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HISTORY OF THE METROPOLITAN THEATRE IN GRAND FORKS,
NORTH DAKOTA, UNDER INDEPENDENT MANAGEMENT,
1890-1897

by
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Bachelor of Science, University of North Dakota 1965

A Thesis
Submitted to the Faculty
of the
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for the degree of
Master of Arts

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1970

This Thesis submitted by Alan H. Adair in partial fulfillment of the requirements for the Degree of Master of Arts from the University of North Dakota is hereby approved by the Faculty Advisory Committee under whom the work has been done.

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Permission

HISTORY OF THE METROPOLITAN THEATRE IN GRAND FORKS,
NORTH DAKOTA, UNDER INDEPENDENT MANAGEMENT, 1890-1897

ment Speech

Master of Arts

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Date

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TABLE OF CONTENTS

INTRODUCTION 1

Chapter

I. THE HISTORICAL SETTING 6

 The State

 The City of Grand Forks in 1890

 Railroad Development

 University Development

 The Cultural Climate of Grand Forks in 1890

II. PLANNING AND DEVELOPMENT OF THE METROPOLITAN THEATRE 14

 The First Theatre Facilities

 The People, Promotion, and Financing of the Theatre

 The Construction and Physical Features

III. OPERATION AND MANAGEMENT 23

 The Opening

 The Managers

 Tickets, Prices, and Receipts

 Public Relations, Advertising, and Promotion

 Booking the Shows and the Syndicate

 Influence

IV. PRODUCTIONS IN THE THEATRE 39

 The Nature of the Producing Activity

 The Amount of Theatrical Activity

V. FACTORS LEADING TO THE DECLINE AND FAILURE OF LOCAL CONTROL 53

 The Depression

 Poor Financing

 Booking Difficulties

 Foreclosure

| | |
|---------------------------|----|
| VI. CONCLUSIONS | 60 |
| APPENDIX | 64 |
| WORKS CITED | 93 |

LIST OF TABLES

| | Page |
|-----------------------------------------------------------------------------------------------------------------|------|
| Total Receipts for the Metropolitan Theatre During the First Six Years of Operation | 30 |
| Amount Spent by the Theatre Management on Advertisement During the First Six Years of Operation | 33 |
| Number and Nature of the Productions of the Metropolitan Theatre 1890-1897 by Selected Years | 52 |
| Year End Balance on Hand for the Metropolitan Theatre During the First Six Years of Operation | 54 |
| Interest Paid on the Construction Loans for the Metropolitan Theatre from 1890-1896 | 56 |

LIST OF ILLUSTRATIONS

| | Page |
|--------------------------------------------------------------------------------------------------------------------------------|------|
| Photograph of the Metropolitan Theatre of Grand Forks in 1890 showing the billboard and marquee advertisements | 91 |
| Photograph of the Metropolitan Theatre of Grand Forks showing an outside view of the fly loft in 1931 | 92 |

ABSTRACT

This study provides a historical record of Grand Opera theatrical activity during a part of the last decade of the nineteenth century (1890-1897) when the Metropolitan Theatre operated under local management. A focus on the cultural climate of the city relative to the theatrical activity provides a full range analysis of the theatre's operation and the events produced. Newspapers comprise the most valuable source of material with manuscripts, printed records, and interviews also contributing to this evaluation.

The study includes five major divisions. The first is the historical setting including both the city and the theatre. The second relates the planning and development of the Metropolitan. Operation and management, including the booking of shows, comprises the third segment. An analysis of the productions done in the theatre constitutes the fourth section. The fifth division relates the factors leading to the loss of local control.

The study developed the following conclusions:

- 1) The Metropolitan was used for some local functions,
- 2) Some local amateur groups were sporadically active during the period,
- 3) Legitimate dramatic productions comprised over sixty per cent of the theatre offerings, while specialty attractions composed almost one-fourth,
- 4) Low

receipts and large mortgages resulted in foreclosure on the building and the loss of local control, 5) Generally, the Metropolitan commanded companies and productions of little literary or theatrical merit, 6) The offerings of the Metropolitan Theatre during the years 1890-1897, had some influence on the cultural climate of Grand Forks, but the amount of this influence is difficult to determine.

INTRODUCTION

Purpose

This study is an analysis of the Metropolitan Theatre as a cultural influence on the people of Grand Forks and the surrounding area as shown by the formation and operation of the theatre under local management in the years 1890-1897. An emphasis will be placed on the formation and operation of this theatre. An investigation into its decline during the depression years will also form an integral part of this study.

Justification

Historians have long recognized the cultural influence that opera houses and theatres produced on the people of the frontier. This was best stated by Atherton who wrote:

For half a century the opera house symbolized the varied programs, both intellectual and amusing, which pleased Mid-westerners. Most of the entertainment by necessity attempted to meet prevailing standards of taste, but always a combination of ambitious professional entertainers and culturally inspired local citizens stood ready to promote "highly" artistic and intellectual standards.¹

The awareness of such influence has caused only a limited number of researchers to evaluate cultural aspects

¹Lewis Eldon Atherton, Main Street on the Middle Border (Bloomington: Indiana University Press, 1954),

in relationship to theatres in specific cities. Barrett Clark pointed out this problem when he stated, "There are important cities in this country where the theatre flourished for over a century whose stage history has never been investigated or recorded."²

Secondly, many studies have been completed in other parts of the nation, but North Dakota theatrical history has been neglected with the exception of the city of Fargo where a series of four master's theses dealing with that city's theatre history have been completed at North Dakota State University.

Finally, some histories of specific theatres tend to be little more than a calendar listing of productions, such as the Fargo theatre studies, with little or no attempt made to interpret the cultural implications of these activities. The present study will attempt to discover the significance of the activities presented at the Metropolitan and its relationship to the people of Grand Forks during the theatre's operation under local control.

Background reading and method of analysis

In making this analysis, I have read historical background material concerning not only North Dakota, but specifically items about Grand Forks and the University of North Dakota. Elwyn Robinson's History of North Dakota,

²Barrett H. Clark, Favorite American Plays of the Nineteenth Century (Princeton: Princeton University Press, 1943), p. viii.

Louis Geiger's University of the Northern Plains, and H. V. Arnold's The Early History of Grand Forks constitute some of these basic studies.

Two unpublished master's theses done at the University of North Dakota proved enlightening. These were "The History of the City of Grand Forks, to 1889" by Alexander Aas and "A Social History of Grand Forks, North Dakota, 1880-1920" by Robert Anderson. These two works helped to provide the needed historical perspective of the city.

The primary newspaper sources used were the two daily Grand Forks newspapers, The Grand Forks Herald and The Plaindealer. Because of its longevity and its relationship with the Metropolitan, The Grand Forks Herald emerged as the major source of theatrical news. The Plaindealer, a paper that ceased operation in 1904, usually did not report detailed information about theatre activities, but served as an added source for checking dates and the nature of performances. Special mention must be made about the work of W. P. Davis, former editor of The Grand Forks Herald, whose numerous historical editorials concerning the Metropolitan and whose article in the March 1926 edition of The North Dakota Quarterly Journal, "The Early Theatre in Grand Forks," provided historical perspective but little factual information. His writing reveals some of the concern in the twenties for the theatre history of Grand Forks.

The E. J. Lander Private Collection located in the Dakota Room of the Chester Fritz Library contained the

largest sum of factual and documented material on the Metropolitan. Also located in the Dakota Room were early brochures about the city of Grand Forks which provided a general background of the city in 1890.

This study is divided into five sections: historical setting, planning and development, operation and management, productions in the theatre, and decline and failure. The divisions became necessary in order to avoid a strict chronological development and to establish a classification system that examines a wider range of relationships. The material included in each section may occasionally overlap in the development of the causal influences.

Throughout the period of this study, the newspapers usually presented theatrical announcements under the heading of "On Stage," or "Amusements." Almost daily, prior to a performance, there would appear a few paragraphs lauding the attraction. Following a performance, there appeared a few more paragraphs that usually praised the performance and mentioned coming events. Often some comment was included regarding attendance. A daily examination of these announcements provided insight into the reception given the different types of productions. This examination also resulted in a calendar list of attractions which were produced at the Metropolitan during the years of this study. Using the newspaper announcements and the Cyclopedia of Drama, these events will be classified into the five categories of legitimate dramatic productions, grand opera,

special programs, minstrels, and musicals. The many other factors uncovered by this daily examination developed a "feeling of and for" the period with an accent on the cultural climate of the times in Grand Forks. Special attention was given to any possible indication of a variation in this climate as influenced by the activities produced at the Metropolitan.

The theatre's financial ledgers for most of the period were available in the Lander collection and provided a detailed account of this aspect in addition to personal and business letters which pertained to the theatre. It is probable that the more interesting items concerning the financial difficulties which faced the theatre were either lost or destroyed. Personal interviews with R. B. Griffith, George (Pinky) Mullens, Walter Canniff, Maude Adams, Mrs. Miles Lander, and Edward J. Lander clarified some items which appeared in other sources but provided little new information. The accuracy of their statements was occasionally sound, but was often clouded by the passing of time.

All these materials helped the evaluator develop a broad historical perspective of the city and the state. This perspective was necessary in order to understand the various factors which had a direct bearing on the historical setting.

CHAPTER I

THE HISTORICAL SETTING

To provide the background by which the theatre and its influence might be studied, histories of North Dakota and the city of Grand Forks must be reviewed. In addition, the influence and relationship of the city of Grand Forks, the railroads, and the University of North Dakota, with the Metropolitan Theatre and its development and operation will be examined. The cultural climate of the city in 1890 will also be investigated.

The state

North Dakota in 1890 had been a state for a little over one year and claimed a population of 191,000.¹ The expansion and settlement of the "Great Dakota Boom" started in 1878 and declined following 1886, and the state entered one of its greatest periods of difficulties. In the eleven years from 1890 through 1900, North Dakota had only four good crop years.² Only seventeen per cent of the state was in farms, the majority of these in the Red River Valley,

¹Elwyn B. Robinson, History of North Dakota (Lincoln: University of Nebraska Press, 1966), p. 153.

²Ibid., p. 229.

with almost half deeply mortgaged.³ Financially, the state could not even meet its obligations, and taxes were generally delinquent. Appropriation bills received rough treatment by the legislature during this period with the peak being reached in 1897 when the governor vetoed all appropriations for state expenditures. Fortunately, some bills received passage over his veto. These factors might be interpreted as an indication that the early settlers had a rather limited interest in any cultural endeavors during such a period of depression. There are two factors which suggest however, that there was indeed a significant interest in cultural activities even under such harsh circumstances. One such factor, the optimism of the pioneers, created a desire for such meaningful endeavors. Often referred to as a cultural heritage, the second factor was a favorable attitude toward the arts, theatre, music, and various forms of entertainment which the pioneers brought with them to their new homes. This heritage deeply influenced the cultural life of the state, the languages spoken, the books read, the religious institutions, the newspapers available, and the forms of entertainment. Such a heritage, plus the frontier optimism, was evident in the city of Grand Forks, one of the young state's larger communities.

The city of Grand Forks in 1890

The population of Grand Forks was 4,979 according

³Ibid., p. 227.

to the census taken in 1890.⁴ This figure is misleading, because the population had declined from 6,515 in 1885.⁵ The city displayed the usual frontier town's over-extended optimism with the service oriented businesses, boasting four hotels and three hostelries, four banks, three loan companies, two hospitals, and two daily newspapers. The business district possessed streets paved with cedar blocks, and board sidewalks extended into the residential areas. Regular garbage collection, house numbers, and mail delivery to residences were all apparent in 1890.⁶ The city's active businessmen had organized a chamber of commerce, a businessmen's association, a fair association, a racing association, and an immigration commission by which to encourage new settlers. Grand Forks operated under the influence of young, aggressive, and optimistic businessmen, but was not without troubles during the years of this study. The city lost the valuable Syndicate Block and the five story Dakota Hotel by fire and suffered an outbreak of typhoid, commonly called the Red River Fever, in December of 1893. By the time the outbreak was over, five hundred people had contracted the disease, and over one

⁴U.S., Department of the Interior, Census Office, Compendium of the Eleventh Census: 1890: Population Part I (Washington, D.C.: Government Printing Office, 1892), p. 445.

⁵Robinson, North Dakota, p. 153.

⁶Louis G. Geiger, University of the Northern Plains (Grand Forks: University of North Dakota Press, 1958), p. 100.

hundred had died. In spite of the many problems, the city progressed during the period primarily because of an accessibility by rail which encouraged growth.

Railroad development

The St. Paul, Minneapolis and Manitoba Railroad, which later became the Great Northern, arrived in Grand Forks from Fisher's Landing in the spring of 1880. The Northern Pacific entered the city in 1887 and by 1890, the state had 2,093 miles of railroad with the majority having been laid in the Red River Valley.⁷ In the 1880's the railroads often made special arrangements and rates for the transportation of theatrical companies. The managers of these companies expected to put their companies on the road to tour from coast to coast playing longer engagements in the larger cities and breaking the trips for one-night stands in the smaller towns along the way.⁸ Grand Forks stood apart from the main northern route which ran from the Twin Cities through Fargo and on to the West Coast. However, the routings of the railroads provided Grand Forks with a great deal of theatrical activity as W. P. Davis explained when he wrote:

Grand Forks was off this line, but Winnipeg was a profitable show town, and most of the companies made the run north from Fargo for about three nights in Winnipeg, and Grand Forks was a convenient place at which to break this jump. The city had, therefore,

⁷Robinson, North Dakota, pp. 140-44.

⁸Glenn Hughes, A History of the American Theatre 1700-1950 (New York: Samual French, 1951), pp. 300-19.

an opportunity to enjoy many productions which would never have been brought so far off the main line of travel merely to play in a city of this size.⁹

Another close tie between the railroad and the Metropolitan can be seen in the agreement of November 20, 1889, when the St. Paul, Minneapolis and Manitoba Railway Company granted permission to the opera house company for construction for sidewalks on the railroad's right of way laying adjacent to the theatre (see Figure 2 in the appendix) at the cost of one dollar.¹⁰ The touring companies arrived by rail with some of the spectacular productions, Carter's in particular, occupying an entire train. The influence of the railroads on frontier cities is well documented, but still another influence on the cultural level of Grand Forks was operating in the newly formed university located to the west of the city.

University development

The University of North Dakota provided a cultural influence on the people of Grand Forks during the period of this study. The total enrollment increased from one hundred and fifty-one in 1890 to two hundred and twenty-three in 1897. The institution graduated its first class, a total of eight, in 1889. For the University, 1890 was a

⁹W. P. Davis, "The Early Theatre in Grand Forks," North Dakota Quarterly Journal, XVI (March, 1926), 243.

