticipation, awaiting with ardent anxiety the grand opening of our incomparable amusement hall.

**Brigham Bugler, October 21, 1891.** New Friday evening will be a gala day for Brigham. The new Brigham City Opera House will be opened in grand style. Our local club has selected a splendid piece for the opening engagement: "Kentucky, or the Broken Vow." This is a sensational five-act drama that takes everywhere like wild fire.

The drama is in good hands, too. Nearly all our local favorites are taking part. The leading roles are assumed by Mrs. E. H. Peirce, M. H. Snow, A. H. Snow, H. E. Bowring, E. A. Box, R. H. Jones, J. B. McMaster, Peter Baird, H. N. Bowring, Miss Ettie Madson, and Miss Birdie Snow.

"The Broken Vow" is being thoroughly rehearsed and by the aid of the large stage, beautiful scenery &c. the piece will be an artistic success.

The Brigham City Opera House will be the only building in the county that is warmed by hot air and lighted by gas.

**Brigham Bugler, October 24, 1891.** The Matinee at the opera house next Saturday afternoon should be attended by from 400 to 500 children. Many grown people will also take advantage of the reduced rates. The sensational drama, "Kentucky, or the Broken Vow," will be repeated. All who attend will be treated to a first-class performance. Prices of admission: adults, half-price; children, 15 cents. Doors open at 1:30 p.m.; performance starts at 2 sharp.

**Brigham Bugler, October 31, 1891.** "The Broken Vow," as presented by our home dramatic club last evening, can deservedly be called a grand success. Nothing that was ever before presented in theatrical-loving Brigham City, can in the least compare with it. The sentiments of the majority of the warm-hearted audience might be summed up in the following terse sentence that was dropped from the lips of a young man and spoken as he passed out of the opera house last night: "I have been in Omaha, St. Louis, New York and Chicago. But I never
saw anything to beat this," referring to the play.

The house was full. There were about 550 people in the auditorium, Salt Lake, Cache and Butte being represented. A more appreciative audience and a better one to play to, we never saw. All the old favorites were given warm welcome receptions.

The piece went with remarkable smoothness; even without a perceptible hitch. The scenery and curtain were sublime and called forth unlimited praise.

But to the actors, whom space will only permit us to mention briefly.

Mrs. Lydia Snow Peirce and Mortimer Snow amazed the audience with their fine acting. These two greatest favorites received a tremendous curtain call at the end of the second act. Mrs. Peirce out did herself in some of her emotional scenes. Mr. Snow has won laurels as a professional in the northwest and he certainly astonished the Brigham people last night by his clean-cut delineation of Victor Blanchard. Brigham can well be proud of him, her most faithful follower of Thespis. R. H. Jones deserves special mention; he made an excellent Judge Carlile. H. E. Bowring proved a capital Uncle Joe. He and E. A. Box, the latter impersonating Cartar, the London reporter, elicited from their demonstrative auditors many a long, loud roar. Mr. Box's make-up was rather "old," however. A. H. Snow proved a villainous Cap't Dudley. The character is a trifle too heavy, but Mr. Snow managed it admirably. Messrs. McMaster and Baird hadn't a chance to make a show. H. N. Bowring did unusually well, considering this was his first appearance. Miss Madsen dressed handsomely but labored under the disadvantage of being wholly out of her line. Miss Birdie Snow's rendition of sprightly Gay Carlile was a surprise to all. Some day Miss Snow will be Brigham's star.

The writer has attended the best theatres in Portland, Los Angeles and San Francisco, but never saw more than one that would surpass "The Broken Vow," as presented by the home club last night. Surely THE BUGLER was right in working like a beaver to have our opera house opened by our unsurpassed local talent. We really feel proud of last night's superb performance.

Brigham Bugler, November 7, 1891. The Brigham City Dramatic club is now at work preparing "The Convict's Daughter" for presentation at the Opera House shortly. The drama is an exceptionally good one and will be put on the boards in fine style. Miss Virginia Snow, one of our most accomplished local actresses, will assume the leading role.

On Miss Snow's first appearance outside of Utah with an eastern company, she received the following special notice from an Idaho paper: "We cannot refrain from paying Miss Snow a compliment on her graceful acting. The young lady is a western production and is new to the professional stage, but her acting is way above average, and she has a bright future ahead."
"The Celebrated Case," or the "Convict's Daughter," will be presented next Saturday by our universally-liked home dramatic company. This drama is strong, thrilling and intensely interesting from beginning to end. The piece has a world-wide fame. Few excel it. The costuming of the play will be quite lavish. The old favorite, H. E. Bowring, has a "huge" comic part, which will "take" like wild fire. Mortimer Snow and Virginia Snow will assume the leading roles. The cast is a heavy one. There will be five or six new people in addition to most of those who appeared in "The Broken Vow."

The Brigham City Dramatic Club has secured six of the finest manuscript plays that could be had. They cost the management of the company considerable, but in their efforts to obtain something that will suit the people, they won't spare expense. Our home company has many a genuine treat in store for the theatre-goers this coming winter.

A private letter from W. J. Garrison, the gifted young actor and vocalist who was in Brigham City last year, bears the news that he is at present a prosperous manager of a dramatic troupe in Peoria, Ills. His western friends will be glad to hear of his prosperity. He speaks in high terms of the treatment he received at the hands of the people of Brigham City.

Several new actors will take part in "A Celebrated Case" next Saturday. They are, Mr. and Mrs. E. W. Dunn, B. F. Boothe, and Misses Lavon Peirce and Sevina Madsen.

Miss Virginia Snow is the drawing card of the home dramatic company next Saturday. Miss Snow won fame on her western tour two years ago.

Last Saturday evening the Brigham City Dramatic Club presented "The Celebrated Case" to a large and appreciative audience. On account of some of the long parts not having been thoroughly committed and several long waits between acts, the piece dragged somewhat in places, but on the whole the rendition of the play was quite satisfactory. The enthusiasm of the audience at times was intense. Their prolonged applause made the building shake. In the scene when Adrienne discovers her father, many a tear was shed by the sympathetic spectators. Some of the scenery was realistic and beautiful. Miss Virginia Snow, as Adrienne, surprised and delighted her many friends with the ease and grace of her deportment, her charming appearance and the marked evidences of theatrical training received on her late western tour. Her dresses were rich and artistic. Mortimer Snow, as Jean Renaud, was given a hearty reception and, by his fine acting, elicited round upon round of applause. E. A. Box impersonated the French Duke with ease and dignity. A. H. Snow, the villain of the play, appeared to better advantage last Saturday than in "The Broken Vow," especially in the prologue. Valentine, in the hands of Miss Etta Madsen, made a very sympathetic friend. Her costume for "the presentation," was quite becoming. H. E. Bowring had a long and difficult part,
but made several good hits. We wonder if "Viscount De Langey" is always as cool and distant a lover in real life as he was Saturday night. Our Agent and Postmaster looked so handsome that they made the girls in the auditorium sign.

Two trips were made to Salt Lake for Costumes, but both proved unsuccessful. A marked improvement was noticeable in the music.

Brigham Bugler, November 28, 1891. "Life for Life." That is the title of the splendid comedy which is to be presented by the home club, Dec. 5th. The unanimous verdict of all who have seen or read the play is that it is a grand thing, eclipsing anything ever seen in these parts. There are four excellent heavy, emotional and heroic characters and six "side-splitting" comedies. The funny and the tragic are so nicely interspersed, that you weep one minute, but are obliged to yell with mirth the next. There are five acts. In the dramatis personae will be found the names of Mortimer Snow, A. H. Snow, E. A. Box, M. Snow, H. E. Bowring, R. H. Jones, Misses Virginia Snow, Etta Madsen, Birdie Snow. Frank Bowring represents a "culled" beauty. This is the greatest play ever attempted here; everyone should see it. Remember, one week from today. Tickets, 25 and 50 cents, for sale at Co-op.

Brigham Bugler, November 28, 1891. Those actors in "The Broken Vow" who "flew off the handle" at the mild criticism given them by THE BUGLER; we take pleasure in referring them to their criticism which appeared in the Logan paper last Saturday. Shorn of its conspicuous attempt at metropolitan, I'm from-Salt Lake sarcasm, the criticism was quite a just one.