¹⁰E. J. Lander Private Collection, Lease from the St. Paul, Minneapolis and Manitoba Railway Co. to the Metropolitan Opera House Co. Dated 20 November 1889.

significant year, a year in which it received designation as a weather station by the Department of the Interior, established its school of mines, and granted its first full scholarship.¹¹ However, the 1890's were also trying years for the young institution. Troubles reached the crises stage in 1894 when the appropriations to the school for that biennium were cut to only \$15,980. Under these circumstances, there was little doubt but that the school would have to close. When word spread through the city of the possible closing, a maintenance fund was initiated to keep the school open, and subscriptions and donations amounting to over twenty-five thousand dollars were collected.¹² Eighteen of the Grand Forks businessmen who contributed to this fund were also co-founders of the Metropolitan Theatre. Money was also raised by university faculty and students by three different events which were produced in the Metropolitan in 1894-1895 and billed as "University benefits."¹³ The cultural influence which the young university had on the city of Grand Forks is best expressed by one of the early city newspaper reporters:

As early as 1886, when the University had been in operation for only two years, it was offering the citizens of Grand Forks an educational form of recreation. Beginning on February 24, 1886,

¹¹Geiger, University, pp. 72-117.

¹²Ibid., pp. 105-08.

¹³For a complete breakdown of these events, check the calendar list of events in Appendix I for June 11, 1894, and July 17, and December 19, 1895.

public receptions were held every week, usually on a Saturday. The program generally consisted of a lecture by one of the professors, a musical and a literary program by some of the students.¹⁴

The University must be considered as a factor basic to the Grand Forks aesthetic attitude and level during the period of this study. This level would be basic to the cultural climate of the city.

The cultural climate of
Grand Forks in 1890

With the University serving as the center, Grand Forks offered a full range of cultural activity by 1890. The city claimed a dozen literary and social organizations varying in size from sixty to four hundred and fifty members. In addition, practically every social club, church, and educational institution urged and sponsored such activities as literary societies, musical productions, and the displaying of local artistic endeavors.¹⁵ For older residents, the Old Settlers' Association or the Pioneer Club offered membership. The religious interests of the citizens were well provided for by eleven churches. By 1887 Grand Forks sponsored a semiprofessional baseball team playing in the Red River League.¹⁶ Many informal organizations flourished as between 1885-1890 no less than twenty-

¹⁴Grand Forks Daily Plaindealer, November 27, 1899.

¹⁵Grand Forks Herald, "Silver Anniversary Edition," June 26, 1904, pp. 6-9.

¹⁶W. L. Dudley, City of Grand Forks Illustrated (Grand Forks: The Herald Printers and Binders, 1897), p. 17. Dakota Room, Chester Fritz Library.

one small neighborhood clubs were organized.¹⁷

The citizens possessed an interest in the theatre, and by 1890 a number of theatrical companies became available to the city due to its location on the railroad lines. However, an adequate theatre for housing these companies was lacking since Grand Forks had no permanent theatre building. While improvised quarters existed, these places offered limited stage facilities and accommodations for audiences.¹⁸ As a result of these conditions, a group of enthusiastic businessmen decided early in 1888 that the city needed a theatre building of which the citizens could be proud.

¹⁷Grand Forks Herald, "Silver Anniversary Edition," June 26, 1904, p. 13.

¹⁸W. P. Davis, "Early Theatre in Grand Forks," p. 243.

CHAPTER II

PLANNING AND DEVELOPMENT OF THE METROPOLITAN THEATRE

The first theatre facilities

Brown's Hall, the first facility for producing dramatic works in Grand Forks, initiated activities in 1877. Located on the second floor of a hardware store, the hall was owned and operated by the first mayor of Grand Forks, William H. Brown. The building stood on the corner of Third Street and DeMers Avenue and was a small frame structure seating a little over one hundred. It served the city until 1880 when destroyed by fire.¹ Prior to the destruction of Brown's Hall, another small hall in the second story of a building on the east side of Third Street between Kittson and DeMers Avenues had commenced operation. This was MacCormack and Grigg's Hall which hosted the local dramatic club when they produced Under the Gaslight in February of 1880. A man who later became manager of the Metropolitan, Frank L. Witt, appeared in the role of the villain.² On December 18, 1882,

¹History of the Red River Valley (2 vols.; Chicago: C. F. Cooper & Co., Grand Forks: Herald Printing Co., 1909), p. 983.

²Grand Forks Herald, March 4, 1880, p. 1.

the entire block was destroyed by fire.³ About a year prior to the fire which destroyed MacCormack and Grigg's Hall, another much larger second story hall had been constructed in the Gotzian Block on South Third Street. The Gotzian Hall, seating just over three hundred people, had its grand opening on November 29, 1881, with a production of Romeo and Juliet, starring Fredrick Bryton. Admission prices were fifty and seventy-five cents.⁴ The Gotzian Hall provided drama and entertainment to the city until it was gutted by fire on October 16, 1891, almost a year following the opening of the Metropolitan.⁵ The Gotzian Hall seemed lost forever as the "local news" section of the Herald stated:

Henry Gotzian will entirely remodel his block. The entire second and third stories will be fitted up as flats, or living rooms so that Gotzian Hall will be a thing of the past.⁶

The reporter was mistaken. An ad appeared in the Herald on December 12, 1896, for free lectures in phrenology to be held in the Gotzian Hall.⁷ This hall continued to offer sporadic productions, usually of an entertaining nature, up to the end of the period covered by this study. These

³H. V. Arnold, Early History of Grand Forks (Larimore: The Larimore Press, 1918), p. 143.

⁴"Grand Opening," Grand Forks Herald, November 26, 1881, p. 3.

⁵"Fire in Gotzian Hall," Grand Forks Herald, October 18, 1891, p. 1.

⁶Ibid., November 4, 1891, p. 4.

⁷Ibid., December 12, 1896, p. 4.

presentations existed in direct competition with the Metropolitan, which appears somewhat incongruous since the owner-operator of the Gotzian Hall was listed as a shareholder in the Metropolitan.

The first building constructed solely for theatrical activity, Cline's Opera House, located on the south side of DeMers Avenue between Third and Fourth Streets next to the building then occupied by the Bank of North Dakota. This opera house opened on February 11, 1883, with a performance of The Missourian.⁸ The opera house was doomed at the outset for it was heavily mortgaged in July of 1882 prior to its opening. The mortgage fell due in January of 1884, and the lot, with the buildings, was sold at sheriff's auction on February 5, 1884.⁹ By 1885, Cline's Opera House had been converted into Ingall's Hotel leaving only the Gotzian Hall to provide the city with inadequate staging facilities for the visiting theatrical companies. The realization that poor staging resulted from such halls prompted the community to form the Grand Forks Opera House Company, and this action led to the eventual construction of the Metropolitan.

The people, promotion, and financing of the theatre

A complete picture of the earliest plans and

⁸Ibid., February 11, 1883, p. 1.

⁹Ruth Christianson, Registrar of Deeds, Grand Forks County Court House in an interview on August 4, 1969.

activities conceived by the founders of the Metropolitan Theatre was not fully recorded, and only a few public declarations by the group appeared. The first hint of the operation appeared in the press on July 5, 1889, about a month before the formation of the Grand Forks Opera House Company, when Burke Corbet, one of the founders, presented a motion to the city council regarding vacating property. "He explained that the company would in due time build an opera house of suitable and convenient size."¹⁰

On August 2, 1889, the first official meeting convened, and the by-laws and articles were adopted.¹¹ The Grand Forks Opera House Company, created by eleven members, later grew to a total of thirty-eight. A total of one hundred and thirty-three shares were sold at the first meeting for fifty dollars per share. Following the official founding of the company, a report appeared in the "City Chat" section of the Herald which stated:

Geo. A. Batchelder--"Yes Sir; the opera house will go up this fall. A thousand dollars were subscribed yesterday. There are a few obstacles in the way yet, but they can be removed." The people are interested in the undertaking.¹²

Batchelder was certainly being modest as fifty times one-hundred and thirty-three yields considerably more than a

¹⁰Grand Forks Herald, July 15, 1889, p. 3.

¹¹Articles and by-laws of The Grand Forks Opera House Company. Dated August 2, 1889. The E. J. Lander Private Collection located in the Dakota Room of the Chester Fritz Library.

¹²Grand Forks Herald, August 3, 1889, p. 4.

thousand. The breakdown of the stock company shows five professional men, eighteen merchants, thirteen service people, and two of unknown occupation. The make-up of the group ranges from a pastor, a banker, a blacksmith, to a "capitalist,"¹³ and two Irish saloon owners.¹⁴ Among the more beneficial members involved were the owners of the two newspapers which resulted in much free promotion in the drive for new stock purchasers. An example of this promotion existed in the editorial entitled "New Opera House" in the February 24, 1890 edition of the Herald which stated:

It now rests with the citizens whether they want a wigwam or an opera house. The committee can build the wigwam with the funds sighted, but they cannot build the opera house without more stock being subscribed.¹⁵

A similar approach appeared in the editorial of the following day:

The directors need further stock subscriptions to the amount of \$8,000. Shall this amount be made up? That is the question. Everybody should attend the meeting tonight at 7:30 o'clock.¹⁶

The needed eight thousand was not to be realized, but with frontier optimism the company proceeded with the planning which the Herald reported a few days later:

¹³This term would refer to a money-lender or a promoter, both being numerous in North Dakota during this period.

¹⁴City Directory of Grand Forks 1815 (Grand Forks: Herald Printers and Binders, 1885), pp. 1-70. This book is located in the Dakota Room of the Chester Fritz Library.

¹⁵Grand Forks Herald, February 24, 1890, p. 3.

¹⁶Ibid., February 25, 1890, p. 2.

The projectors of the opera house state that the work will be carried on just as long as the money lasts and that possibly if the present fund is exhausted other citizens will become stockholders and help complete this structure.¹⁷

Based on the subscribed stock, the company secured a loan on a first mortgage from The Security Trust Company of Boston for \$45,000. Even before the company had secured the loan, a contract had been let for the first floor (actually the footings and basement area) to Deming and Callender at a cost of one thousand dollars.¹⁸

Many preparations had been taken to assure that the Metropolitan would be a completely modern theatre comparable to any in the mid-west. Representatives of the company accompanied the architect for the project, W. B. Dannel of Minneapolis whose total fee amounted to \$16,500,¹⁹ on a tour that covered theatres in Minneapolis-St. Paul, Chicago, and St. Louis.²⁰ Following this tour, final agreement was reached on the improvements needed in the original planning, and the remaining contracts let.²¹ These improvements resulted in a \$21,262.25 deficit in the funds necessary to

¹⁷Ibid., March 5, 1890, p. 4.

¹⁸Grand Forks Herald, November 7, 1889, p. 4.

¹⁹Contract between W. B. Dannel and The Grand Forks Opera House Company. The E. J. Lander Private Collection.

²⁰Grand Forks Herald, February 24, 1890, p. 3.

²¹For a complete list of the contractors, the portion of work done on the building, and the cost, see Appendix II.

complete the building.²² Another hurried plea for more stockholders again proved unsuccessful, and the directors recommended that a second mortgage be used to secure the needed funds. Following the completion of the building, the second mortgage was finally secured locally.²³ In their undertaking the Opera House Company attempted to create a theatre of which the city of Grand Forks could be proud.

The construction and physical features

The building reached completion in November of 1890 at a total cost of ninety-one thousand dollars. This would appear to be quite an accomplishment for a city whose total population was listed at 4,979 by the 1890 census. The new building received its name in late October as reported in the "Local News" section of the Herald:

A meeting of the directors of the Grand Forks Opera House Company was held last night and it was agreed that the name of the new house should be The Metropolitan Theatre.²⁴

Both the cities of Fargo and Winnipeg called their facilities opera houses. The use of the term would have given Grand Forks something different. This term was not always looked upon with favor as Atherton wrote:

Without doubt, however, the term "Opera House" was first introduced to midwestern villages

²²Agreement for second mortgage by the stockholders. The E. J. Lander Private Collection.

²³Ruth Christianson, Registrar of Deeds, Grand Forks County Court House in an interview on August 4, 1969.

²⁴Grand Forks Herald, October 24, 1890, p. 4.

because the word "theatre" was in bad repute.²⁵

The use of the term "theatre" resulted in some unpleasantness and the cancellation of several scheduled events. One example of such a cancellation was reported in the Herald on March 17, 1896. Bishop Shanley of the Fargo Diocese stopped the St. Joseph's Academy Entertainment of Lectures by Fathers Hendricks and Kavanagh from taking place in the Metropolitan because the Bishop felt that the program should not be held "in that place."²⁶ Such cancellations, however, did not force a change in the name of the building.

The Metropolitan possessed the following physical features: a frontage of seventy-five feet and a length of one hundred and fifty-two feet. The theatre's first manager, George Broadhurst, described the building in the following manner:

The building externally in front is three stories high, constructed of Portage brown stone and Roman brick. A carved archway over the front entrance enhancing the structure's magnificance and lending a charm of antiquity to the house. . . . The main entrance is guarded by bronzed gates.²⁷

The auditorium was seventy-five by one hundred feet and seated almost nine hundred people.²⁸ The stage was seventy-five feet wide and thirty-two feet deep and was completely

²⁵Atherton, Main Street, p. 136.

²⁶Grand Forks Herald, March 17, 1896, p. 5.

²⁷Ibid., November 11, 1890, p. 1.

²⁸For a complete breakdown of the seating in the theatre, see Appendix IV.

covered by a fly loft.²⁹ A combination of gas and electricity provided the illumination which Broadhurst also described in detail:

The auditorium is lighted by a combination of gas and electricity; the balcony and box borders and a portion of the ceiling being lighted with incandescent lights, while an immense sun burner in the center of the dome and gas chandeliers under the balcony and in the foyer, makes the whole building as light as day.³⁰

At its opening the theatre contained many different scenes and settings for use by the traveling companies which visited. The scenery had been contracted with Peter Clausen of Minneapolis, who is lauded in Minnesota History in the following fashion:

. . . Peter Calusen, who for over a half a century remained the greatest scenic painter in the Northwest. . . .³¹

The scenic work received approval by Batchelder, the treasurer of The Grand Forks Opera House Company, for which Clausen received the sum of \$1,575.60.³² As the building neared completion, many preparations were made for the opening of the theatre.

²⁹North Dakota Manual (Grand Forks: C. M. Hartwick, 1892), vol. I, no. 1, p. 17. This book is located in the Grand Forks Public Library. For a photograph showing an outside view of the fly loft, see Figure II in the Appendix.

³⁰Grand Forks Herald, November 11, 1890, p. 1.

³¹Robert Edgar, "Early Theatre," Minnesota History, IX (March, 1928), 33.

³²A contract between The Metropolitan Opera House Company and Peter Clausen. The E. J. Lander Private Collection. For a complete list of the scenery contracted, see Appendix V.

CHAPTER III

OPERATION AND MANAGEMENT

The opening

This event occurred on November 10, 1890, and the management had searched diligently for a booking that would be equal to the occasion. The grand opening was advertised from September sixth through the twenty-seventh, 1890, in the New York Dramatic News.¹ The attraction selected for the opening, the opera Martha, starred Emma Abbott. Prior to coming to Grand Forks for the opening, Miss Abbott had closed a week's performances at the Grand Theatre in Minneapolis.² Seats for the benefit opening sold at auction with a high of three hundred dollars being paid for two seats. Special cloth programs, which were used for the opening performance, listed each of the ticket purchasers who had paid fifty dollars or more for two tickets plus the names of all of the contractors for the building. In addition, the programs listed the director,

¹A bill to The Opera House Company dated Oct. 1, 1890, for \$60.48 for the advertisement by the New York Dramatic News. The E. J. Lander Private Collection.

²Audley Mitchell Grossman Jr., "The Professional Legitimate Theatre in Minneapolis from 1890-1910" (2 vols.; unpublished Ph.D. dissertation, University of Minnesota, 1957), p. 229.

cast, crew, and all others connected with the opening and the production.³ The receipts for the opening night reached \$9,220 which illustrated the efforts made by the theatre founders to make the benefit opening a success.⁴ The first governor of North Dakota, John Miller, made the dedication prior to the performance. Perhaps he best expressed the hopes and aspirations of the frontier founders for the new building and its significance when he stated:

The formal opening of this magnificent auditorium, which is this night dedicated to music and the Thespian art puts behind us the primitiveness of the frontier and brings us to a new period of enlarged and increased social advantages that are really metropolitan.⁵

The house, packed with the elite of the city and the state who had gathered for the gala occasion, was fully described on the front page of the November 11, 1890 Herald by the theatre's first manager. George Broadhurst, who was also employed by the Herald on a part time basis. Miss Abbott remained in the city for four days doing five performances to capacity audiences at the theatre. Her career was short-lived as reported by Davis, who wrote:

There is an element of sadness associated with this opening as Miss Abbott was taken ill shortly afterward and died in Denver on January 5, 1891.⁶

³For the subscription list to the inaugural performance, see Appendix III.

⁴Grand Forks Herald, November 11, 1890, p. 1.

⁵Ibid., November 11, 1890, p. 1.

⁶Davis, "Early Theatre," p. 245.

The managers

Broadhurst had been hired from a Minneapolis theatre to assume the management of the Metropolitan in Grand Forks.⁷ In addition, the summer of the following year, 1891, Broadhurst added still another duty which provided some insight into the energies of the man as the Herald reported:

Manager G. H. Broadhurst of the Metropolitan has consented to take the management of the baseball team for the season in addition to his other duties.⁸

Broadhurst's association with the Metropolitan Theatre did not last long, and the energetic man moved and was replaced by Frank Witt as the Herald again reported:

Today Mr. F. L. Witt assumes the management of the Met. Theatre, succeeding Mr. Geo. H. Broadhurst, who retires to assume active charge of the Calument Theatre, South Chicago.⁹

By May of 1893, Broadhurst and his brother Tom had leased the Calument Theatre in Chicago.¹⁰ Leaving his brother in charge, Broadhurst again moved and assumed the management of the New Bush Street Theatre in San Francisco.¹¹ This movement did not separate Broadhurst completely from the Metropolitan for he continued to have an influence over

⁷Ibid., p. 244.

⁸Grand Forks Herald, April 24, 1891, p. 4.

⁹Ibid., March 26, 1892, p. 5.

¹⁰Ibid., May 21, 1893, p. 5.

¹¹Information in a letter to F. Witt from Broadhurst dated May 3, 1893. The E. J. Lander Private Collection.

the events which were booked into the theatre. This influence will be explained in the section below dealing with bookings and the syndicate influence. Following Broadhurst's departure from the Metropolitan, many letters of application were received by the directors of the theatre. The many applicants included Eugene Fuigen, assistant manager of the Metropolitan Theatre in St. Paul; G. W. Alexander, manager of the Brainerd Opera House; C. A. Klaus, manager of the Gladstone Theatre in Jamestown; and Louis J. Columbus, manager of the Grand Opera House in Crookston.¹² From the number of applications, it is apparent that the position held some desirable qualities; however the exact salary for the position remains unknown because the financial records available in the Lander Collection are not complete enough for this to be determined.

Witt, a former editor of The Plaindealer, served as manager of the Metropolitan until the end of March, 1895. The exact date is not known, but his name as manager appeared on the ad for the theatre in the Herald for March 31, 1895. His name did not appear in the Herald ad for April second of that year and was not on the ad in The Plaindealer for April 15, 1895. It is probable that, about this time, E. J. Lander assumed the position of manager and retained it until the theatre leasing in February of 1897. No letters

¹²These names and positions were taken from letters of application during the summer of 1893. The E. J. Lander Private Collection.

of application for the position of manager appear in the Lander Collection during this change in managers. This could possibly suggest that Lander, one of the original directors and founders, had to assume the position out of necessity. This shift in managers would coincide with the summit of the depression period and would suggest that the theatre was in monetary difficulty, an idea that gains support with the examination of the financial records which appears below. A financial difficulty was also apparent in the inability of the management of the Metropolitan to book attractions into Grand Forks which the Herald reported in the following manner:

E. J. Lander is in dire straits for attractions for the Metropolitan this month.¹³

Mr. Lander is trying his utmost to secure good attractions, but it is a very difficult matter to do.¹⁴

Lander managed the theatre until February 20, 1897, when it was leased to A. W. Dennis for nine hundred dollars rent covering the first year and seventy-five dollars per month thereafter with an option to renew for two more years.¹⁵ The Metropolitan became part of the Walker circuit on April 22, 1897, with a booking agreement between C. P. Walker of the Fargo Opera House, Dennis of the Grand Forks

¹³Grand Forks Herald, January 7, 1896, p. 4.

¹⁴Ibid., February 1, 1896, p. 4.

¹⁵Lease from the Metropolitan Opera House Company to A. W. Dennis dated February 20, 1897. The E. J. Lander Private Collection.

Metropolitan Theatre, and Charles E. Kerr of the Winnipeg Opera House.¹⁶ This agreement created Walker's Red River Valley "Breadbasket Circuit" and removed the Metropolitan from local control. The influence of this agreement and the circuits will be developed in a later section dealing with the booking of the attractions.

Local control over the productions booked for the Metropolitan was not lost until the Walker agreement. This was probable because Dennis had been employed in Lander's real estate office and probably would have been influenced by the theatre promoters.¹⁷ The renting of the theatre could have been arranged to free Lander, who had been elected a county commissioner in November 1896.¹⁸ Evidence seems to indicate that Lander might have found it difficult to operate his real estate business and the theatre plus serve as a county commissioner at the same time. Dennis, because of his association with Lander, probably possessed a familiarity with the operation of the theatre. He may, at first, have been optimistic and desired to make the Metropolitan a success. Apparently only three months after renting the theatre, he changed his mind and made the agreement with Walker.

The monetary difficulties, another cause for the

¹⁶Booking agreement between the parties above dated April 22, 1897. The E. J. Lander Private Collection.

¹⁷Grand Forks Herald, January 31, 1892, p. 5.

¹⁸Ibid., November 5, 1896, p. 8.

theatre being leased, can be more fully explored.

Tickets, prices, and receipts

Ticket prices at the Metropolitan varied with the attraction and with the days of the week. The Saturday matinee, which normally was the lowest priced performance to attend, would fall in the price range of ten cents for a seat in the gallery, twenty cents for a seat on the parquet, and thirty cents for a seat in the dress circle or in the balcony.¹⁹ Weeknight prices were higher, and the Saturday evening performances demanded the highest prices. An average for weeknight seats consisted of fifty cents for a gallery seat, seventy-five cents for a seat on the parquet, a dollar for a seat in the balcony, and a dollar and a half for a seat in the dress circle. These prices only serve as a general example because they varied according to the caliber of the performance and company or specific actor or actress involved. As the depression of the eighteen nineties became more influential upon the audiences of the theatre, various sales devices were used in order to sell tickets and secure an audience. One such example appeared in the Herald which stated:

One lady and gentleman or two ladies will be admitted on one paid 30 cent admission ticket if purchased before 6 o'clock P.M.²⁰

¹⁹These prices are the average Saturday's prices for a four year period, 1890-1894 and were subject to change depending upon the attraction.

²⁰Grand Forks Herald, August 4, 1894, p. 4.

Another device employed free tickets purchased and distributed by the city's businessmen. These were usually for seats in the gallery, and, during the hard times of the depression, this device remained quite successful and popular. Still another device used was a ladies' night.²¹ All of these promotional techniques used by the theatre management illustrate the probable financial hardship that the theatre was experiencing. An examination of the total receipts for the first six years of operation by the theatre illustrates the financial difficulties.

TABLE 1

TOTAL RECEIPTS FOR THE METROPOLITAN THEATRE
DURING THE FIRST SIX YEARS OF OPERATION

| Year | Total Receipts |
|---------------------------------------|----------------|
| Nov. 10, 1890-Oct. 31, 1891 | \$18,235.97 |
| Nov. 1, 1891-Oct. 31, 1892 | 12,209.50 |
| Nov. 1, 1892-Oct. 31, 1893 | 9,303.07 |
| Nov. 1, 1893-Oct. 31, 1894 | 7,197.64 |
| Nov. 1, 1894-Oct. 31, 1895 | 6,353.46 |
| Nov. 1, 1895-Oct. 31, 1896 | 8,203.24 |

Source: Ledger balances for the Metropolitan Theatre 1890-1896. The E. J. Lander Private Collection.

The decline in the income of the theatre for the first five years of operation becomes apparent. Of interest is the knowledge that over half of the first year's total receipts were realized on the opening night. The reason for the increase in total receipts during the sixth year is not

²¹Ibid., August 1, 1895, p. 2.

known. Because the number of times which the theatre was in use that year declined from the previous year, it is probable that admission charges were greater, on an average, during the sixth year. The implications of this five year decline in receipts will be expanded in a later section dealing with the failure of the theatre under local control. Although the theatre and its management faced financial difficulty, the next section which deals with public relations, advertising, and promotion, will illustrate the efforts that were made in attempting to make the Metropolitan a success.

Public relations, advertising,
and promotion

In addition to the "two-for-the-price-of-one" and the "ladies-free" devices mentioned in the previous section, the theatre management used other techniques in order to draw audiences. One such example made use of the complimentary pass, or as the Herald so aptly phrased it: "Free coupon tickets will be again liberally distributed tomorrow."²² Another device used to draw an audience was the reduced rate for groups. It was a common practice for groups from neighboring villages and towns to make the trip to Grand Forks and attend the theatre.²³ The arrangements, which usually were made in advance, often included a reduced ticket rate for such groups.

²²Grand Forks Herald, August 4, 1894, p. 4.

²³Davis, "Early Theatre," p. 245.

In the advertising done by and for the theatre, the major entreaties appeared in the newspapers. Daily ads usually appeared in both daily newspapers. On rare occasions, two ads would appear in the same issue on the same page. One would advertise the performance which was to take place that day, and the other would be for the upcoming attraction. In addition the attraction for the day generally received advertising on the marquee of the theatre while the upcoming attractions were usually advertised on the small billboard located on the front corner of the building.²⁴ An indication of what advertising cost the theatre management can be seen in Table 2 which gives the amount spent on this item for each of the first six years of operation by the theatre. Of the six years, the largest per cent of the receipts used on advertising occurred during the fifth year, when five and one-half per cent of the total receipts went for this item. The smallest per cent, about one, occurred during the first year of operation. The per cent spent on advertising, with the exception of the first year of operation, coincides very closely with the total receipts. As the receipts declined, so did the amount spent on advertising, and vice versa. The need for and the benefit from advertising

²⁴For a view of the billboard and the marquee advertisements, see Figure I in the Appendix. Posters are evident for the attraction playing on the columns while the upcoming attraction advertisement is shown on the marquee sign.

influenced the activities and appeals of the theatre management. The extent to which advertising was used depended upon the funds available. These constitute some of the techniques and devices used by the theatre management in order to create audiences for the attractions booked into Grand Forks. Davis optimistically described these attractions when he wrote:

A succession of dramatic entertainment quite disproportionate to the size of its population and probably far surpassing that enjoyed by another city of similar size on the continent.²⁵

TABLE 2

AMOUNT SPENT BY THE THEATRE MANAGEMENT ON
ADVERTISMENT DURING THE FIRST
SIX YEARS OF OPERATION

| Year | Amount |
|---------------------------------------|----------|
| Nov. 10, 1890-Oct. 31, 1891 | \$147.53 |
| Nov. 1, 1891-Oct. 31, 1892 | 476.04 |
| Nov. 1, 1892-Oct. 31, 1893 | 407.24 |
| Nov. 1, 1893-Oct. 31, 1894 | 375.47 |
| Nov. 1, 1894-Oct. 31, 1895 | 344.98 |
| Nov. 1, 1895-Oct. 31, 1896 | 356.87 |

Source: Ledger balances for the Metropolitan Theatre 1890-1896. The E. J. Lander Private Collection.

Booking the shows and the
syndicate influence

Prior to an organized system of booking, theatrical arrangements were a haphazard affair conducted by small agents, theatre representatives, and actors or companies. This type of arrangement created two basic requirements

²⁵Davis, "Early Theatre," p. 245.

needed by the first manager of the Metropolitan: one, that he have a theatrical background; and the other, that he be able to book attractions into Grand Forks. George Broadhurst qualified in both respects. His acquaintances with the booking agents in Chicago and Minneapolis-St. Paul allowed him to secure attractions which apparently satisfied the theatre founders to such an extent that he was to continue doing the booking for the Metropolitan following his move to Chicago which the Herald reported:

He will conduct the bookings of the theatre from Chicago. In addition to this, the managers of the Grand Opera House, Crookston, and the Princess Opera House, Winnipeg, have also placed their affairs in Mr. Broadhurst's hands.²⁶

By May of 1892, Broadhurst had associated himself with Leavitt's Amusement Enterprises of New York and booked attractions into the Metropolitan from Leavitt's Mexican, Californian, and North Western Circuits.²⁷ Broadhurst's booking agreement with the Metropolitan apparently lasted only for one year. By 1894, Witt had worked out other booking arrangements which the Herald reported:

This afternoon, F. L. Witt, of Grand Forks; J. T. Congdons, of Duluth and West Superior; C. P. Walker, of Fargo; E. T. Davidson, of St. Cloud; and J. L. Smith of Brainard, managers of the theatres in their respective towns, met with Col. Stone, ticket agent of the Northern Pacific, and organized a theatrical circuit. Stone

²⁶Grand Forks Herald, March 26, 1892, p. 5.