Brigham Bugler, December 12, 1891. Nothing ever attempted in the dramatic line in Brigham City has excelled that mark of perfection and finish reached by the Home Dramatic Club in the production of "Life for Life," at the Opera House last Saturday eve. Miss Virginia Snow, as Edith Walton, was the center of admiration during the evening. As the loving, patient wife she could not be surpassed. During the whole of the play she did full justice to her role and in several instances fairly reached the climax of dramatic elegance. Mortimer Snow, as Edward Walton, was simply grand and that his acting was appreciated by the audience was shown by a curtain call received and frequent outbursts of hearty and prolonged applause. A. H. Snow mastered his part as Richard Singleton well, and portrayed the scheming villain [sic] with ease. E. A. Box, as Dr. Vernon, and Miss Etta Madsen, as Auntie Phrema were a source of much amusement to the audience, while H. E. Bowring, as Archy, and Frank Bowring, as Martha, "a 'specable cullud lady," produced roars of laughter. Miss Birdie Snow, as Grace Courtright, was just "too sweet for anything," and many were those in the audience who envied her successful lover, M. L. Snow, as Barney Elliott. R. H. Jones, who had a long and trying role as George, Edward's slave, showed by his acting he was the right man in the right place. The quartettes
were beautifully rendered, and the "duel with knives" so realistic that several ladies in the parquette almost fainted "dead away."

A little improvement, however, might be made in the stage management, as even a Brigham audience might tire, when compelled to wait too long during the change of stage scenery.

Brigham Bugler, December 19, 1891. During the Holidays, the Home Dramatic Club will give our theatre-goers a genuine treat in the way of amusement. They are working hard and diligently on four pieces, which will be rendered with truly metropolitan style. The engagement opens Christmas night, when they will present their last grand success, "Life for Life," which was written up in our last issue. . . . The Saturday night following, Dec. 26th, "Monte Cristo" will be seen for the first time in this City. It is a melo-drama; but an exceptional one. It is, in one sense, the license of true romance. Dumas' story of "Monte Cristo," whether as a novel or a play, is truly fascinating. As a novel, it has enriched publishers and furnished the public with a story, equaled only by Rider Haggard's, in strangeness; as a play, it has made the fame and fortune of one of America's foremost heroic actors, Mr. James O'Neill, who is now, and has been for the last five years, starring in it, through the largest cities. Mortimer Snow assumes the character of Emond Dantes, afterwards the Count of Monte Cristo, a character well suited to his talents.

Miss Virginia Snow is leading lady during the Holiday engagements.

"Nobody's Child," another new piece, will be presented New Years night. This romantic drama was Watt Phillips' greatest dramatic effort, and judging from the way our Home Club handled it at rehearsal last night, it will be one of their greatest efforts also. The engagement will close Saturday night, Jan. 2nd, with the old successes, "The Charcoal Burner" and "The Valet De Sham," H. E. Bowring, E. A. Box and Alex. Baird playing their original characters. We should greet our energetic and talented club with rousing houses every night and convince them we appreciate their endeavor to furnish our City with the amusement we have so long needed.

Brigham Bugler, January 2, 1892. "Monte Cristo" was presented at the Opera House last Saturday night by the Home Dramatic Club. This fine tragedy was put on in a rush, which accounted for the absence in places of smoothness which generally characterized the performances given by the home club. "Monte Cristo" is what may be called a "one man" piece and Mortimer Snow ably sustained the character of that one man. The truly artistic acting of Mr. Snow and Miss Virginia Snow in the fourth act was undoubtedly the finest ever witnessed in this City. Miss Snow's costumes were superb. Miss Etta Madsen did the old woman to perfection. The part was short but well handled. E. Z. Box made an exceptionally good convict. R. H. Jones did well, especially in the first act.
H. E. Bowring was up to his standard. Mr. Baird seemed out of line or out of kelter. Messrs. Boothe and L. H. Jones did well for tyros and made very good appearances. More time and care should have been consumed in the preparation of the piece.

Brigham Bugler, January 16, 1892. Paraphrasing A free entertainment by the Third Ward mutual, Sat. Jan. 16th. Variety program with recitations by S. N. Lee and H. E. Bowring. Closed with a farce "Box and Cox Married and Settled." Mr. Box, D. P. Burt; Mr. Cox, Waldemar Madson, Mrs. Box, Etta Madsen; Mrs. Cox, Zina Rees; Mrs. Bouncer, Mary Madson. D. P. Burt, Manager; S. N. Lee, Leader; Etta Madson, Accompanist. A reading by R. H. Jones, also. He gave "The Mariner's Dream."

Brigham Bugler, January 30, 1892. What a grand, unsurpassed rush of theatrical treats the people of Brigham City have been favored with since the untimely demise of our home troupe. The "extreme" contrast is certainly startling.

Brigham Bugler, February 13, 1892. The old-time piece, "The Charcoal Burner," will be presented tonight at the opera house, by a combination of local talent. The following well-known habitees of the boards will take part: H. E. Bowring, E. A. Box, A. Baird, D. P. Burt, P. Baird, J. R. Eldridge, W. Madson, C. Brown, Misses P. Snow, Etta Madson and Jessie Brown. The play will conclude with a farce.

Brigham Bugler, February 20, 1892. The many who assembled at the opera house last Saturday evening enjoyed a regular old-time treat. The drama is a good old-timer, and the principal performers were those who won high laurels in these same familiar characters, ten, fifteen or twenty years ago. "The Charcoal Burner" is a typical old-time dlay /sic/, wherein six scenes are sprung in rapid succession upon a startled audience in one act, and the rendition Saturday night vividly recalled the happy old days of Court House theatricals.

Alex. Baird was the same revengeful but big-hearted Arden, the charcoal burner, as of yore, a part well suited to him. H. E. Bowring shone forth as Cole, the fond, sentimental widower of convivial habits. E. Z. Box out-did himself or Virdict, but might, with profit, have cut some of those rather coarse illusions. D. P. Burt had the most difficult part of the piece, Edmund, and didn't feel at all at home in it. The audience was glad to see the mean, grasping miser, well handled by P. Baird, killed off. Mr. Eldridge made a strikingly handsome Godfrey Harrington, and his dramatic ability, never before exhibited here, was quite a pleasant surprise to all. Walt Madson, with proper training, will make a serviceable man on the boards. Mr. Brown's Mother Grumble was well played. Miss Parintha Snow conducted herself with her usual ease; some of her dresses were quite elegant. Miss Madson's sprightly Barbara was one of the taking parts of the piece.
Brigham Bugler, February 20, 1892. The Johnson Bros. Dramatic Co. played to a small house Wednesday night, undoubtedly because of the performance not having been properly advertised. "From Sumter to Appomattox" was the excellent drama presented. The stage settings appeared to have been rather too much neglected, however. The numerous characters in the drama necessitated much "doubling." The Johnson troupe is above the average that have visited this city lately. They are all of Utah production and deserve larger houses. They present "Uncle Tom's Cabin" tonight.

Brigham Bugler, February 27, 1892. Cause and Effect. The Johnson Bros. Dramatic Company showed to another slim house Saturday night. The troupe is an exceptionally good one and worthy of patronage; but numerous empty seats stared at them again on this occasion, the same as the Wednesday previous, simply from negligence in the "outside work." No company, unless of established reputation, can draw houses without thoroughly billing a town or properly advertising themselves. You might as well try to coax a hungry horse into his stall without the aid of an encouraging spear of hay in the usually empty rack.

Brigham Bugler, March 5, 1892. /Paraphrasing/ A lot of excitement over the arrest of several boys for disturbing the peace at an opera house entertainment. One boy was arrested, taken out of the building, placed in jail, later bailed out. The others were arrested on Monday. At the hearings the boys were discharged and the arresting officers were arrested and charged with false imprisonment, etc. Opinions vary on the subject--some say they should have been ignored, some that to arrest them was correct, and others feel that ejection would have been sufficient. All are waiting the outcome.

Brigham Bugler, March 5, 1892. One week from today (March 5, '92), March 12th, there will be another regular old-time theatre in the opera house. It is being gotten up under the auspices of the Y.M.M.I.A. of the First Ward for the express purpose of raising funds to purchase books for a library. "Black Eyes Susan," a well-known drama, played here years ago, concluded with the farce, "More Blunders than One," will form the evening's program. The actors are Alex. Baird, E. A. Box, Misses Madsen, Holst and others, assisted by one of our old-time favorites, "Chet" Southworth, who is down from Bear Lake. There will undoubtedly be a full house out to witness this performance and to help the association in this commendable effort.