²⁷Taken from a letter to Manager Witt of the Metropolitan from Broadhurst in regard to the inability of placing an attraction. Dated September 9, 1892. The E. J. Lander Private Collection.

will make bookings for the six theatres, . . . Stone will arrange all the details with the companies, furnish railroad fare, and generally take charge of the business.²⁸

This arrangement apparently proved unsatisfactory for all concerned and was abandoned by August of the same year. During the operation of the above agreement, there appeared some promise of securing more and better attractions into the Metropolitan by the theatre management. This followed the usual procedure of the management whenever a change occurred in the booking arrangements. Special notice must be made of Walker in the above booking agreement. This was the first connection between the Metropolitan and the man who later assumed control of the theatre through the bookings, leased the theatre following the foreclosure, and finally ended up owning it.

By August of 1894, Witt had detached the Metropolitan from the booking agreement with the Northern Pacific agent and had turned to Chicago booking agents for attractions as the Herald again reported: "All or nearly all of Litt and Davis' attractions will visit Grand Forks the current season."²⁹ This shifting from one booking agreement to another might suggest a dissatisfaction with the number or types of attractions by the theatre founders. Probably Witt's inability or difficulty in booking attractions was

²⁸Grand Forks Herald, January 10, 1894, p. 1.

²⁹Grand Forks Herald, August 7, 1894, p. 5.

directly related to the low receipts for the years during which he managed the theatre. As the financial records indicate, receipts increased the year following the replacement of Witt by E. J. Lander. Lander also experienced a great deal of difficulty in booking attractions. The same problem can be assumed to have occurred following the leasing of the theatre to Dennis. This assumption would be suggested by the very limited number of attractions, actually seven, that appeared in the Metropolitan during the three months prior to Dennis's agreement with Kerr and Walker. The Dennis-Kerr-Walker agreement removed the Metropolitan from local control over the attractions and placed the theatre under the control of the Walker circuit. Exact specifics of the agreement were carefully stated in the contract which read:

Companies play two nights in Winnipeg and one night each in Fargo and Grand Forks, the Winnipeg house shall contribute fifty per cent of the costs of such company or companies, and the Fargo and Grand Forks houses each twenty-five per cent.³⁰

Shortly after the formation of this circuit, Walker moved his headquarters to the largest city of the three, Winnipeg, and conducted his theatrical business from there.³¹ It was probable that the inability of the management to book

³⁰Booking agreement between Walker, Kerr, and Dennis. The E. J. Lander Private Collection.

³¹Edwin Lewis Bigelow, "A Record of the Professional Theatre in Fargo, North Dakota. From 1889 through 1903" (unpublished M.S. Thesis, North Dakota Agricultural College, 1955), p. 32.

attractions forced the Metropolitan under the control of an outside influence. With the above agreement, the local populace would have little to say concerning the number or type of attraction booked into Grand Forks. This agreement would suggest that the Grand Forks house would pay one-quarter of the cost of an attraction even if the local management chose not to accept the booking. This factor, while not specifically stated, is suggested in the wording of the agreement, although no evidence of such an occurrence appeared. A year following the Dennis-Kerr-Walker agreement, the circuit further expanded as was reported in the Fargo Forum which, when speaking of Walker, stated:

. . . closed a deal by which he will make bookings for the opera houses at Portland, Seattle, and Tacoma, in addition to his breadbasket circuit in the valley. This will insure larger and better attractions than ever.³²

Walker was linked to the Klaw and Erlanger syndicate, an organization that later was forced to dissolve by the federal government. The Fargo Forum related the arrangement in 1910 while Walker suffered the same difficulty in booking attractions which plagued the management of the Metropolitan:

C. P. Walker has spent three weeks in New York negotiating with John Cort, C. A. Marshall, and other well-known, influential theatre managers and owners. A bigger and stronger line of attractions will be available. Klaw and Erlanger Co., who formerly did his booking,

³²Fargo Forum, August 5, 1898, p. 3.

could only assure him of sixteen shows next season.³³

The difficulties in securing attractions which the management of the Metropolitan experienced would have directly influenced the type and number of productions that occurred in the theatre under local control.

³³The Fargo Forum, May 14, 1910, p. 13.

CHAPTER IV

PRODUCTIONS IN THE THEATRE

During the years of operation covered by this study, the theatre offered a variety of attractions to the citizens of Grand Forks. Legitimate dramatic productions, grand opera, musicals, minstrels, and special programs which included recitals, lectures, and spectaculars form the total body of the presentations--classifications developed by Robert Sherman in his Drama Cyclopedia. Clear cut differentiations between serious drama and comedy cannot be made since no criteria for accurate judgment exists in Sherman's work or in the newspaper advertisements or reviews. These advertisements and reviews, however, serve as indicators for the classifications of opera, musicals, minstrels, and special programs.

The nature of the producing activity

Of the presentations at the Metropolitan, a majority, 60.2 per cent of the total, fell into the classification of legitimate dramatic productions. The next classification of special programs constituted 23.4 per cent of the total number of attractions. Grand opera accounted for 12.4 per cent with minstrel shows and musicals being the least shown with 2.8 per cent and 1.2 per cent of the

total respectively. For the actual breakdown of the productions into calendar years which coincide with the fiscal years of the theatre running from the first of November through the thirty-first of October, see Table 3 at the end of this chapter.

Legitimate dramatic productions

The popularity of the legitimate drama might suggest a culturally orientated citizenry of Grand Forks. But the nature of the dramatic works produced at the Metropolitan does not bear out such a suggestion. Legitimate drama alternated between a few dramas of merit with name actors and many dramas of little merit. Insight into the most popular kind was supplied by a reporter in the Herald when he wrote:

Grand Forks theatre audiences like comedy and generally show their appreciation of anything good in this direction.¹

Perhaps the citizens of Grand Forks possessed no greater interest in quality drama than did the citizens of any other frontier city of the same period. Their response seems to have been a little stronger to the second-rate, lower priced shows; this also may have been a result of hard times plus the greater availability of such productions. The circuits of the northwestern states were not large receivers of Broadway productions with big name stars.

During the first year's operation of the Metropolitan

¹Grand Forks Herald, June 24, 1896, p. 1.

and every year thereafter, dramatic productions were the most numerous. The second year of operation showed a one hundred per cent increase in such productions. The number then stabilized between forty and fifty-four productions annually for the next four years. In the first six months of the last year under local control, ten dramatic productions occurred which would be a projected final tabulation of twenty for the entire year. Of note are the five dramatic attractions produced by local talent between early 1892 and the end of 1896. These productions were A Cold Day, A Box of Monkeys, Black Diamond, and two performances of The Danites, none of which appear in the annals of famous American drama. The Grand Forks Dramatic Club was formed in 1896 and made its first and last production which was praised by a Herald reporter in the following manner:

The Grand Forks Dramatic Club made its initial appearance last evening at the Metropolitan and was greeted by an enthusiastic audience. "Black Diamonds," a four-act comedy, was the bill, and very entertaining it proved as interpreted by our local dramatists. There were numerous excellent passages, and the coal mine explosion was very realistic.²

These five productions could indicate some interest by local citizens in cultural endeavors in the Grand Forks community. All of these dramas were well attended and praised by the community.

The Grand Forks audiences seldom received Broadway

²Grand Forks Herald, May 21, 1896, p. 5.

hits until years later, but were honored with Charles Frohman's production of Charley's Aunt on January 16, 1895, less than two years following its opening on Broadway. The theatre was packed for the one-night performance, and a writer for the Herald summed up the audience's response:

The Charley's Aunt company attracted a full house at the Metropolitan last evening, and no one went away disappointed. As a mirth producer Charley's Aunt beats all the other aunts of creation. The show is a good one, and every member of the company is an artist.³

Attracting a great deal of attention, Richard Mansfield appeared during this period at the Metropolitan. The Herald reporter again described the occasion, stating:

Grand Forks theatre goers had a treat last night at the Metropolitan they will not soon forget. One of the most artistic productions ever given here was that of "Beau Brummell" as given by Richard Mansfield and his company.⁴

The Metropolitan also had its share of Uncle Tom's Cabin productions with the show appearing five different times during the period. Shakespere was also produced a total of five times. Other dramatic works receiving multiple productions at the theatre consisted of the standard works in the repertoire of a touring company of the period. Examples of such plays were The Gallery Slave, The Private Secretary, East Lynne, The Pearl of Savoy, and older stand-bys like Rip Van Winkle, and Two Orphans, each

³Grand Forks Herald, January 17, 1895, p. 4.

⁴Grand Forks Herald, June 7, 1896, p. 7.

of which appeared at least three times at the Metropolitan during the years 1890-1897.

Of the companies which appeared in the Metropolitan, a small number returned from time to time. While these were not nationally recognized troupes, in general they were well received by Grand Forks audiences. The Wilson Theatre Company made four long appearances at the Metropolitan lasting from five to eight days which resulted in a total of twenty-six productions. The Ida Van Cortland Company produced twenty-six shows in the theatre. During one visit, this company staged eleven productions during a ten day visit.

Of the actors and actresses who graced the stage at the Metropolitan during the period, Corse Peyton headed the list for most appearances by an actor--a total of twenty-two. Ida Van Cortland appeared in all of the twenty-six productions which her company staged in the theatre. May Louise Aigen appeared eleven times, and Caroline Gage appeared nine times. If one artist could be singled out as being the favorite of the Grand Forks audiences of the period, it must be Katie Putnam. Not well known nationally, her one-night appearances cover the entire period. Appearing at the Metropolitan six times, the petite actress drew large audiences and was always well received. A Grand Forks Herald reporter lavished praise on her in the following manner:

The Katie Putnam Company drew a large house at the Metropolitan last night. She is always a favorite with Grand Forks audiences.⁵

Nearly four months later the reporter stated:

Vivacious, petite, Katie Putnam and Company entertained a good audience at the Metropolitan last evening in "The Old Lime Kiln." Katie is a favorite with Grand Forks audiences and fully sustained her reputation last night.⁶

All of the productions in which Katie Putnam appeared drew large Grand Forks audiences, and the reports in the Herald leave little doubt as to her popularity.

Grand opera

With only ten fewer than the legitimate dramatic productions, the opera attractions became the second most numerous during the first year of operation. Fifty per cent fewer opera presentations marked the second year of operation. The result of such a drop placed this classification third in total number of productions for the second year--its position for the rest of the years of local control. During the third year, 1892-1893, grand opera productions suffered a further decline, dropping to a total of two attractions that year from a total of twelve during the previous year. The following year, 1893-1894, opera rose to a total of eleven attractions and then declined again in each successive remaining year. With the exception of the first year's large number of attractions, grand opera was

⁵Grand Forks Herald, November 21, 1894, p. 4.

⁶Grand Forks Herald, March 17, 1895, p. 3.

apparently not easily booked into the theatre. The activities of the local opera group, The Grand Forks Ideals Opera Company, were well received as were the previously mentioned local dramatic productions. The local opera company offered six productions which were staged in the Metropolitan between the first part of 1891 and the middle of 1892. Using only local talent, the group offered two performances of Doctor of Alcantara, three performances of Mikado, and one performance of Pinafore. The disappearance of this group coincides with the appearance of the local dramatic productions which were discussed above. No common members could be found in the two groups thus suggesting a complete separation between the two. A Herald writer greeted one of the local opera attractions by remarking:

The presentation of the Mikado last night by the Grand Forks Ideals should fill the heart of every member of that company with honest pride, as it certainly did the heart of every citizen who was present. The well merited applause broke forth like a storm. The performance was perfection itself.⁷

Of the opera companies which visited the Metropolitan during the period, two, the Deshon Opera Company and the Wilber Opera Company, accounted for sixteen of the twenty-four productions which were done during the first year's operation. Both companies attracted good audiences, but seldom full houses. The attractions offered by these two

⁷Grand Forks Herald, April 20, 1892, p. 5.

companies consisted of the operas which were standards for the period: Said Pasha, Fra Diavolo, Ermine, Faust, Pinafore, and Mikado.⁸ The first appeared four times during the period and the rest appeared three times. In this classification none of the visiting companies attained national recognition.

Special programs

Lectures, recitals, and special programs, which included the vaudeville shows, spectaculars, concerts, stereopticon views, conventions, commencements, and speeches by such well known individuals as the President of the Norwegian Congress, Viggo Ullman, and Eugene V. Debs,⁹ composed another part of the Metropolitan's bill. The number of special programs produced at the Metropolitan increased from eleven the first year to twenty-four the second year. Such offerings then stabilized between sixteen and twenty-two attractions per year for the next four years and then declined to a projected total of ten for the final year. Prior to the leasing, only five of this type actually existed during the last six months of operation.

⁸The final two operas are here classified as operas due to the Herald articles calling them such. Often in the present day they are labeled as light opera or operettas.

⁹For specifics on these two speakers refer to the calendar list of productions for September 19, 1893 and March 7, 1895, in Appendix I. Debs served the American Railway Union as President and chief organizer during these years. He opposed J. J. Hill in the famous Great Northern Strike and gained a large following in the Red River Valley as a result. This accounts for his Grand Forks visit.

Forty-three vaudeville attractions constituted the largest portion of the special programs. This included the comic-variety and burlesque shows because classification with the information available in the newspaper write-ups of these productions cannot be substantiated. Concerts and recitals, twenty-seven, also composed a large portion of the special programs, and the newspapers accounts of these activities were sketchy and superficial in nature. Four high school and four university commencements were held in the Metropolitan during the period.¹⁰ These exercises illustrate another relationship between the theatre and the university.

Six stereopticon attractions were presented in addition to the same number of lectures and speeches during the period. The Metropolitan, because of its size and location, served as a political convention center eleven times during the years from 1890-1897, hosting both local and state level meetings. The bipartisan operation existed with both Republican and Democratic conventions being convened in the building.

Fourteen spectaculars, productions with the emphasis placed on scenic effects and technical devices, occurred in the theatre during the period with ten of these being produced by M. B. Leavitt and Lincoln J. Carter. These ten consisted of four productions of Leavitt's Spider and Fly,

¹⁰For the exact date and number of graduates on each occasion, see Appendix I.

three productions of Carter's The Fast Mail plus two productions of Tornado and one production of Defaulter. Best known of the spectaculars, Carter's The Fast Mail, received a cordial welcome for a return performance of the show as reported by a Herald reviewer:

The Metropolitan was packed to the doors last night, and the S.R.O. sign was given an airing for the first time this season, notwithstanding the fact that "The Fast Mail" was seen here last year. This without doubt is the best scenic and mechanical show on the road, with the possible exception of the Tornado, under the same management, and which will be seen here shortly.¹¹

Such was the reception generally given to the spectaculars which graced the stage of the Metropolitan, and it was repeated again two weeks later when Carter's Tornado appeared:

Lincoln J. Carter's "Tornado" attracted an unusually large audience to the Metropolitan last night and their verdict was one of unqualified approbation.¹²

Much attention was lavished upon the scenic effects and the technical aspects of these spectaculars by the Herald writers who, when reporting on The Fast Mail, stated:

The steamboat explosion and flight of the fast mail are very realistic, while the freight train pulling out from the little station is the most natural effect ever produced in any piece. To the uninitiated in stagecraft it is beyond comprehension. Several handsome scenes are shown, the one of Niagara Falls being particularly fine.¹³

Perhaps this might suggest that the citizens of Grand Forks

¹¹Grand Forks Herald, September 20, 1895, p. 4.

¹²Ibid., October 4, 1895, p. 5.

¹³Ibid., September 20, 1895, p. 4.

possessed more interest in quality stagecraft than in quality acting or quality opera and drama.

Minstrels and musicals

The final two classifications of minstrels and musicals constituted only four per cent of the total number of attractions produced at the Metropolitan during the period. Such a low percentage would suggest that this type of attraction was only booked into the theatre when available. Of the four musical attractions produced in 1892, two were staged by local talent, A Cold Day, a musical drama, and the operetta Laila. These locally produced musical works received high praise from the Herald reporters which, for that matter, all local endeavors did:

A large audience thronged the opera house last evening to witness the production of "Cinderella" by local talent. The operetta is a charming conception and was given in a manner which secured the enthusiastic interest of the audience from first to last.¹⁴

In light of such general comment, when compared with some of the other laudatory write-ups by Herald reporters, one might infer that it was a poor production. Of interest is the reference above calling the Metropolitan an opera house. Generally much care was taken by the writers for the Herald and The Plaindealer to refer to the Metropolitan as a theatre rather than as an opera house. This represents the rare occasion in which such a reference was used.

¹⁴Ibid., June 30, 1894, p. 4.

Among the fifteen minstrel presentations given in the Metropolitan during the period, only Hi Henry's and Haverly's were nationally recognized. The remainder consisted of lesser known groups but all followed the three part pattern prevalent for the times. The pre-performance parades always succeeded in attracting a great deal of attention in Grand Forks and generally drew larger crowds than did the actual performances--although most stage shows were well attended. In only one case did the same minstrel company, Shilling's Minstrels, ever play twice at the Metropolitan in the years 1890-1897.

The amount of theatrical activity

For a total of seventy times during the first year of operation, the theatre presented operas, dramas, and special programs. The annual number of theatre attractions increased during the second year of operation, then decreased by almost one-half during the third year. This was probably due to a combination of the loss of Broadhurst's booking abilities and the onset of the depression. The annual offerings increased slightly during the fourth year of operation but declined during the fifth and again during the sixth years. The scarcity of attractions during the final six months of operation under local control reached a new low. If the number for the first six months could be projected for the entire year, it would have resulted in a total of only thirty-two attractions with only sixteen actually produced up until the leasing of the

theatre on April 22, 1897.

The overall nature of the productions done at the Metropolitan during the years 1890-1897 would rank no better or worse than those that appeared in any other frontier city of a similar size and accessibility. Local talent made good use of the theatre's facilities producing a total of fourteen attractions, which would be 2.8 per cent of the total. Political uses of the building formed a part of the producing activity. Concerts plus recitals also formed a part, as did musicals and minstrels. The major and most important segment of the offerings would be the legitimate dramatic productions and the grand opera. These two classifications composed 72.6 per cent of the total productions executed in the theatre during the period. While some were of high literary and theatrical merit, the majority would have to be classified as average endeavors of the times, and such dramas contributed little to the cultural climate of the times. The same would be true of the companies which presented these works. Some would undoubtedly be classified as first rate, and these drew large audiences while the majority would have been second-rate and not well known nationally.

During the period of this study, the Metropolitan offered a total of five hundred attractions which would be an average of approximately six and one-half times per month. The actual significance of this low figure shall be considered in the following chapter dealing with the decline and failure of the theatre under local control.

TABLE 3

NUMBER AND NATURE OF THE PRODUCTIONS OF THE
METROPOLITAN THEATRE 1890-1897
BY SELECTED YEARS

| Year | L.D.P.* | Grand opera | S.P.** | Min- strels | Musi- cals | Totals |
|-----------------------------|---------|----------------|--------|----------------|---------------|--------|
| Nov.10,1890- Oct.31,1891 | 34 | 24 | 11 | 1 | 0 | 70 |
| Nov.1,1891- Oct.31,1892 | 77 | 12 | 24 | 4 | 4 | 121 |
| Nov.1,1892- Oct.31,1893 | 42 | 2 | 19 | 1 | 1 | 65 |
| Nov.1,1893- Oct.31,1894 | 54 | 11 | 16 | 1 | 1 | 83 |
| Nov.1,1894- Oct.31,1895 | 44 | 7 | 22 | 3 | 0 | 76 |
| Nov.1,1895- Oct.31,1896 | 40 | 5 | 20 | 4 | 0 | 69 |
| Nov.1,1896- Oct.31,1897 | 10 | 1 | 5 | 0 | 0 | 16 |
| Total | 301 | 62 | 117 | 14 | 6 | 500 |
| Per cent of the total | 60.2 | 12.4 | 23.4 | 2.8 | 1.2 | 100 |

*Legitimate Dramatic Production
**Special Programs

CHAPTER V

FACTORS LEADING TO THE DECLINE AND FAILURE OF LOCAL CONTROL

The leasing of the Metropolitan brought to a halt the influence and the special qualities of local control. In this chapter an examination will be made of three major causes related to the decline and failure of the theatre under local control. These causes consisted of the depression, poor financing, and booking difficulties, all of which contributed to the leasing and eventual foreclosure. Davis best examined the first of these three causes when he wrote:

The building of the Metropolitan was not a remunerative undertaking to those who invested in it. The entire investment vanished in the financial depression which followed close upon its building.¹

The depression

The depression of the 1890's, as previously explained, set in shortly after the opening of the Metropolitan and greatly lowered the success potential of the undertaking. As early as 1893 the impact of the depression could be seen in the reduction of the total number of attractions that year. The influence of the depression was also evident in the reception given the various priced

¹Davis, "Early Theatre," p. 255.

productions. The low priced, "ten-twenty-thirty," shows generally packed the theatre while the more expensive attractions commanded smaller audiences. The Herald illustrated this price of admission factor when it reviewed a lower-priced attraction entitled The Little Maverick as performed by Katie Putman and Company:

Popular plays of the kind given by this company at popular prices are evidently better appreciated anyway by Grand Forks audiences than are the higher class attractions with seats at \$1.50.²

Another factor which demonstrated the impact of the depression was the balance of money on hand by the theatre management at the end of each year for the first six years of operation as shown in Table 4.

TABLE 4

YEAR END BALANCE ON HAND FOR THE METROPOLITAN
THEATRE DURING THE FIRST SIX
YEARS OF OPERATION

| Year | Balance on Hand |
|---------------------------------------|-----------------|
| Nov. 10, 1890-Oct. 31, 1891 | \$398.12 |
| Nov. 1, 1891-Oct. 31, 1892 | 153.79 |
| Nov. 1, 1892-Oct. 31, 1893 | 175.46 |
| Nov. 1, 1893-Oct. 31, 1894 | 133.80 |
| Nov. 1, 1894-Oct. 31, 1895 | 30.58 |
| Nov. 1, 1895-Oct. 31, 1896 | 586.86 |

Source: Ledger balances for the Metropolitan Theatre 1890-1896. The E. J. Lander Private Collection.

The low figure for the 1894-1895 fiscal year could indicate a near ruinous year for the theatre, which is supported by the low total receipts for the same year as shown earlier

²Grand Forks Herald, November 21, 1894, p. 4.

in this study. It is possible that the depression years served as an indicator to the founders and promoters of the Metropolitan as Grossman suggested when he wrote:

Perhaps no field of human activity is as successful a barometer of the economic well-being of a community as the amount of time and money available to devote to the so-called "non-productive" activities such as the arts in general and the theatre in particular.³

With audiences scarce, receipts down, and attractions difficult to book, the Metropolitan was additionally hindered by being heavily in debt.

Poor financing

As was illustrated in the previous section which dealt with the construction and financing, the Metropolitan was heavily mortgaged at its opening. Perhaps the optimistic leaders had equipped their young city with more cultural institutions than it could support during a depression. A little over a month following the opening of the theatre, the founding company and the theatre held an indebtedness to the Security Trust Company of Boston for the sum of forty-five thousand dollars with an interest rate of six per cent per annum. The trust company made the assignment of the mortgage to The Commercial National Bank of Boston on November 12, 1892.⁴ By January of 1891, a second mortgage of twenty thousand dollars had been secured

³Audley M. Grossman Jr., op. cit., p. 132.

⁴Ruth Christianson, Registrar of Deeds, Grand Forks County Court House, in an interview on August 4, 1969, in regard to mortgages numbered 4285, 4286, and 8789.

from J. Walker Smith and The Citizen's National Bank of Grand Forks at twelve per cent per annum interest subject to a mortgage of forty-five thousand dollars to The Security Trust Company of Boston.⁵ These loans plus their interest resulted in a financial burden on the theatre and its operations. During the period of the depression, the interest paid by the theatre on the loans ranged from thirteen to twenty-two per cent of the total receipts for each year. The amount of interest paid each year is shown in Table 5 for the years 1890-1896.

TABLE 5

INTEREST PAID ON THE CONSTRUCTION
LOANS FOR THE METROPOLITAN
THEATRE FROM 1890-1896

| Year | Interest paid |
|---------------------------------------|---------------|
| Nov. 10, 1890-Oct. 31, 1891 | \$2,628.75 |
| Nov. 1, 1891-Oct. 31, 1892 | 2,599.09 |
| Nov. 1, 1892-Oct. 31, 1893 | 1,189.80 |
| Nov. 1, 1893-Oct. 31, 1894 | 1,189.10 |
| Nov. 1, 1894-Oct. 31, 1895 | 981.23 |
| Nov. 1, 1895-Oct. 31, 1896 | 1,795.00 |

Source: Ledger balances for the Metropolitan Theatre 1890-1896. The E. J. Lander Private Collection.

The variation in the amount of interest paid on the loans might suggest that the management of the theatre was financially unable to make the payments on time.

Booking difficulties

Following the loss of Broadhurst's booking abilities,

⁵Ibid., In regard to mortgage numbered 6089.

the management of the Metropolitan experienced difficulty in securing attractions. The inability of both Witt and Lander to book attractions has been discussed previously. The shifting from one booking agreement to another plus the low yearly receipts could suggest a general dissatisfaction on the part of the audiences and the theatre founders with the attractions booked into the Metropolitan. Such a dissatisfaction, when coupled with a small number of annual attractions usually of a second-rate caliber, resulted in smaller audiences. The total receipts realized by the theatre management from November 10, 1890 through October 31, 1896 amounted to \$61,502.88. When divided by the number of attractions, four hundred and eighty-four, which occurred in the Metropolitan during the same period, an average of about one hundred and twenty-seven dollars per attraction is the result. From this figure, all expenses must be subtracted plus the per cent usually paid to the performing group leaving little with which to operate a theatre and pay off a large mortgage plus the interest. The end result equaled financial ruin and foreclosure.

Foreclosure

An indication of further financial difficulties which plagued the Metropolitan during the years of this study, occurred with the second mortgage that had been locally secured. Fifteen months after the twenty thousand dollar loan had been effected, the holders of the mortgage, J. Walker Smith and the Citizen's National Bank of

Grand Forks, foreclosed on this loan with a claim of twenty-three thousand two hundred dollars. This would indicate that no interest had been paid on this loan as the figure would fit the exact amount of the loan plus the interest at twelve per cent per annum for fifteen months. This second mortgage was sold at public vnedue on July 30, 1892, at 10:00 o'clock A.M. on the front steps of the courthouse in Grand Forks to J. Walker Smith for the sum of eighteen thousand dollars, he being the highest bidder.⁶ At such a sale price, the holders of the mortgage would have realized a loss of five thousand two hundred dollars on the foreclosure. The dissolvment of the second mortgage remained unknown as no further mention of it was discovered during the course of this study.

It is possible that such financial difficulties could have shaken the local enthusiasm with the undertaking. Even if the difficulty were not publicly announced, it would appear probable that many of the citizenry would have been aware of any such problems. This awareness might have caused the citizens to alter their attendance accordingly.

The three influencing factors of the depression, the booking difficulties, and the poor financing of the theatre caused the hardship which ended in the leasing of the theatre to Dennis. This leasing probably represents the founder's attempt to find some solution to the financial

⁶Ibid.

problems. The leasing proved to be the incorrect solution, and the Metropolitan operated under Dennis only until October 1, 1898. On this date the final foreclosure notice came from the district court judge in Fargo which stated:

To: Arthur W. Dennis
E. J. Lander, and
The Grand Forks Opera House Co.:

Please take notice that the undersigned, The Commercial National Bank of Boston, Mass. owners of the premises and building situated in the city of Grand Forks, N. Dak., known as "Metropolitan Opera House" or "Grand Forks Opera House" demands possession of the same.

And you, and each of you, are hereby notified to quit and surrender possession of said building and such premises, and to deliver the same into the possession of the Commercial National Bank of Boston, Mass.⁷

So ended the short operation of the Metropolitan Theatre under local control. The Herald reported what became of the theatre after the foreclosure in the following account:

C. P. Walker, of Fargo and Winnipeg, leased the theatre and operated it in connection with his other theatres, subsequently buying it for a little over \$20,000.⁸

⁷In a letter dated October 1, 1898, from the District Court Judge in Fargo to Dennis, Lander, and The Opera House Company. The E. J. Lander Private Collection.

⁸"That Reminds Me," Grand Forks Herald, March 20, 1940, p. 2.