Brigham Bugler, March 12, 1892. A Thespian Club has been organized in the Second Ward, under the name of the Second Ward Dramatic Association. The members lay claim to nothing but amateurs, whose object is a mighty little fun and a whole lot of hard work, for what?--the good of the different ecclesiastical organizations of the ward. Benefit performances
will be given whenever the occasion requires, for the various associations. . . .

Brigham Bugler, March 19, 1892. There was a fair attendance at the opera house last Saturday night to witness "Black Eyed Susan," and "More Blunders Than One," by local talent. . . . Considering that it was merely a ward affair, gotten up in haste, the piece went very well. The best thing of all was the sailors and their ocean scene. The costumes were clean and attractive and the sailors and their sweet, fresh "crafts" did nicely. Alex. Baird was right at home as handsome William, the sailor. E. A. Box is always good. Mr. Southworth hadn't much of a chance to distinguish himself. Miss Etta Madson was at her best. . . . Miss Laura Peters and others show they have talent which needs only cultivation to shine.

Brigham Bugler, May 21, 1892. The Mrs. Gen. Tom Thumb combination appeared at the Opera House Thursday night. The three midgets, Mrs. Thumb, the Baron and the Count are exquisite little actors and the little lady has quite a sweet voice. She is fifty one years old. The Count and Baron are brothers, and about the same age as their world-famed companion. With the exception of some old puns and inferior singing the rest of the performance was also quite entertaining.

Brigham Bugler, September 3, 1892. The water works will soon be placed in the opera house and ball room, we are told. A 3/4 or an inch pipe, with plenty of convenient hose, should be had on the stage for quick use in case of fire starting in the inflammable scenery and curtains. Every nine theatres out of ten are burned down by fires originating on stages that are not furnished with proper fire extinguishers.

Brigham Bugler, November 26, 1892. The Johnson Bros. Dramatic Co. played in Brigham, Monday night. They had many disadvantages to combat, making a large house literally out of the question. Our home talent cannot compete with professionals to front of them and professionals to rear of them. We believe the Johnson Bros. claim to be nothing but clever amateurs, of purely Utah talent, but for that very reason they deserve every possible encouragement. "The Flowing Bowl" was well presented, Monday evening. With one or two exceptions, the Johnson Bros. Co. excels many traveling troupes. Mose Johnson was at his best as Charlie Wilkens, the lover without sand, convulsing the audience with his caricatures of the cowboy. S. D. Johnson made an admirable big, witty Irishman whose very presence spread a broad grin over the audience. The reckless role, the young lawyer, Richard Bell and the black boy of sixty were all quite well handled. Miss Annie Kearns' scene with the bogus cowboy was much her best. Miss Jane Brinton represented a sweet, old captivating mamma with considerable cleverness.
Brigham Bugler, December 17, 1892. Opera House Lights. A Dicker to Put in the Electric Lamps Failed. This week, the Brigham City Electric Company and the manager of the Opera House just missed concluding a contract for lighting the stage with twenty-seven sixteen candle power lamps. We understand that the Electric Co. have made very reasonable offers. The whole building, both opera house and ball room, would be immensely more attractive if they were handsomely illuminated with electricity. From the commencement, the gas lights have been unsatisfactory to the theatre company as well as the people.

Brigham Bugler, January 14, 1893. There is some talk of trying to reorganize the local dramatic company that a few performances may be presented before the expiration of the winter. The Thespian talent of Brigham City is in such a dilapidated state of preservation that it would take "all the king's horses and all the king's men to put humpty dumpty together again."

Brigham Bugler, January 14, 1893. The Kickapoos. From the opening date last Monday, the Kickapoo Indian show at the Opera house has been quite an attraction. Every night the building has been packed from pit to gallery. The Kickapoos give a very fair performance, when it is taken into consideration that it is free. We understand the company they represent is worth four or five millions of dollars and this is their way of advertising their goods.

Brigham Bugler, March 11, 1893. The Taylor Dramatic Company played here Saturday and Tuesday nights to discouragingly slim houses. The show was deserving of better patronage, but poor advertising and having other shows billed against them helped to deplete the houses. Mr. Taylor sustained his reputation as a first class actor of the old-time school. Miss Clomenia Pratt Bailey has improved immensely since her last appearance here with John S. Lindsey.

Brigham Bugler, November 17, 1894. There was a Scandinavian Theatre, concluding with a grand ball, in Mantua last evening. The actors were from Brigham City, and are said to present a right good play. Many people from Brigham were in attendance.

Brigham Bugler, November 24, 1894. Monday night, November 26, at the Opera House, we will have Roscoe & Swifts big spectacular production of Harriet Beecher Stowe's story of slaves and slavery with the best company that plays this ever popular favorite. They carry more special features than all other "Uncle Tom's Cabin" companies combined. The Shetland pony that took the prize at the World's Fair as being the most perfectly marked animal in the world, the Egyptian donkey from the streets of Cairo World's Fair, trick alligator, Siberian blood hounds, etc. The company is headed by Miss Coral Deming
as Topsy, Little Venus the beautiful child actress as Eva. Watch for the grand parade Monday noon. Seats on sale today: 25, 35, 50¢.

Brigham Bugler, December 1, 1894. A jammed house greeted "Uncle Tom's Cabin" Monday night. There was no "10,000-gallon tank" scene; the $250-a-week Topsy" was only a 50-center; the "Jubilee Singers" didn't show up; beautiful Eliza was portrayed by an ugly old woman; Lagree and the Quaker were only miserable caricatures and the "lead man" doubled four times. Eva, Tom and one or two others were passable.

Brigham Bugler, December 1, 1894. "The Jolly Old Chums" which will be seen in this city tonight is a musical farce comedy to amuse and please the public. The author has undoubtedly met with success as it is one of the few comedies that sends the audience away fully satisfied. It is certainly entitled to the classification of musical, as the popular selections from the different operas are sufficiently numerous as to make a concert of considerable length. The singing is beautiful, the selections are splendid, new and catchy. It is a palpable hit and is received at each performance with enthusiastic applause. Seldom is such utter abandonment of mirth seen in any performance. Old straight faced, solemn visaged citizens, seldom know how to smile, throw themselves into all sorts of contortions, whoop and yell like school boys. A man in the very jaws of distraction would be compelled to laugh at the funny antics of "The Jolly Old Chums." No words can paint its ludicrousness. No description can approach the reality of its performance. The company has been chosen with great care and represents some of the leading lights in the profession.

Brigham Bugler, December 8, 1894. "Jolly Old Chums" Saturday night drew out a medium sized audience. The company possessed some first-class actors and dancers. The first act of the play especially went with a vivacious snap, dash, whirl and a roar seldom witnessed on a Brigham stage and the audience was carried with it.


Brigham Bugler, March 30, 1895. The Pat Rooney Comedy Co. drew a large audience to the Opera House Wednesday night. Their piece is a lively burlesque--such shows are the fad of
of the hour—and gave the audience many a good, hearty laugh. Pat is a typical old Irishman and as funny as a bag of monkeys. The singing and dancing were very good. A few references were rather suggestive, but taken as a whole, it was about the best burlesque troupe that ever played Brigham.

Brigham Bugler, December 28, 1895. Miss Ida Snow will shortly give a lecture and Shakespearian recital in the Brigham Opera House. The lecture will be on Rome and Switzerland. The lady's personal experiences and impressions of foreign travel are followed by Shakespearian and humorous recitals in costume.

Brigham Bugler, December 7, 1895. [paraphrasing] Thursday evening, in the ward hall, the First Ward Dramatic Co. presented the drama, "The Woven Web." The company is composed entirely of young people and is indeed a credit to the ward and the instructor, Alex Baird.

This was a stirring ward drama. Cast: Felix Baird, John Baird, John Mathias, Sylvanus and Orlando Iverson, John Peters, Lars Mortenson, May Mathias, Della Bingham, Olive Hamson. Receipts were $16. The play as a whole was quite a success; poorer ones have been seen in the Opera House.

Brigham Bugler, December 12, 1896. That Brighamites appreciate the efforts of home talent was shown by the large attendance that greeted the young ladies of the Third Ward at the Opera House Saturday night.

The anticipations of the audience were more than realized as Rebecca's Triumph was a triumphant success. The Debarte exercises were impressive and beautiful, while the Indian huntress drill was grand.

In Rebecca's Triumph the lack of male characters was noticeable although all the parts were well played. That Mrs. Ray Evans played "Crazy Meg" was a guarantee that the part was well executed. Miss L. Madsen as the cross, rich old woman had a difficult part which she executed well.

Miss Phoebe Madsen as Tora acted to perfection the gay little leader of a cooking society. Rebecca, the central piece of the play, and by the way a very lovely individual, was taken by Mrs. Vinnie Stohl who has a very sweet stage appearance.

Miss Amelia Madsen's rendition of "The Old Maid" proved her talent too great to be wasted in single blessedness, while Mary Madsen made one think they were in the sunny south where the "poor white trash" always let their black friends cock their victuals. Miss Poulson as the "quality servant" displayed marked ability in a comical part and with her fellow servant produced the fun of the evening. Mrs. Bowring, Misses Cleofa Forsgren, Daisy Madsen, Bessie Burt, Von Wight and Rinta Thomsen as the sweet picnic girls brought it vividly to the minds of everyone why Brigham is noted for beauty. In fact, everybody did themselves proud and we have not the heart to criticise anybody.
Brigham Bugler, February 13, 1897. The anti-high hat law has passed both bodies of the Utah legislature and been sent to the Governor for his signature. He will no doubt sign it. So Brigham women should at once begin attending all places of amusements hatless.

Brigham Bugler, December 25, 1897. The Johnson Bros. have just finished a course of instructions in the Science of Elocution. All the members of the class seem highly pleased with the lessons given, and many are desirous of engaging the professors for another term in this beautiful study.

On New Years night the Home Dramatic Co., under the management of Johnson Bros., will present the great and intensely interesting play entitled "The Fatal Marriage."

Great pains have been taken in securing a good cast of characters, so that every person playing will appear to the best possible advantage in this splendid drama.

There is no doubt but what a first class entertainment will be given and it is always a good thing to encourage home talent. Remember a rare treat is promised on the evening of Jan. 1st. Come out and see what our home people can do. You are sure to be pleased.

The prices are 25 and 35 cts., at the opera house.

Brigham Bugler, January 1, 1898. Cast of characters for "The Fatal Marriage"

Terence O'More . . . . . . Mr. Mose Johnson
Father O'Cassiday . . . . . Felix Baird
Bernard Kavanagh . . . . . C. N. Christensen
David O'Connor . . . . . L. M. Johnson
Black Rody . . . . . . . . D. R. Morgan
Captain Clearfield . . . . John Baird
Billy Button Cap . . . . . S. J. Cardwell
Red Barney . . . . . . . . Peter Olson
Darby Doyle . . . . . . . . Carl Johnson
Kathleen O'Connor . . . . Miss Birdie Snow
Dorothy Kavanagh . . . . Miss Hattie Nichols
Kitty O'Lavery . . . . . . Miss Phoebe Madson
Old Meg . . . . . . . . . Miss Rettie Hanson

Peasants, Jailor, etc.

Brigham Bugler, January 8, 1898. Favorable review of "The Fatal Marriage." All in all it was an exceedingly good show throughout: way ahead of many traveling companies that often bilk the Brigham public.

Brigham Bugler, January 29, 1898. "Saved, or a Wife's Peril" was presented Saturday night by the First Ward Dramatic Co. to a fairly good audience. The piece is quite a heavy one yet these young people carried it along nicely for amateurs. After expenses were paid, including the heavy demand of the opera house, $20, 40 percent of all money received. About $25 was turned over to the First Ward meeting house, this being its benefit. To a casual observer, this division of the spoils
looks almost as much like a benefit for the opera house as for
the meeting house. The cast of characters were as follows:

George Pane . . . . . . . Felix Baird
Augusta Cholmondeley . . John Baird
Refeal DiRivola . . . . . Mark Johnson
Hawking . . . . . . . J. N. Hansen
Joseph . . . . . . . Lars Mortensen
Beatrice Pane . . . Miss Alice Hansen
Mrs. Merryweather . . Miss Olive Hamson
Trixy . . . . . . . Celesta Forsgren

Brigham Bugler, February 5, 1898. A large crowd greeted
the Fourth Ward Dramatic Company, Saturday evening, in their
nice little drama, "Louva, the Pauper." Sickness made a change
of parts necessary at the last minute, but aside from this the
play went off nicely. The receipts amounted to the smug little
sum of $28.50, which will be used for Sunday School purposes.
The cast of characters in the play was as follows:

Sol Craft . . . . . . . Alex Baird
Dick Langley . . . . Felix Baird
Peleg Pucker . . . . John Baird
Will Springs . . . . Hyrum Hansen
Col. Farnham . . . . Elias C. Jensen
Bub Craft . . . . . . Edgar Wight
Mr. Withgow . . . . Frank Earl
Tony . . . . . . . Joseph A. Norton
Crankey . . . . . . Philip Bott
Louva . . . . . . Mrs. R. E. Alvord
Mrs. Craft . . . . Mrs. Mary Nelson
Aggie Farnham . . Miss Rena Baird
Aunt Charity . . . Miss Lillie Hansen
Gipsy . . . . . . . Mrs. Frank Hansen

Brigham Bugler, February 12, 1898. Last Saturday
evening the Brigham company of young amateurs went over to
Bear River City and presented the nice little drama "Sweetbrier." The house was filled and the piece is said to have been warmly
received. The cramped stage prevented the actors from doing
their best, an improvised stage having been erected for the
occasion in the school house.

Brigham Bugler, March 5, 1898. An enthusiastic audi­
ence greeted the Home Dramatic Club, Saturday last, in the
presentation of the "Old Chateau." Manager Burt really out
did himself both in the selection of and casting of the piece.
The staging and "tout ensemble" was as nearly perfect as could
be wished by the most fastidious. Even the orchestra was im­
bued with an effort to excel and rendered several fine selec­
tions. The plot of the play centered around the characters of
Miss Birdie Snow and Miss Phoebe Madson; the former as "Julia"
and the latter as "Jeanette." So well chosen were the ladies
for the parts committed to them that from the "ring-up" of the
curtain until the final tableau, all eyes and thought were
wholly concentrated upon their acting and well they did it.
It was in the ball room scene that the audience (particularly one) fully realized that something more than ordinary was taking place upon the stage, as from the center came the sparkling dashing Jeanette, looking so bewitching and charming, had she stopped but a moment longer neath the tapestries, she would have been mistaken for some rare old picture that lies buried in the hearts of some. Then came Julie, floating rather, across the scene, a beautiful dream of love's sacrifice; statuesque nature and elegance combined, mingling with the gay crowd, yet not of them. It was a beautiful picture indeed, and will, it is hoped, be an incentive to advance the amateur dramatics above the hurley burley of love comedy. The other players were most aptly given parts that developed their study and loss of uneasiness before critics, none of which are as severe as those of home. It is with pleasure that is recalled the bright flash of a moment and a devout anticipation of a repetition of the same in the near future.

One of our old-time actors gave the following criticism of the other actors.

C. N. Christensen looked it and did remarkably well as the villain. D. P. Burt as the old man had a fine make-up and did so well that it was a pity he was killed in the first act. J. F. Bowring, as Samson, was the comic life of the piece. R. H. Jones as the old general had a part that was rather out of his line. Victor Madson did not do quite so well as in the other drama. Sammy Cardwell was well made up for the servant. Mary Madson did nicely as the old house keeper.