CHAPTER VI

CONCLUSIONS

Some views on the cultural influences of the Metropolitan Theatre productions will conclude this study. The previous examination of the nature of the productions plus the calendar list of events in Appendix I suggests that the Metropolitan generally offered second rate attractions--most being of slight literary and theatrical merit. Seldom did any of the companies which presented productions during the period have or achieve national recognition. One can also see that legitimate dramatic productions made up over sixty per cent of the total offerings, while specialty attractions constituted almost one-fourth, mostly in the forms of concerts, scenic specials, and variety shows. Under local ownership and operation, the Metropolitan set aside time for local and city functions including eight high school and university commencements, five local political rallies, and four visiting speakers. The theatre served as a natural center for community activities probably because of its size and availability, and it continued to function as such even after the loss of local control which came about following the leasing and eventual foreclosure.

Another factor brought out by a calendar list of productions and an examination of reports on presentations was a view of locally produced attractions. These amateur groups remained sporadically active throughout the period and produced a number of attractions for the citizens of Grand Forks. These groups occasionally produced works after the loss of local control. Local uses of the Metropolitan did not vary following the leasing, indicating that the building remained available for such functions and affairs throughout its entire fifty years of operation.

It would appear that the limited number of productions done in the theatre between 1890-1897 resulted in low receipts and an indebted operation. The low receipts, whether self-perpetuated or caused by the depression, in turn resulted in the loss of local control and ended in the leasing of the building. The final result was a foreclosure on the primary mortgage and the loss of all local investment in the project.

In an attempt to evaluate the cultural influence of the Metropolitan, it must be remembered that the theatre was a primary source of entertainment to the citizens of a frontier area such as Grand Forks in the 1890's. Since there existed no other competitive media during this period, the theatre constituted a major form of cultural enlightenment of the times. The Metropolitan offered a limited number of attractions in a sporadic fashion to the citizens of Grand Forks. Often the theatre would be in operation

from four to eleven days consecutively, then a month would elapse without a production. Because of the difficulty in determining the exact reasons for the sporadic nature of the offerings, one can only assume that it resulted from geographical location and booking difficulties. Even with a limited number of attractions, it is probable that these were reasonably well attended. If filled to capacity on a night during its early years of operation, almost one-fifth of the city's population would have been in attendance. It is probable, even considering the small number of attractions offered per month, that the productions would have significantly influenced the cultural climate of the city in a positive manner had these attractions been of high literary and theatrical merit; the majority, however, consisted of works with little merit. While not being known as a period when the best dramatic literature was created, the 1880's and 1890's are characterized as a period of effective production in American Theatre. The companies which visited the Metropolitan could rarely claim national recognition or famous artists. The dramatic literature used by the majority of these companies, while possibly being highly regarded during the period, possessed little literary merit. To a drama historian of today some theatrical significance can be recognized. Therefore, it can only be concluded that such productions had some influence on the cultural climate of the city but not to any great degree. The theatre probably had more influence

as merely a symbol of the proper society, an institution used to illustrate that the people in Grand Forks were "cultured," actually bringing little that was high art to the city. This is not to say that little of substance was accomplished by the theatre for its functions as a civic auditorium and convention center obviously benefited the community.

The overall quality of the acting and the production aspects improved following the leasing of the theatre. The dramatic literature used, however, continued to be of little merit until well into the twentieth century. Therefore any substantial influence on the cultural climate of Grand Forks which might appear in the years following the loss of local control, when many of the greatest artists of the American stage made their bows to Grand Forks audiences, would be due more to the quality of the acting and the production rather than to the quality of the dramatic work itself. In the years after the leasing, the stage of the Metropolitan was graced by such personages as Minnie Fisk, Modjeska, Nazimova, De Wolfe Hopper, William Faversham, McKee Rankin, Otis Skinner, Nance O'Neil, David Warfield, and a host of others. Only then did the citizens of Grand Forks view a better segment of American theatre of the time.

APPENDIX I

CALENDAR LIST OF PRODUCTIONS

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|----------------------------------------------------------|------------------------------------------|
| 11-10-1890 | Opera | <u>Martha</u> | Emma Abott Opera Troupe |
| 11-11-1890 | Opera | <u>Martha</u> | " " |
| 11-12-1890 | Opera | <u>The Rose of Castile</u> | " " |
| 11-13-1890 | Opera | <u>Fra Diavolo</u> (matinee) | " " |
| 11-13-1890 | Opera | <u>Il Trovatore</u> (evening) | " " |
| 12-1 -1890 | Drama | <u>Camille</u> | Caroline Gage & Keene Co. |
| 12-2 -1890 | Drama | <u>Our Boys</u> | " " |
| 12-3 -1890 | Drama | <u>Mr. Barnes</u> | " " |
| 12-8 -1890 | Opera | "The Garden Scene from <u>Faust</u> " | The Carrington Concert & Opera Co. |
| 12-11-1890 | Special | Concert | " " |
| 12-12-1890 | Special | Nellie Brown Pond Elocutionist and Dramatic reader | " " |
| 12-19-1890 | Special | Lecture, Prof. C. E. Bolton | " " |
| 12-20-1890 | Special | Lecture, Prof. C. E. Bolton | " " |
| 2 -2 -1891 | Drama | <u>The Serious Family</u> | May Louis Aigen Co. |
| 2 -3 -1891 | Drama | <u>The Two Orphans</u> | " " |
| 2 -4 -1891 | Drama | <u>Confusion</u> | " " |
| 2 -5 -1891 | Drama | <u>The Private Secretary</u> | " " |
| 2-16 -1891 | Drama | <u>A Diamond Mystery</u> | Wilson The- atre Co. |
| 2-17 -1891 | Drama | <u>Held By The Enemy</u> | " " |
| 2-18 -1891 | Drama | <u>The Pearl of Savoy</u> | " " |
| 2-19 -1891 | Drama | <u>The White Slave</u> | " " |
| 2-20 -1891 | Drama | <u>Little Lord Fauntleroy</u> (matinee) | " " |
| 2-25 -1891 | Minstrel | Hi. Henry's Troupe of Minstrels | " " |
| 3 -3 -1891 | Drama | <u>Wanted The Earth</u> | John Dillon & Co. |
| 3-13 -1891 | Opera | <u>Doctor of Alcantara</u> | Grand Forks Ideals Opera Co. |
| 4 -3 -1891 | Drama | <u>Fabio Romani</u> | Lawerence, Field & Co. |

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|----------------------------------------------|--------------------------------------|
| 4 -6 -1891 | Opera | <u>La Traviata</u> | The Hess Opera Co. |
| 4 -7 -1891 | Opera | <u>Faust</u> | " " |
| 4 -9 -1891 | Drama | <u>Ole Olson</u> | The Gilmore Comic Play- ers |
| 4-10 -1891 | Drama | <u>The Sea King</u> | " " |
| 5 -8 -1891 | Drama | <u>Cleopatra</u> | R.D. MacLean & Co. |
| 5 -9 -1891 | Drama | <u>Spartacus</u> | Marie Pres- cott Players |
| 5-12 -1891 | Drama | <u>Below Zero</u> | Rentfrow's Jolly Path- finders |
| 5-13 -1891 | Drama | <u>Two Old Chums</u> | " " |
| 5-16 -1891 | Special | <u>Kreutzer Sonata</u> | Ovide Musin Concert Co. |
| 5-22 -1891 | Opera | <u>Doctor of Alcantara</u> | Grand Forks Ideals Opera Co. |
| 5-23 -1891 | Opera | <u>H.M.S. Pinafore</u> | " " |
| 5-26 -1891 | Drama | <u>The Merchant of Venice</u> | MacLean, Prescott & Co. |
| 5-27 -1891 | Drama | <u>From Sire to Son</u> | Milton No- bles & Co. (author) |
| 5-29 -1891 | Opera | <u>Faust</u> | Lewis Morri- son |
| 6 -1 -1891 | Drama | <u>Love and Law</u> | Milton No- bles & Co. (author) |
| 6 -4 -1891 | Special | Alba Heywood And His Peerless Concert Co. | |
| 6-10 -1891 | Drama | <u>Lost In London</u> | Newton Beers & Co. |
| 6-11 -1891 | Drama | <u>Enoch Arden</u> | " " |
| 6-16 -1891 | Drama | <u>Kajanka</u> | Miller Bros. (co-author) |
| 7-14 -1891 | Drama | <u>A Social Session</u> | Sprague Co- medians (author) |
| 8 -3 -1891 | Opera | <u>Falka</u> | Wilber Opera Co. |
| 8 -4 -1891 | Opera | <u>Ermine</u> | " " |
| 8 -5 -1891 | Opera | <u>Fra Diavolo</u> (matinee) | " " |
| 8 -5 -1891 | Drama | <u>Grand Duchess</u> (evening) | " " |

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|------------------------------------------------------------|------------------------------------------------|
| 8 -6 -1891 | Drama | <u>Nanon</u> | Wilber Opera Co. |
| 8 -7 -1891 | Opera | <u>The Mascot</u> | " " |
| 8 -8 -1891 | Opera | <u>Bohemian Girl</u> | " " |
| 8 -9 -1891 | Opera | <u>Princess Toto</u> | " " |
| 8-11 -1891 | Special | <u>Annie Abbott, The Little Georgia Magnet</u> | |
| 8-19 -1891 | Drama | <u>Si Plunkaid</u> | J.C. Lewis & Co. |
| 9 -5 -1891 | Special | <u>The Twelve Temptations</u> | W.J. Gilmore & Comic Players |
| 10-1 -1891 | Special | <u>Piano and Dramatic Recital</u> | Miss E.M. Heriman, and Miss Cora Smith |
| 10-5 -1891 | Opera | <u>Olivette</u> | Deshon Opera Co. |
| 10-6 -1891 | Drama | <u>Chimes of Normandy</u> | " " |
| 10-7 -1891 | Opera | <u>Olivette (matinee)</u> | " " |
| 10-7 -1891 | Opera | <u>Billee Taylor (evening)</u> | " " |
| 10-8 -1891 | Opera | <u>Mascotte</u> | " " |
| 10-9 -1891 | Opera | <u>Boccaccio</u> | " " |
| 10-10-1891 | Opera | <u>Ermine (matinee)</u> | " " |
| 10-10-1891 | Opera | <u>Beggar Student (evening)</u> | " " |
| 10-13-1891 | Drama | <u>Yon Yonson</u> | Gus Heege and Litts Co. |
| 10-19-1891 | Special | <u>Music specialties and a farce comedy, A Quick Match</u> | The Noss-Jollities |
| 10-23-1891 | Special | <u>The Cecilian Quartette Concert Co.</u> | (For the benefit of The North Dakota Hospital) |
| 10-28-1891 | Drama | <u>Tom's Vacation</u> | Ray L. Royce & Co. |
| 10-31-1891 | Special | <u>Concert</u> | Augusta Ohrstrom & Co. |
| 11-5 -1891 | Drama | <u>Little Trixie</u> | Delmore, Neal & Co. |
| 11-6 -1891 | Special | <u>Hayne's Magnificent Stereopticon Views</u> | (For the benefit of the Women's Relief Corp) |

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|--------------------------------------------------------------------|-------------------------------------------------------------------------------------------|
| 11-9 -1891 | Special | Swedish National Concert Company and Melvin R. Day, humorist | |
| 11-13-1891 | Drama | <u>States Attorney</u> | John Dillon & Co. |
| 11-19-1891 | Drama | <u>A Turkish Bath</u> | Marie Heath & Co. |
| 11-23-1891 | Drama | <u>The Ranch King</u> | Wilson The- ater Co. |
| 11-24-1891 | Drama | <u>The Gallery Slave</u> | " " |
| 11-25-1891 | Drama | <u>The World Against Her</u> | " " |
| 11-26-1891 | Drama | <u>The Silver Spur</u> (matinee) | " " |
| 11-26-1891 | Drama | <u>Only A Farmer's Daughter</u> (evening) | " " |
| 11-27-1891 | Drama | <u>White Slave</u> | " " |
| 11-28-1891 | Drama | <u>A Noble Outcast</u> (evening) | " " |
| 11-28-1891 | Drama | <u>Little Lord Fauntleroy</u> (matinee) | " " |
| 12-4 -1891 | Drama | <u>The President</u> | Mr. Frank David and Company of Comedians (Mr. Leavitt booking cir- cut) |
| 12-7 -1891 | Drama | <u>Mabel Heath</u> | May Louise Aigen Troupe |
| 12-8 -1891 | Drama | <u>Lady Audley's Secret</u> | " " |
| 12-9 -1891 | Drama | <u>Prisoners of War</u> | " " |
| 12-10-1891 | Drama | <u>The Wages of Sin</u> | " " |
| 12-11-1891 | Drama | <u>The Famous Clemenceau Case</u> | " " |
| 12-12-1891 | Drama | <u>Mabel Heath</u> (matinee) | " " |
| 12-12-1891 | Drama | <u>Aurora Floyd</u> (evening) | " " |
| 12-17-1891 | Drama | <u>Love Finds a Way</u> | Katie Putnam & Co. |
| 12-19-1891 | Opera | <u>Mikado</u> | Grand Forks Ideals Opera Co. |
| 12-21-1891 | Drama | <u>A Brave Women</u> | J.H. Browne's Theater Co. |
| 12-22-1891 | Drama | <u>The Girl I Love</u> | " " |
| 12-23-1891 | Drama | <u>A Wonderful Girl</u> | " " |
| 12-24-1891 | Drama | <u>A Hoop of Gold</u> | " " |
| 12-25-1891 | Drama | <u>A Hoop of Gold</u> (matinee) | " " |
| 12-25-1891 | Drama | <u>A Waif of the Sea</u> (evening) | " " |