Brigham Bugler, March 12, 1898. Owing to an oversight, the writeup of "Shamrock and Rose," which was presented in the First Ward hall, February 25th, failed to appear in THE BUGLER. The piece was presented very nicely at the matinee and in the evening. During the evening performance, two little exciting scenes not in the program occurred. In one, John Baird had his hat shot off, and thinking he was in reality a dead man, actor like, very appropriately stretched his full length on the floor. Then at another time, Mark Johnson got a bayonet jammed clear through the flesh of one of his legs. The wound turned him sick, but in spite of these little drawbacks the play was brought to a successful termination. Those taking part were as follows:

Barney O'Brady . . . . . . . John Baird
Squire Fitzgerald . . . . . . N. J. Hansen
John Desmond . . . . . . . Felix Baird
Capt. Beck . . . . . . . . . Mark Johnson
Lieut. Douglas . . . . . . . Sylivanus Iverson
Shaun Carey . . . . . . . . Lars Mortensen
Thornton . . . . . . . . . . . Chas. Reeves
Rose Fitzgerald . . . . . . Alice Hansen
Ileen O'Rouke . . . . . . . Clara Larsen
Nano Desmond . . . . . . . Olive Hamson

Brigham Bugler, March 12, 1898. One of Alex Baird's old-time favorite dramas is "Ten Nights in a Bar Room." It
has not been played in Brigham for many years. It is without doubt one of the most stirring pieces of the old school drama. It has won a name for itself. The different parts are in capable hands. There is no doubt but many people outside the ward will take this opportunity of seeing Alex Baird in the role of Joe Morgan. The performance will take place this afternoon and evening in the Fourth Ward hall. The prices are very low. It is for the benefit of the Sunday School.

Brigham Bugler, March 19, 1898. A benefit theatre will be given in the opera house in favor of David P. Burt on Saturday, March 26. Mr. Burt will shortly go on a mission, and as he is very popular in town the place is apt to be crowded in his honor.

Brigham Bugler, March 19, 1898. Saturday night, the Fourth Ward Dramatic Co. presented "Ten Nights in a Bar Room" in the ward hall. Owing to the tempestuous night, the audience was not as large as it otherwise would have been. Taking into consideration the cramped stage, limited scenery, fixtures, etc., and also that many of the actors were new at the business, the play was very well presented. No matter how many times one has seen this tragedy, it is always intensely interesting. It has always been a powerful drama in the cause of temperance. For years it was to temperance what "Uncle Tom's Cabin" was to slavery.

Among the characters, Alex Baird was right at home in his favorite old part of Joe Morgan. He was particularly strong in the delirium scene. He seemed to have lost little, if any, of his old time vigor. Mrs. Nettie Alvord as the wife, looked her part well, it being suitable to her in every respect. Elias C. Jensen must have surprised his friends in his fine representation of Landlord Slade; his make-up and all was unusually clever for an amateur. John Baird as Switchel was as funny as a bushel of monkeys; the part could not have been better suited to him. Felix Baird as Harvey Green had a part that he could handle to the best advantage. The Bairds all have much histrionic talent. Frank Earl was very good, excepting his make-up, which should have been older. Hyrum Hansen carried the part of Hammond all right. Fred Kotter did well as Frank Slade. Miss Lillie Hansen was quite sweet and captivating as Mehitable. Miss Eliza Hansen played Mrs. Slade quite well. Little Roddy Day not only sang sweetly but played nicely as the unfortunate Mary Morgan.

The company expects to repeat the performance in the opera house two weeks from today.

Brigham Bugler, April 2, 1898. The Third Ward dramatic company presented "The Prodigal Son" to a very appreciative audience, Saturday night. The entire play went off nicely, seeming to give perfect satisfaction. When then $20 for the house, and some other expenses had been deducted, it left a purse of about $67 to be presented to D. P. Burt, the missionary for whose benefit the performance was given. Frank Bowring as
the lawyer was a roaring success. He carried the house by storm. He did exceedingly well. C. N. Christensen took the part of Payson with characteristic ability. He is a promising amateur in character parts. R. H. Jones impersonated the prodigal son in his customary emotional and forcible style. Victor Madson looked handsome as the lover, playing the part very well. Joe Madson was a clever old negro. Belle, in the hands of Miss Phoebe Madson, was lead lady. Miss Madson always dresses becomingly, and is possessed of much talent. Miss Olive Hamson did nicely as Annie Garfield. Mrs. Neely was made up well as the housekeeper. Miss Mary Madson played the part of Jennie Joy with spirit.

Brigham Bugler, April 23, 1898. Next Monday the "Jossey Marvin Company" begins a three nights' engagement in the Brigham opera house. The company is from the east and claims to have one of the best lady vocalists on the stage. A number of novel features will be introduced. Unusually low prices of admission are offered. The one-lady-free—with-each-ticket inducement to the "Under Two Flags" performance Monday night will no doubt draw out a large house. The Logan Journal says the company is first-class.

Brigham Bugler, April 30, 1898. "Madeline" was presented last Saturday night by the Fourth Ward Dramatic Co. under the direction of that old-time actor, Alex Baird. A good house greeted the company. The play went off nicely and seemed to give entire satisfaction. Some of the characters were cleverly handled. Something like $80 were the receipts, the net proceeds from which will be turned over to the missionaries in whose benefit it was given.

Box Elder News, August 28, 1902. The First "Corianton." The recent presentation of the great play "Corianton" in Salt Lake and Ogden recalls to the minds of many a resident of this city that Mr. Bean of Richfield is not the first to dramatize this popular story from the Book of Mormon.

About six years ago the local dramatic company presented this play a number of nights in the Second Ward meeting house, C. M. Squires and Nephi Anderson having, after months of toil, written an able dramatic version taking B. H. Roberts' story as their guide. It may not have been the masterpiece that is now presented but it was a creditable effort.

The principal characters were represented as follows: Corianton, Wm. Jones; Korihor, Rich H. Jones; Shiblon, C. N. Christensen; Seantum, John B. Horsley; Alma, the priest, J. Arthur Wixom. About twenty-five people were in the cast.

Special scenery and costumes were bought at a cost of $100. The play was not a financial success, the company losing about $25 and receiving nothing for their labors. The present company appears to be meeting with better success.

Box Elder News, December 25, 1902. Next Saturday night our Home Dramatic Company will give an entertainment at
the opera house presenting the comedy "What Became of Parker."

Since the company last appeared many of its members have been in different parts of the world, principally on missions, and it will be a pleasure to see them together again in a play that will give them every opportunity to display their talent.

Some of the old favorites are missing from the cast and some will make their first public appearance in this play. They should have a crowded house.

Box Elder News, March 26, 1903. The performance to be given by the Home Dramatic Co., next Thursday, April 2nd, for the benefit of the M.I.A. library deserves to be well patronized. It is a long time since so many of our capable actors and actresses have got together and as usual they are giving their time and talent for the benefit of a worthy institution.

The play is said to be a very good one and well worthy of the price of admission. Added to this is the need of the library for aid. An institution of this kind cannot be carried on without funds and just now there are needed improvements. Let everybody attend the play next Thursday, either the matinee or evening performance, and give the library a suitable fund to work on.

Box Elder News, April 9, 1903. The Home Dramatic Company in the matinee and evening performance last Thursday cleared about $40 for the benefit of the M.I.A. library. The opera house was as full as it would hold at the matinee but there was not a very large attendance at night. The play, "Better Than Gold," was well presented by the company.

Box Elder Report, December 12, 1903. The Home Dramatic Co. scored its most clever success in its masterly rendition of the popular and pleasing drama "Arizona." The scenes of the play are well drawn up and have the audience from start to finish. The climaxes are nicely worked out which assist the performers very much. The performance in all was far superior to most of the traveling concerns, and was highly appreciated by the large audience which attended both in the afternoon and evening.

John E. Baird in the strong and emotional part of Col. Bonham scored a triumph. As an actor Baird holds the mirror up to nature.

Victor Madsen as Denton was very clever and gave a splendid interpretation to his role. He was strongly assisted by Miss Phoebe Madsen as Bonita who displayed her graceful and pleasing manners, as she always does.

Miss Cleopha Fosgren as Mrs. Bonham did exceptionally well and was a surprise to the audience. In the second act, in the scene with Col. Bonham and Mr. Denton her lovely expressive eyes won favor.

J. D. Call as Capt. Hodgmen acted very well his part.
Mr. Call is rapidly becoming a favorite actor. Mrs. Lee as Mrs. Canby was a humming success. Our old Frank Bowring looked like Mr. Canby but seemed to forget what Mr. Canby should say. Norman Lee gave a good expression of the Mexican. Rena Baird as Lena played her part well. Fred Cheal as Sergt. Kellar and Hyrum Hansen as Dr. Fenlon, Blanch Cozier as Miss McCollogh, Phil Frye as Sam and the minor parts were well sustained.

Boys and girls come again, we are proud of our dramatic talent. You can push our city to the front in the drama. The people will some day show their gratitude for these pictures of human life upon the stage.

Box Elder Report, December 26, 1903. By Way of Recreation. The following is taken from the Deseret News of December 19th, 1903.

About the year 1870 the late President Snow conceived the idea of providing a place of amusement for the young people of the city, and with the assistance of the people, what is now known as the Brigham City Opera House, was built. The upper hall, up to about 1882 was used as a store. At this time the house passed into the hands of a company who made some additions, put in a good stage in the lower hall, furnished it with the latest opera chairs, and put in a modern heating plant, making it a very respectable opera house. The house is now owned by the four wards of Brigham City, with the Bishops as a board of management, who are endeavoring to give a class of amusements that will be healthful in every particular to the young people of the city. A very efficient amateur dramatic company has been organized, and have under rehearsal a play for Christmas eve.
APPENDIX E

LISTING OF TOURING COMPANIES IN BRIGHAM CITY, UTAH,
GATHERED FROM AVAILABLE SOURCES
1864 - 1905

Key to Abbreviation of Sources Used

BB = Brigham Bugler          OH = The Ogden Herald
BEN = Box Elder News         OJ = The Ogden Junction
BER = Box Elder Report       S = The Standard
JH = "Journal History"       SWS = The Semi-Weekly Standard
ODH = Ogden Daily Herald     SLDT = Salt Lake Daily Telegraph
<table>
<thead>
<tr>
<th>Source and Date</th>
<th>Name of Company</th>
<th>Production</th>
<th>Date of Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>SLDT, Sept. 22, 1864</td>
<td>Mr. Geo. Pauncefort &amp; Co.</td>
<td>Scenes from Classics</td>
<td>Specified nites, week of Sept. 22-29, 1864</td>
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<tr>
<td>Oct. 3, 1864</td>
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<td></td>
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<tr>
<td>JH, Dec. 9, 1868</td>
<td>Mr. Langrishe's Troupe</td>
<td>Various plays</td>
<td>Sev. nites previous to Dec. 9, 1868</td>
</tr>
<tr>
<td>JH, Feb. 6, 1870</td>
<td>Wellsville Dramatic Assn.</td>
<td>-</td>
<td>-</td>
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<tr>
<td>OJ, Nov. 7, 1874</td>
<td>Mr. Charles W. Stayner</td>
<td>Lecture &amp; Selected Readings</td>
<td>Nov. 5, 1874</td>
</tr>
<tr>
<td>OJ, Sept. 11, 1875</td>
<td>Phil Margett's Theatrical Troupe</td>
<td>&quot;Lady Audley's Secret&quot; &amp; farce &quot;Love in Livery&quot;</td>
<td>Sept. 7, 1875</td>
</tr>
<tr>
<td>OH, May 26, 1882</td>
<td>Logan Dramatic Co.</td>
<td>&quot;Damon &amp; Pythias&quot;</td>
<td>June 2, 1882</td>
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<tr>
<td>ODH, Jan. 29, 1885</td>
<td>Salt Lake Taylor &amp; Olson Troupe</td>
<td>&quot;Old Comrades&quot; &amp; &quot;Marble Heart&quot;</td>
<td>Jan. 26-27, 1885</td>
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<tr>
<td>ODH, Jan. 29, 1885</td>
<td>Minstrel Troupe</td>
<td>-</td>
<td>Feb. 6, 1885</td>
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<tr>
<td>ODH, Jan. 29, 1885</td>
<td>Ogden Dramatic Troupe</td>
<td>-</td>
<td>Feb. 7, 1885</td>
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<tr>
<td>ODH, July 8, 1886</td>
<td>Professor and wife</td>
<td>Great Trapeze Artist</td>
<td>July 5 or 6, 1886</td>
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<tr>
<td>ODH, Oct. 21, 1886</td>
<td>Lew Johnson's Colored Troupe of Minstrels</td>
<td>-</td>
<td>Oct. 20, 1886</td>
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<tr>
<td>ODH, Nov. 19, 1886</td>
<td>Stuttz Dramatic Troupe</td>
<td>&quot;A Celebrated Case&quot;</td>
<td>Nov. 17, 1886</td>
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<tr>
<td>ODH, Jan. 26, 1887</td>
<td>Willard Dramatic Troupe</td>
<td>&quot;The Female Detective&quot;</td>
<td>Jan. 22, 1887</td>
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<td>Source and Date</td>
<td>Name of Company</td>
<td>Production</td>
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<tr>
<td>ODH, Feb. 19, 1887</td>
<td>Second Ward Dramatic Co. of Ogden</td>
<td>&quot;Condemned to Death&quot; &amp; &quot;My Turn Next&quot;</td>
<td>About Feb. 23, 1887</td>
</tr>
<tr>
<td>ODH, Mar. 22, 1887</td>
<td>Ogden Home Dramatic Co.</td>
<td>&quot;Miss Chester&quot;</td>
<td>March 19, 1887</td>
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<tr>
<td>SWS, Apr. 21, 1888</td>
<td>Royce &amp; Lansing's Swiss Bell Ringers</td>
<td>-</td>
<td>April 13, 1888</td>
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<tr>
<td>S, Dec. 15, 1889</td>
<td>Plain City Dramatic Co.</td>
<td>-</td>
<td>During week of Dec. 16-21, 1889</td>
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<tr>
<td>BB, Oct. 25, 1890</td>
<td>Weber Comedy Co.</td>
<td>-</td>
<td>During week &amp; Saturday nite</td>
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<tr>
<td>BB, Dec. 13, 1890</td>
<td>Vincent Dramatic Co.</td>
<td>&quot;Two Orphans&quot; &amp; others</td>
<td>Week engagement</td>
</tr>
<tr>
<td>BB, Dec. 27, 1890</td>
<td>Hyers Sisters (Negro Minstrels)</td>
<td>-</td>
<td>Dec. 29, 1890</td>
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<tr>
<td>BB, Jan. 10, 1891</td>
<td>Harris Dramatic Co.</td>
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<td>Jan. 10, 1891</td>
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<tr>
<td>BB, Feb. 7, 1891</td>
<td>Barrett Troupe</td>
<td>&quot;The Raven&quot; &amp; Shakespeare Selections</td>
<td>Feb. 9, 1891</td>
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<tr>
<td>BB, Mar. 14, 1891</td>
<td>Prof. Bosco, Magician</td>
<td>-</td>
<td>Mar. 13, 1891</td>
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<tr>
<td>BB, Mar. 21, 1891</td>
<td>Lindsay Dramatic Co. (John S. Lindsay)</td>
<td>&quot;Comrades&quot; &amp; &quot;Quiet Family&quot; &amp; &quot;Enoch Arden&quot;</td>
<td>Mar. 23, 1891</td>
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<td>Mar. 24, 1891</td>
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<td>Source and Date</td>
<td>Name of Company</td>
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<tr>
<td>BB, Apr. 11, 1891</td>
<td>Swiss Bell Ringers &amp; Oaks' Comic Specialty Co.</td>
<td>-</td>
<td>Apr. 14, 1891</td>
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<tr>
<td>BB, Nov. 28, 1891</td>
<td>Taylor-Brough Dramatic Co.</td>
<td>&quot;Little Lord Fauntleroy&quot; (Comedians)</td>
<td>Dec. 7, 1891</td>
</tr>
<tr>
<td>BB, Dec. 19, 1891</td>
<td>Bob &amp; Eva McGinley</td>
<td>&quot;Clemencean Case&quot;</td>
<td>Dec. 16, 1891</td>
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<tr>
<td>BB, Dec. 26, 1891</td>
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<td>&quot;From Sumter to Appomattax&quot;</td>
<td>Dec. 24, 1891</td>
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<td>BB, Feb. 20, 1892</td>
<td>Johnson Bros. Dramatic Co.</td>
<td>&quot;Uncle Tom's Cabin&quot;</td>
<td>Feb. 19, 1892</td>
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<td>BB, Feb. 20 &amp; 27, 1892</td>
<td>Johnson Bros. Dramatic Co.</td>
<td>&quot;Held by the Enemy&quot;</td>
<td>Feb. 20, 1892</td>
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<td>BB, Mar. 19, 1892</td>
<td>Martin the Wizard</td>
<td>&quot;Esmeralda&quot;</td>
<td>Mar. 16 &amp; 17, 1892</td>
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<td>BB, Apr. 16, 1892</td>
<td>Salt Lake Home Dramatic Club</td>
<td>&quot;Held by the Enemy&quot;</td>
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<td>BB, Apr. 16, 1892</td>
<td>Georgian Minstrels</td>
<td>&quot;Esmeralda&quot;</td>
<td>Apr. 22, 1892</td>
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<td>BB, May 21, 1892</td>
<td>Tom Thumb Combination</td>
<td>Midgets</td>
<td>Apr. 8, 1892</td>
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<td>BB, June 18, 1892</td>
<td>Circus</td>
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<td>BB, July 23, 1892</td>