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|------------------------------------------------|------------------------------------|
| 1-15 -1892 | Opera | <u>The Pretty Persian</u> | Andrews Opera Co. |
| 1-16 -1892 | Opera | <u>The Bohemian Girl</u> (matinee) | " " |
| 1-17 -1892 | Opera | <u>Iolanthe</u> (evening) | " " |
| 2 -8 -1892 | Special | <u>Adam and Eve</u> | Mabel Snow's Burlesque Co. |
| 2-11 -1892 | Minstrel | W.S. Cleveland's Big Consolidated Minstrels | |
| 2-22 -1892 | Special | <u>The Devil's Auction</u> | W.J. Gil- more |
| 2-24 -1892 | Drama | <u>The Millionaire</u> | Daniel Sully |
| 3 -4 -1892 | Drama | <u>The Midnight Alarm</u> | " " |
| 3 -7 -1892 | Special | Max C'Rell, Humorist | |
| 3 -8 -1892 | Drama | <u>Women Against Women</u> | Fierce & Albright's Co. |
| 3-10 -1892 | Drama | <u>Passion's Slave</u> | " " |
| 3-11 -1892 | Drama | <u>Hazel Kirke</u> | " " |
| 3-12 -1892 | Drama | <u>Rip Van Winkle</u> | " " |
| 3-14 -1892 | Drama | <u>Chip Off the Old Block</u> | " " |
| 3-15 -1892 | Drama | <u>Chip Off the Old Block</u> | " " |
| 3-18 -1892 | Special | <u>Temple of Flame</u> | Local Talent (variety) |
| 3-22 -1892 | Opera | <u>Mikado</u> | Grand Forks Ideals Opera Co. |
| 3-24 -1892 | Special | Democratic Convention | |
| 3-25 -1892 | Special | Democratic Convention | |
| 3-30 -1892 | Musical | <u>A Cold Day</u> | |
| 4 -4 -1892 | Drama | <u>The Honey Moon</u> | Caroline Gage & Co. |
| 4 -5 -1892 | Drama | <u>Pygalion and Galatea</u> | " " |
| 4 -6 -1892 | Drama | <u>Oliver Twist</u> | " " |
| 4-12 -1892 | Drama | <u>Dolly Varden</u> | Patti Rosa Co. |
| 4-14 -1892 | Drama | <u>Inherited</u> | Maude Granger & Co. |
| 4-15 -1892 | Drama | <u>The Creole</u> | " " |
| 4-19 -1892 | Opera | <u>Mikado</u> | Grand Forks Ideals Opera Co. |
| 4-20 -1892 | Special | P. Alexander Johnstone (thought reader) | |
| 4-22 -1892 | Opera | <u>Pinafore</u> | Grand Forks Ideals Opera Co. |

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|------------------------------------------------------------|---------------------------------------|
| 4-25 -1892 | Special | The Chicago Lady Quartette | |
| 4-29 -1892 | Special | Donning's Creoles Burlesque Sensation | |
| 4-30 -1892 | Special | The Chicago Lady Quartette | |
| 5 -2 -1892 | Drama | <u>The Lion's Mouth</u> | Frederick Warde & Co. |
| 5 -3 -1892 | Drama | <u>Virginus</u> | " " |
| 5 -7 -1892 | Drama | <u>Uncle Tom's Cabin</u> | Rusco & Swift's Co. |
| 5 -9 -1892 | Drama | <u>Tordenskjold Dynekiler</u> | H. Scheel Dramatic Co. |
| 5-10 -1892 | Special | <u>Spider and Fly</u> | M.B. Leavitt |
| 5-13 -1892 | Special | <u>Spider and Fly</u> | M.B. Leavitt |
| 5-17 -1892 | Minstrel | Gorton's Minstrels | |
| 5-19 -1892 | Musical | <u>Ole Olson</u> | National Swedish Lady Quartette |
| 5-21 -1892 | Opera | <u>The Sleeping Queen</u> | American Opera Co. |
| 5-26 -1892 | Drama | <u>She Couldn't Marry Three</u> | Lilian Kennedy |
| 5-27 -1892 | Operetta | <u>Laila</u> | St. Paul Guild Chil- ren |
| 5-31 -1892 | Opera | <u>La Czarina</u> | Mlle. Rhea |
| 6 -2 -1892 | Special | Grand Forks High School Commencement (9 grad- uated) | |
| 6 -3 -1892 | Drama | <u>Credit Loraine</u> | Lillian Lewis & Co. |
| 6 -4 -1892 | Drama | <u>Credit Loraine</u> (matinee) | " " |
| 6 -4 -1892 | Drama | <u>As in a Looking Glass</u> (evening) | " " |
| 6-11 -1892 | Special | Lutteman Sextette | |
| 6-14 -1892 | Drama | <u>Keppler's Fortune</u> | Guy Williams |
| 6-18 -1892 | Special | Concert University Conservatory of Music | |
| 6-20 -1892 | Drama | <u>The Octoroon</u> | Fierce & Columbus Theater |
| 6-21 -1892 | Drama | <u>True Irish Hearts</u> | " " |
| 6-22 -1892 | Drama | <u>Women Against Women</u> | " " |
| 6-23 -1892 | Drama | <u>Rip Van Winkle</u> | " " |
| 6-24 -1892 | Drama | <u>The Danites</u> | " " |

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|-------------------------------------------------|---------------------------------------------|
| 6-25 -1892 | Drama | <u>The Private Secretary</u> | Fierce & Columbus Theatre Co. |
| 7 -9 -1892 | Special | <u>Uncle Darling</u> | Hettie Bernard Chase |
| 7-18 -1892 | Special | <u>The Irish Gossoon</u> (matinee & evening) | Carroll Johnson |
| 8 -3 -1892 | Drama | <u>The Millionaire</u> | Daniel Sully & Co. |
| 8 -4 -1892 | Drama | <u>Daddy Nolan</u> | " " |
| 8 -8 -1892 | Opera | <u>Boccaccio</u> | Calhoun Opera Co. |
| 8 -9 -1892 | Opera | <u>Said Pasha</u> | " " |
| 8-10 -1892 | Opera | <u>Fatinitza</u> | " " |
| 8-15 -1892 | Special | <u>McCarthy's Mishaps</u> | Ferguson & Mack Co. The Burlesque Circus |
| 8-19 -1892 | Drama | <u>Yon Yonson</u> | Gus Heege and Litts Co. |
| 8-22 -1892 | Special | Concert (for benefit of Methodist Church) | Berger-Dainty Co. |
| 8-25 -1892 | Drama | <u>Myrtle Ferns</u> | J.H. Browne Theatre Co. |
| 8-26 -1892 | Drama | <u>Chain Lightening</u> [sic] | " " |
| 8-27 -1892 | Drama | <u>Ten Mile Crossing</u> | " " |
| | | <u>Smith and Brown</u> | " " |
| 8-30 -1892 | Minstrels | Haverly's Mastodon Minstrels | |
| 8-31 -1892 | Drama | <u>The Stowaway</u> | J.H. Browne Theatre Co. |
| 9 -5 -1892 | Drama | <u>The Witch</u> | Marie Hubert Frohman & Co. |
| 9 -9 -1892 | Drama | <u>Nance Oldfield</u> (one act) | Margaret Mather & Co. |
| | | <u>The Egyptian</u> | " " |
| 9-10 -1892 | Drama | <u>The Lady of Lyons</u> | " " |
| 9-14 -1892 | Operetta | <u>Laila</u> (Mrs. Barnes was soloist) | Benefit Universalist Ladies Aid Society |
| 9-15 -1892 | Drama | <u>Romeo and Juliet</u> | Margaret Mather & Co. |

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|-------------------------------------------------------|-------------------------------------------|
| 9-28 -1892 | Special | Dr. Jekyll and Mr. Hyde | Rev. Dr. Robert Nourse Dramatic Lecture |
| 9-29 -1892 | Special | Nashville University Students | Grand Colored Concert Co. Beantown Sports |
| 10-14-1892 | Drama | <u>Lend Me Your Wife</u> | Roland Reed & Co. |
| 10-15-1892 | Drama | <u>Innocent As A Lamb</u> | " " |
| 10-17-1892 | Drama | <u>Wages of Sin</u> | Wilson Theater Co. |
| 10-18-1892 | Drama | <u>Peril, or Love At Long Beach</u> | " " |
| 10-19-1892 | Drama | <u>Michael Strogoff</u> | " " |
| 10-20-1892 | Drama | <u>Two Orphans</u> | " " |
| 10-21-1892 | Drama | <u>Mr. Barnes of New York</u> | " " |
| 10-22-1892 | Drama | <u>Uncle Tom's Cabin</u> (matinee) | " " |
| 10-22-1892 | Drama | <u>Ticket-of-Leave-Man</u> (evening) | " " |
| 10-25-1892 | Special | <u>Our German Ward</u> | Middaugh's Musical Comedy Co. |
| 10-31-1892 | Minstrels | Beach & Bowers Famous Minstrels | |
| 11-5 -1892 | Special | Democratic Rally | |
| 11-8 -1892 | Special | Republican Rally | |
| 11-24-1892 | Opera | <u>Said Pasha</u> | Calhoun Opera Co. |
| 11-26-1892 | Special | Miss Louise de Lorimier Elocutionist and Impersonator | |
| 12-2 -1892 | Drama | <u>Forget Me Not</u> | Jeffrey Lewis & Co. |
| 12-3 -1892 | Drama | <u>La Belle Russe</u> (matinee) | " " |
| 12-3 -1892 | Drama | <u>Clotilde</u> (evening) | " " |
| 12-9 -1892 | Special | Concert | Chicago Lady Quartet |
| 12-10-1892 | Special | <u>Pete Peterson</u> (Swedish Comedy) | Kirk Armstrong & Co. |
| 12-13-1892 | Drama | <u>A Model Husband</u> | John Dillon & Co. |
| 12-22-1892 | Special | Concert | Chicago Lad's Quartet |

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|-----------------------------------------|---------------------------------------------------------------------------------------|
| 1 -2 -1893 | Drama | <u>Three Guardsman</u> | Alexander Salvini & Co. |
| 1 -3 -1893 | Drama | <u>Don Caesar de Bazan</u> | " " |
| 1 -9 -1893 | Drama | <u>A Kentucky Colonel</u> | Mekee Rankin |
| 1-10 -1893 | Special | Concert | Remenyi & Co. |
| 1-11 -1893 | Drama | <u>A Double Wrong</u> | Carolyn Gage |
| 1-12 -1893 | Drama | <u>The Honeymoon</u> | " " |
| 1-13 -1893 | Drama | <u>A Celebrated Case</u> | " " |
| 2 -3 -1893 | Drama | <u>A Box of Monkeys</u> | Local talent (benefit for the Ladies Guild of the Universalist Church) |
| 2-11 -1893 | Special | Concert | Whithed, McLaurin, & Smith (local talent) |
| 2-20 -1893 | Drama | <u>You and I</u> | George P. Murphy & Lecerer's Comic Play- ers |
| 2-25 -1893 | Drama | <u>L'absintheur</u> | R.D. McLean & Marie Prescott |
| 3 -2 -1893 | Drama | <u>The Duke's Wife</u> | " " |
| 3 -6 -1893 | Minstrels | Chas. E. Shilling's Minstrels | |
| 3-20 -1893 | Special | Portrait Talks | Frank G. Carpenter's One Hundred Splendid Views |
| 3-27 -1893 | Drama | <u>An Unclaimed Express Package</u> | Katie Putnam |
| 3-30 -1893 | Drama | <u>Dolly Varden</u> | Patti Rosa & Co. |
| 3-31 -1893 | Drama | <u>Miss Dixie</u> | " " |
| 4 -1 -1893 | Drama | <u>Is Marriage A Failure</u> | Mr. & Mrs. Jos. LeBran- dt (Little Irene) |
| 4 -5 -1893 | Special | <u>Spider and Fly</u> | M.B. Leavitt |
| 4-11 -1893 | Drama | <u>Bleak House</u> | Jane Coombs & Co. |

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|-------------------------------------------|------------------------------------------------|
| 4-19 -1893 | Special | <u>Ole Olson</u> | The National Swedish Lady Quartet |
| 4-22 -1893 | Special | Concert | Mozart Symphony Club |
| 5 -4 -1893 | Special | <u>Uncle Hiram</u> | Aaron H. Woodhull & Co. |
| 5-23 -1893 | Special | <u>The Nabobs</u> | Henshaw & Ten Broeck |
| 6 -1 -1893 | Special | Grand Forks High School Commencement | |
| 6 -8 -1893 | Special | Miss Alice Stattord Clemmer | Local talent (benefit St. Paul's Church) |
| 6-16 -1893 | Special | U.N.D. Commencement of '93 (8 graduated) | |
| 6-19 -1893 | Drama | <u>Man and Master</u> | George and Lillian Paige & Players |
| 6-20 -1893 | Drama | <u>Daddy's Darling</u> | " " |
| 6-21 -1893 | Drama | <u>Lightning Rod Agent</u> | " " |
| 6-22 -1893 | Drama | <u>Rip Van Winkle</u> | " " |
| 6-23 -1893 | Drama | <u>East Lynne</u> | " " |
| 6-24 -1893 | Drama | <u>The Private Secretary</u> (matinee) | Gillette's |
| 6-24 -1893 | Drama | <u>Mrs. Partington</u> (evening) | George and Lillian Paige & Players |
| 6-26 -1893 | Drama | <u>The Danites</u> | Grand Forks Dramatic Club (Fargo fire benefit) |
| 6-27 -1893 | Special | Fiske Jubilee Singers | (YMCA benefit) |
| 6-28 -1893 | Drama | <u>The Danites</u> | Grand Forks Dramatic Club |
| 7-20 -1893 | Drama | <u>The Fringe of Society</u> | Maude Granger & Co. |
| 8-12 -1893 | Drama | <u>O'Dowd's Neighbors</u> | Mark Murphy & Co. |

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|--------------------------------------------------|-----------------------------------------------------------|
| 9 -1 -1893 | Opera | <u>Dorothy</u> | Andrew's Opera Co. |
| 9-15 -1893 | Special | Captain Magnus Anderson | 150 Stereoptican Views (Norway and the Viking Ship) |
| 9-19 -1893 | Special | President Viggo Ullman of the Norway Congress | |
| 9-27 -1893 | Drama | <u>Friends</u> | Edmund Milton Royle & Co. |
| 10-11-1893 | Drama | <u>Skipped by the Light of the Moon</u> | Fowler & Warmington Comedians |
| 10-16-1893 | Drama | <u>The Laughing Girl</u> | Clara Lipman & Co. |
| 10-19-1893 | Drama | <u>The Little Maverick</u> | Katie Putman & Co. |
| 10-23-1893 | Drama | <u>The Parisian Princess</u> | Corse Peyton & Co. |
| 10-24-1893 | Drama | <u>My Kentucky Home</u> | " " |
| 10-25-1893 | Drama | <u>The Blarney Stone</u> | " " |
| 10-26-1893 | Drama | <u>The Pearl of Savoy</u> | " " |
| 10-27-1893 | Drama | <u>Hazel Kirk</u> | " " |
| 10-28-1893 | Drama | <u>Little Marchioness</u> (matinee) | " " |
| 10-28-1893 | Drama | <u>The Police Alarm</u> (evening) | " " |
| 10-31-1893 | Drama | <u>Uncle Tom's Cabin</u> | Sutton's Co. |
| 11-2 -1893 | Drama | <u>The Smugglers</u> | Rice, Wolford, & Sheridan |
| 11-3 -1893 | Drama | <u>Mystic Mountain</u> | " " |
| 11-4 -1893 | Drama | <u>A Noble Outcast</u> (matinee) | " " |
| 11-4 -1893 | Drama | <u>Shadows of a Great City</u> (evening) | " " |
| 11-7 -1893 | Drama | <u>Admitted to the Bar</u> | Charles Dickson & Co. |
| 11-11-1893 | Musical | <u>Killarney</u> | Katie Emmett & Andrew Mack |
| 11-14-1893 | Drama | <u>The Queen of Sheba</u> | Mlle. Rhea & Co. |
| 11-15-1893 | Minstrel | Shilling's Minstrels | |