<td>The Gorton Minstrels</td>
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<td>June 24, 1892</td>
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<td>BB, Nov. 26, 1892</td>
<td>Johnson Bros. Dramatic Co.</td>
<td>&quot;The Flowing Bowl&quot;</td>
<td>Nov. 21, 1892</td>
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<td>BB, Jan. 14, 1893</td>
<td>Kickapoo Indian Show</td>
<td>&quot;Medicine Show&quot;</td>
<td>Week engagement</td>
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<td>BB, Mar. 4, 1893</td>
<td>Boston Operatic Concert Co.</td>
<td>-</td>
<td>Feb. 25, 1893</td>
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<td>BB, Mar. 11, 1893</td>
<td>Taylor Dramatic Co.</td>
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<td>Mar. 4, 7, 1893</td>
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<td>BB, Mar. 16, 1893</td>
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<td>&quot;Is Marriage a Failure&quot;</td>
<td>Mar. 17, 1893</td>
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<td>BB, Apr. 15 &amp; 22, 1893</td>
<td>The Stuzz Company</td>
<td>&quot;East Lynn&quot; &amp; &quot;La Bastille&quot;</td>
<td>Apr. 15, 1893 &amp; Apr. 17, 1893</td>
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<td>BB, July 15, 1893</td>
<td>Circus</td>
<td>2 performances</td>
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<td>BB, Jan. 27, 1894</td>
<td>Adelaide Moore Co.</td>
<td>&quot;Passion's Slave&quot;</td>
<td>Feb. 1-3, 1894</td>
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<td>BB, Feb. 3, 1894</td>
<td>Adelaide Moore Co.</td>
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<td>BB, Feb. 3, 1894</td>
<td>West Weber Home Dramatic Co.</td>
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<td>The Leora Lane Co.</td>
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<td>Mar. 19-21, 1894</td>
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<td>BB, Nov. 17, 1894</td>
<td>Dan Sully &amp; Co.</td>
<td>&quot;O'Neil, Washington DC&quot;</td>
<td>Nov. 20, 1894</td>
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<td>&quot;The Fast Mail&quot;</td>
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<td>BB, Nov. 24, 1894</td>
<td>Ruscoe &amp; Swift Co.</td>
<td>&quot;Uncle Tom's Cabin&quot;</td>
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<td>&quot;College Chums&quot;</td>
<td>Nov. 29, 1894</td>
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<td>BB, Dec. 1, 1894</td>
<td>O'Malley &amp; Co.</td>
<td>&quot;Jolly Old Chums&quot;</td>
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<td>BB, Mar. 30, 1895</td>
<td>Pat Rooney Comedy Co.</td>
<td>&quot;Burlesque Troupe&quot;</td>
<td>Mar. 27, 1895</td>
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<td>BB, May 4, 1895</td>
<td>Salt Lake Grand Opera House Stock Co.</td>
<td>&quot;Caprice&quot;</td>
<td>May 8, 1895</td>
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<td>BB, June 1, 1895</td>
<td>20th Century Wonder Wkr., Eliason, King of Mystery</td>
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<td>June 3, 1895</td>
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<td>BB, Oct. 19, 1895</td>
<td>Leavitt's Vaudeville Comedy Co.</td>
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<td>BB, Dec. 7, 1895</td>
<td>Schilling's Minstrel Show</td>
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<td>Nov. 29, 1895</td>
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<td>BB, Dec. 21, 1895</td>
<td>Effie Ellsler &amp; Co.</td>
<td>&quot;As You Like It&quot;</td>
<td>Dec. 27, 1895</td>
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<td>BB, May 9, 1896</td>
<td>Bond Bros. World's Best Shows</td>
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<td>BB, Nov. 7, 1896</td>
<td>-</td>
<td>&quot;Fast Mail&quot;</td>
<td>Nov. 6, 1896</td>
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<td>BB, Dec. 26, 1896</td>
<td>John Dillon, Irish Comedian</td>
<td>&quot;The Old Lime Kiln&quot;</td>
<td>Jan. 21, 1897</td>
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<td>BB, Jan. 30, 1897</td>
<td>Katie Putman &amp; Co.</td>
<td>&quot;The Old Lime Kiln&quot;</td>
<td>Feb. 3, 1897</td>
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<td>BB, Feb. 6, 1897</td>
<td>The Georgia Minstrels</td>
<td>30 Colored Comedians</td>
<td>Feb. 8, 1897</td>
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<td>BB, Mar. 6, 1897</td>
<td>The Bittner Theatre Co.</td>
<td>&quot;Don Caesar de Bazan&quot;</td>
<td>Mar. 1-3, 1897</td>
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<td>BB, Mar. 27, 1897</td>
<td>John S. Lindsay &amp; Co.</td>
<td>&quot;Othello&quot;</td>
<td>Mar. 27, 1897</td>
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<td>BB, May 22, 1897</td>
<td>John S. Lindsay &amp; Co.</td>
<td>&quot;Red &amp; White&quot; &amp; &quot;Snowball&quot;</td>
<td>May 22, 1897</td>
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<td>BB, Sept. 18, 1897</td>
<td>Salt Lake Stock Co.</td>
<td>&quot;Si Perkins&quot;</td>
<td>Sept. 27, 1897</td>
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<td>BB, Apr. 23, 1898</td>
<td>Jossey Marvin Co.</td>
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<td>BER, Feb. 15, 1902</td>
<td>Walter E. Perkins' Comedians</td>
<td>&quot;The Man from Mexico&quot;</td>
<td>Feb. 17, 1902</td>
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<td>BER, Mar. 1, 1902</td>
<td>Great Barlow Minstrels</td>
<td>35 white artists</td>
<td>Mar. 4, 1902</td>
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<td>BER, Mar. 29, 1902</td>
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<td>&quot;Too Rich to Marry&quot;</td>
<td>Apr. 24, 1902</td>
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<td>Gentry Bros. Famous Shows</td>
<td>Circus</td>
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<td>BEN, Sept. 4, 1902</td>
<td>Miss Esther Rujaoro &amp; Co.</td>
<td>&quot;A Broken Heart&quot;</td>
<td>Sept. 8, 1902</td>
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<td>BEN, Sept. 11, 1902</td>
<td>Richards &amp; Pringle's Famous Georgia Minstrels</td>
<td>Specialty acts, acrobats, etc.</td>
<td>Sept. 16, 1902</td>
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<td>BEN, Sept. 18, 1902</td>
<td>Aiden Benedict Troupe</td>
<td>&quot;Thelma&quot;</td>
<td>Sept. 25, 1902</td>
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<td>BEN, Oct. 2, 1902</td>
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<td>&quot;The Stowaway&quot;</td>
<td>Sept. 29, 1902</td>
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<td>BEN, Oct. 23, 1902</td>
<td>Elsa Ryan &amp; Co.</td>
<td>&quot;Nevada&quot;</td>
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<td>BEN, Oct. 30, 1902</td>
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<td>&quot;James Boys in Missouri&quot;</td>
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<td>BEN, Nov. 27, 1902</td>
<td>-</td>
<td>&quot;Uncle Tom's Cabin&quot; (Burlesque Version)</td>
<td>Nov. 28, 1902</td>
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<td>BEN, Dec. 18, 1902</td>
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<td>&quot;A Little Outcast&quot;</td>
<td>Dec. 20, 1902</td>
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<td>BEN, Jan. 1, 1903</td>
<td>University of Utah Dramatic Club</td>
<td>&quot;The Amazons&quot;</td>
<td>Jan. 1, 1903, Mat. &amp; eve.</td>
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<td>BEN, Jan. 1, 1903</td>
<td>Harry Wards Minstrels</td>
<td>-</td>
<td>Jan. 3, 1903</td>
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<td>BEN, Jan. 8, 1903</td>
<td>Miss June Mathis, Mr. John F. Ward &amp; Co.</td>
<td>&quot;Whose Baby Are You?&quot;</td>
<td>Jan. 13, 1903</td>
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<td>BEN, Jan. 22, 1903</td>
<td>Miss Inez Forman &amp; Co.</td>
<td>&quot;The Bugler &amp; the Waif&quot;</td>
<td>Jan. 23, 1903</td>
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<td>BEN, Feb. 5, 1903</td>
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<td>&quot;A Gambler's Daughter&quot;</td>
<td>Feb. 12, 1903</td>
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<td>BEN, Feb. 12, 1903</td>
<td>Sam Morris &amp; Co.</td>
<td>&quot;The Peddler's Claim&quot;</td>
<td>Feb. 16, 1903</td>
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<td>BEN, Feb. 19, 1903</td>
<td>John S. Lindsay &amp; Co.</td>
<td>&quot;The Three Musketeers&quot;</td>
<td>Feb. 21, 1903</td>
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<td>BEN, Feb. 19, 1903</td>
<td>Murray &amp; Mack Troupe</td>
<td>&quot;Human Hearts&quot;</td>
<td>Feb. 27, 1903</td>
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<td>BEN, Feb. 19, 1903</td>
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<td>&quot;The Darkest Hour&quot;</td>
<td>Mar. 7, 1903</td>
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<td>BEN, Mar. 12, 1903</td>
<td>Hampton &amp; Hopkins Troupe</td>
<td>&quot;Sandy Bottom&quot;</td>
<td>Mar. 13, 1903</td>
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<td>BEN, Mar. 12, 1903</td>
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<td>&quot;Resurrection&quot;</td>
<td>Mar. 19, 1903</td>
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<td>BEN, Mar. 26, 1903</td>
<td>The Great Barlow Minstrels</td>
<td>&quot;Macbeth&quot;</td>
<td>Mar. 31, 1903</td>
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<td>BEN, Apr. 2, 1903</td>
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<td>&quot;East Lynne&quot;</td>
<td>Apr. 10, 1903</td>
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<td>BEN, Apr. 30, 1903</td>
<td>Aiden Benedict Troupe</td>
<td>&quot;Hills of California&quot;</td>
<td>May 9, 1903</td>
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<td>BEN, June 11, 1903</td>
<td>The Warde Co.</td>
<td>&quot;Where Is Cobb?&quot;</td>
<td>June 11, 1903</td>
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<td>BEN, Sept. 24, 1903</td>
<td>Mr. Frank Bacon &amp; Co.</td>
<td>&quot;Down Mobile&quot;</td>
<td>Sept. 26, 1903</td>
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<td>BEN, Sept. 24, 1903</td>
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<td>&quot;Nell Gwynne&quot;</td>
<td>Sept. 30, 1903</td>
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<td>BEN, Oct. 15, 1903</td>
<td>Lincoln J. Carter Troupe</td>
<td>&quot;Trilby&quot;</td>
<td>Oct. 17, 1903</td>
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<td>BEN, Oct. 29, 1903</td>
<td>Jessie Shirley &amp; Co.</td>
<td>&quot;Doris&quot;</td>
<td>Nov. 2, 1903</td>
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<td>BEN, Nov. 5, 1903</td>
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<td>&quot;A Modern Magdelen&quot;</td>
<td>Nov. 5, 1903</td>
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<td>BEN, Nov. 12, 1903</td>
<td>Miss Mary Stockton</td>
<td>&quot;A Little Outcast&quot;</td>
<td>Nov. 6, 1903</td>
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<td>BEN, Nov. 19, 1903</td>
<td>B. C. Whitney Troupe</td>
<td>&quot;Uncle Josh Spruceby&quot;</td>
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<td>&quot;The Minister's Son&quot;</td>
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<td>&quot;In Convict Stripes&quot;</td>
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<td>BEN, Nov. 26, 1903</td>
<td>B. C. Whitney Troupe</td>
<td>&quot;The Head Waiters&quot;</td>
<td>Dec. 3, 1903</td>
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<td>BEN, Dec. 10, 1903</td>
<td>George Pyper Troupe</td>
<td>&quot;Corianton&quot;</td>
<td>Dec. 16, 1903</td>
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<td>BER, Dec. 12, 1903</td>
<td>George Pyper Troupe</td>
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<td>Dec. 16, 1903</td>
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<td>BEN, Dec. 17, 1903</td>
<td>The Nichols' Minstrels</td>
<td>&quot;The Two Sisters&quot;</td>
<td>Dec. 23, 1903</td>
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<td>BER, Jan. 2, 1904</td>
<td>James Buckman Co.</td>
<td>&quot;An Eye on Hubby&quot;</td>
<td>Dec. 25-6, 1903</td>
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<td>BEN, Jan. 21, 1904</td>
<td>Wm. A. Brady Troupe</td>
<td>&quot;Way Down East&quot;</td>
<td>Jan. 29, 1904</td>
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<td>BEN, Feb. 11, 1904</td>
<td>Handler's Comedians</td>
<td>&quot;Two Married Women&quot;</td>
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<td>&quot;The Black Vipers&quot;</td>
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<td>BEN, Feb. 18, 1904</td>
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<td>&quot;Uncle Tom's Cabin&quot;</td>
<td>Feb. 23, 1904</td>
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<td>BEN, Feb. 25, 1904</td>
<td>War U. Wade's Magnificent Minstrels</td>
<td>&quot;Sandy Bottom&quot;</td>
<td>Feb. 29, 1904</td>
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<td>BEN, Mar. 10, 1904</td>
<td>Hampton &amp; Hopkins Troupe</td>
<td>&quot;Our Goblins&quot;</td>
<td>Mar. 11, 1904</td>
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<td>BEN, Mar. 24, 1904</td>
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<td>&quot;The Crisis&quot;</td>
<td>Mar. 31, 1904</td>
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<td>BEN, Mar. 24, 1904</td>
<td>Isabel Irving &amp; Co.</td>
<td>&quot;Human Hearts&quot;</td>
<td>Apr. 6, 1904</td>
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<td>BEN, May 19, 1904</td>
<td>5th Wd. Dram. Co. of Ogden</td>
<td>&quot;A Woman's Honor&quot;</td>
<td>May 21, 1904</td>
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<td>BEN, May 19, 1904</td>
<td>Stellar Theatre Co.</td>
<td>&quot;A Rough Diamond&quot;</td>
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<td>&quot;Fogg's Ferry&quot;</td>
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<td>BEN, Sept. 8, 1904</td>
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<td>&quot;For Her Sake&quot;</td>
<td>Sept. 16, 1904</td>
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<td>BEN, Sept. 15, 1904</td>
<td>Joseph New Co.</td>
<td>&quot;Leap Year&quot; &amp; &quot;A Happy Pair&quot;</td>
<td>Sept. 27, 1904</td>
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<td>BEN, Oct. 6, 1904</td>
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<td>&quot;A Runaway Match&quot;</td>
<td>Oct. 7, 1904</td>
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<td>Haverly's Minstrels</td>
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<td>&quot;Hills of California&quot;</td>
<td>Nov. 14, 1904</td>
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<td>BEN, Nov. 17, 1904</td>
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<td>&quot;The Heart of Chicago&quot; &amp; &quot;Maloney's Wedding Day&quot;</td>
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<td>&quot;The Fatal Wedding&quot;</td>
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<td>BEN, Dec. 29, 1904</td>
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<td>&quot;Old Dan Tucker&quot;</td>
<td>Dec. 31, 1904</td>
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<td>BEN, May 11, 1905</td>
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<td>&quot;Jerry the Outcast&quot;</td>
<td>May 12, 1905</td>
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<td>BEN, May 18, 1905</td>
<td>New York Theatrical Co.</td>
<td>&quot;Jerry the Outcast&quot;</td>
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<td>BEN, Aug. 24, 1905</td>
<td>Beaty Bros. Specialty Show</td>
<td>&quot;Ghosts&quot;</td>
<td>Aug. 25-6, 1905</td>
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<td>BEN, Oct. 5, 1905</td>
<td>Oliver Morosco Troupe</td>
<td>&quot;Ghosts&quot;</td>
<td>Oct. 9, 1905</td>
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