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|-------------------------------------------------------------------|------------------------|
| 11-20-1893 | Drama | <u>Galley Slave</u> | Corse Peyton Co. |
| 11-21-1893 | Drama | <u>The Lightning Rod Fakir</u> | " " |
| 11-22-1893 | Drama | <u>A Parisian Princess</u> | " " |
| 11-23-1893 | Drama | <u>Kathleen Mavourneen</u> | " " |
| 11-24-1893 | Drama | <u>Uncle Josh Whitcomb</u> | " " |
| 11-25-1893 | Drama | <u>East Lynne</u> (matinee) | " " |
| 11-25-1893 | Drama | <u>Rose Cottage</u> (evening) | " " |
| 11-30-1893 | Drama | <u>A Model Husband</u> | " " |
| 12-5 -1893 | Drama | <u>New Corner Grocery</u> | Daniel Sully & Co. |
| 12-8 -1893 | Drama | <u>By Wits Outwitted</u> <u>Drifted Apart</u> (curtain raiser) | Wade LeRoyal Co. |
| 1 -7 -1894 | Special | <u>Spider and Fly</u> | M.B. Leavitt |
| 2-16 -1894 | Special | <u>Prof. Laffey & His Orchestra</u> (\$50 to rent theater) | YMCA benefit |
| 3 -5 -1894 | Opera | <u>Fra Diavolo</u> | Carlton Opera Co. |
| 3-21 -1894 | Drama | <u>Miss Dixie</u> | Patti Rosa & Co. |
| 4 -1 -1894 | Special | City Gov't meeting by local citizens, promotion of City | |
| 4-15 -1894 | Special | <u>The World</u> | H.B. Emery & Co. |
| 4-30 -1894 | Opera | <u>Said Pasha</u> | Deshon Opera Co. |
| 5 -1 -1894 | Opera | <u>Olivette</u> | " " |
| 5 -2 -1894 | Opera | <u>Patience</u> (matinee) | " " |
| 5 -2 -1894 | Opera | <u>Chimes Of Normandy</u> (evening) | " " |
| 5 -3 -1894 | Opera | <u>La Mascot</u> | " " |
| 5 -4 -1894 | Opera | <u>Girolas</u> | " " |
| 5 -5 -1894 | Opera | <u>Pinafore</u> (matinee) | " " |
| 5 -5 -1894 | Opera | <u>Patience</u> (evening) | " " |
| 5-10 -1894 | Drama | <u>Innocent As A Lamb</u> | Roland Reed & Co. |
| 5-14 -1894 | Drama | <u>Monte Cristo</u> | James O'Neil & Co. |
| 5-17 -1894 | Special | <u>Black Crook</u> | Springer & Weity's Co. |
| 5-23 -1894 | Special | <u>Faust</u> | John Griffith & Co. |
| 5-28 -1894 | Drama | <u>Richard III</u> | Thos. W. Keene & Co. |

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|--------------------------------------------|----------------------------------------------|
| 6 -1 -1894 | Special | Recitationist | Ella L. Swanton |
| 6 -6 -1894 | Opera | <u>Princess of Trebizonde</u> | McGibney Opera Co. |
| 6-11 -1894 | Special | Physical Culture Exhibition | U. of N.D. (P.E. display) |
| 6-13 -1894 | Drama | <u>Si Perkins</u> | Sam J. Burton & Co. |
| 6-15 -1894 | Special | U.N.D. Commencement (9 graduated) | |
| 6-28 -1894 | Special | St. Bernards Academy Commencement Concerts | |
| 6-29 -1894 | Operetta | <u>Cinderella</u> | Local talent |
| 7 -5 -1894 | Drama | <u>The Blacksmith's Daughter</u> | Ida Van Cortland & The Traver-nier Stock Co. |
| 7 -6 -1894 | Drama | <u>Forget Me Not</u> | " " |
| 7 -7 -1894 | Drama | <u>Franchon (matinee)</u> | " " |
| 7 -7 -1894 | Drama | <u>The Mighty Dollar (evening)</u> | " " |
| 7 -9 -1894 | Drama | <u>East Lynne</u> | Ida Van Cortland & The Taver-nier Stock Co. |
| 7-10 -1894 | Drama | <u>Fanchon, The Cricket</u> | " " |
| 7-11 -1894 | Drama | <u>Forget-Me-Not</u> | " " |
| 7-12 -1894 | Drama | <u>Michael Strogoff</u> | " " |
| 7-13 -1894 | Drama | <u>Lucretia Borgia</u> | " " |
| 7-14 -1894 | Drama | <u>The Blacksmith's Daughter (matinee)</u> | " " |
| 7-14 -1894 | Drama | <u>Michael Strogoff (evening)</u> | " " |
| 7-16 -1894 | Drama | <u>Jane</u> | One of Froh-man's Co. |
| 7-18 -1894 | Special | Republican State Conven-tion | |
| 7-26 -1894 | Special | Democratic State Conven-tion | |
| 8 -6 -1894 | Drama | <u>The Plunger</u> | Corse Payton & Co. |
| 8 -7 -1894 | Drama | <u>My Kentucky Home</u> | " " |
| 8 -8 -1894 | Drama | <u>Rose Cottage</u> | " " |
| 8 -9 -1894 | Drama | <u>Young American</u> | " " |

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|---------------------------------------------------------|----------------------------------------------|
| 8-10 -1894 | Drama | <u>The Galley Slave</u> | Corse Payton & Co. |
| 8-11 -1894 | Drama | <u>Kathleen Mavourneen</u> (matinee) | " " |
| 8-11 -1894 | Drama | <u>The Clemenceau Case</u> (evening) | " " |
| 8-16 -1894 | Drama | <u>Friends</u> | Royal & Henderson |
| 9-21 -1894 | Drama | <u>The Substitute</u> | Ezra Kendall & Co. |
| 9-22 -1894 | Drama | <u>A Pair of Kids</u> | " " |
| 9-23 -1894 | Special | Prof. Tyndall mind reading and hypnotic tests | |
| 9-25 -1894 | Drama | <u>Uncle Tom's Cabin</u> | People's Theatre Dramatic Co. of Minneapolis |
| 9-27 -1894 | Special | <u>The Fast Mail</u> | Lincoln J. Carter |
| 10-1 -1894 | Drama | <u>In Society</u> | Mrs. James Brown Potter |
| 10-6 -1894 | Drama | <u>A Turkish Bath</u> | Mr. Kyler Bellew & Co. |
| 10-11-1894 | Drama | <u>Chris and Lena</u> | Marie Heath & Co. |
| 10-12-1894 | Special | Democratic Meeting | Pete Baker & Co. |
| 10-13-1894 | Special | Knute Nelson Gov. of Minnesota | John Burke |
| 10-15-1894 | Special | Prof. Tyndall mind reading and hypnotic tests | F.M. Klinger spoke |
| 10-22-1894 | Special | <u>The New Magdalen</u> | Ida Van Cortland & The Tavernier Stock Co. |
| 10-23-1894 | Drama | <u>Pygmalion and Galatea</u> | " " |
| 10-24-1894 | Drama | <u>Lucretia Borgia</u> | " " |
| 10-25-1894 | Drama | <u>A Happy Pair</u> (curtain riser) | " " |
| 10-26-1894 | Drama | <u>Child of the Regiment</u> <u>Romeo and Juliet</u> | " " |

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|--------------------------------------------------|---------------------------------------------|
| 10-27-1894 | Drama | <u>Forget-Me-Not</u> | Ida Van Cortland & The Taver-nier Stock Co. |
| 11-2 -1894 | Opera | <u>Ruy Blas</u> | Alexander Salvini & Co. |
| 11-3 -1894 | Special | Republican Rally Con-gressman M.N. Johnson spoke | |
| 11-6 -1894 | Special | America's Beautiful Scenery | Mr. Appel (steropticon) |
| 11-7 -1894 | Special | America's Beautiful Scenery | " " |
| 11-20-1894 | Drama | <u>The Little Maverick</u> | Katie Putnam & Co. |
| 12-7 -1894 | Opera | <u>Amorita</u> | Calhoun Op-era Co. |
| 12-28-1894 | Drama | <u>Brother Against Brother</u> | Fargo Dra-matic Club |
| 1 -3 -1895 | Drama | <u>Rickett's Troubadours</u> | Col. Jack & Co. |
| 1 -4 -1895 | Drama | <u>Rickett's Troubedours</u> | " " |
| 1-12 -1895 | Drama | <u>County Fair</u> | Neil Buigess & Co. |
| 1-16 -1895 | Drama | <u>Charley's Aunt</u> | Charles Frohman's Co. |
| 1-18 -1895 | Minstrel | Minstrel Show | Daughters of Ham (local talent) |
| 1-24 -1895 | Drama | <u>Our Falt</u> | Emily Banc-ker Co. A Frohman Pro-duction |
| 1-28 -1895 | Special | Elocutionist | Marie Falk Gjertsen |
| 1-31 -1895 | Drama | <u>Lord Rooney</u> | Pat Rooney Comedy Co. |
| 2-11 -1895 | Drama | <u>New Boy</u> | Bert Coote & Co. Froh-man Produc-tion |
| 2-15 -1895 | Special | Hutchinson Family | Concert Company |
| 2-20 -1895 | Minstrel | Barlow Bros. Magni-ficent Minstrels | |

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|-------------------------------------------------------------|---------------------------------------------|
| 2-25 -1895 | Minstrel | Elks Minstrels Charity | Benefit (local talent) |
| 3 -7 -1895 | Special | Who Are The Conspirators | Eugene V. Debs |
| 3-16 -1895 | Drama | <u>The Old Lime Kiln</u> | Katie Putnam & Co. |
| 4 -1 -1895 | Drama | <u>Wife For Wife</u> | Wilson Theater Co. |
| 4 -2 -1895 | Drama | <u>A Noble Character</u> | " " |
| 4 -3 -1895 | Drama | <u>The Ranch King</u> | " " |
| 4 -4 -1895 | Drama | <u>White Slave</u> | " " |
| 4 -5 -1895 | Drama | <u>Forgiven</u> | " " |
| 4 -6 -1895 | Drama | <u>Power of Gold</u> (matinee) | " " |
| 4 -6 -1895 | Drama | <u>Lend Me Your Wife</u> (evening) | " " |
| 4-11 -1895 | Drama | <u>Alabama</u> | Original New York Cast Frank Bangs & Co. |
| 4-18 -1895 | Drama | <u>Two Old Cronies</u> | John B. Wills & Co. |
| 4-22 -1895 | Special | Concert | Blance Hunter (local talent) |
| 5-13 -1895 | Special | Concert | Mozart Symphony Club |
| 6 -4 -1895 | Special | Mrs. General Tom Thumb and her Company of Midgets (matinee) | |
| 6 -4 -1895 | Special | Mrs. General Tom Thumb and her Company of Midgets (matinee) | |
| 6 -6 -1895 | Minstrels | The Zurhah Minstrels (Shrine benefit) | |
| 6 -7 -1895 | Special | Grand Forks High School Commencement (three boys graduated) | |
| 6-10 -1895 | Drama | <u>Chic</u> | Imson's Comedians |
| 6-11 -1895 | Drama | <u>The Tramp</u> | " " |
| 6-13 -1895 | Special | U.N.D. Commencement (nine graduated) | |
| 6-22 -1895 | Lrama | <u>Jane</u> | Anna Parker & Co. |
| 7-17 -1895 | Special | University Fund Benefit Concert | Local Talent |

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|---------------------------------------------------|------------------------------------------------------------|
| 8 -5 -1895 | Drama | <u>The Little Detective</u> | Louise Hamilton & Co. |
| 8 -6 -1895 | Drama | <u>Little Treasure</u> | " " |
| 8 -7 -1895 | Drama | <u>Polly</u> | " " |
| 8 -8 -1895 | Drama | <u>Carrot</u> | " " |
| 8 -9 -1895 | Drama | <u>The Old Curiosity Shop</u> | " " |
| 8-10 -1895 | Drama | <u>The Little Detective</u> (matinee) | " " |
| 8-10 -1895 | Drama | <u>The Buckeye</u> (evening) | " " |
| 8-14 -1895 | Drama | <u>Fritz in a Mad House</u> | J.K. Emmett Jr. & Co. |
| 8-31 -1895 | Special | <u>The Pay Train</u> | Clark & Ellinger, Edith Tilton & Co. (owners and managers) |
| 9 -9 -1895 | Drama | <u>The Arabian Nights</u> | Leslie Davis Stock Co. |
| 9-10 -1895 | Drama | <u>Matrimony</u> | " " |
| 9-10 -1895 | Drama | <u>Edith's Burglar</u> (one act) | " " |
| 9-11 -1895 | Drama | <u>The Girl I Love</u> | " " |
| 9-12 -1895 | Drama | <u>Is Marriage A Failure</u> | " " |
| 9-13 -1895 | Drama | <u>Hearts of Oak</u> | " " |
| 9-14 -1895 | Drama | <u>Cinderella</u> (matinee) | " " |
| 9-14 -1895 | Drama | <u>The Buckeye</u> (evening) | " " |
| 9-16 -1895 | Drama | <u>The Three Hats</u> | " " |
| 9-17 -1895 | Drama | <u>The Buckeye</u> (matinee) | " " |
| 9-17 -1895 | Drama | <u>Is Marriage a Failure</u> (evening) | " " |
| 9-18 -1895 | Drama | <u>The Girl I Love</u> | " " |
| 9-19 -1895 | Special | <u>The Fast Mail</u> | J. Lincoln Carter & Co. |
| 9-20 -1895 | Drama | <u>Lady Audley's Secret</u> | Davis Stock Co. |
| 9-21 -1895 | Drama | <u>Edith's Burglar</u> (matinee curtain riser) | " " |
| 9-21 -1895 | Drama | <u>Little Miss Satan</u> (matinee) | " " |
| 9-21 -1895 | Drama | <u>Con The Shaughran</u> (evening) | " " |
| 9-30 -1895 | Special | <u>Ovide Musin</u> | |
| 10-3 -1895 | Special | <u>The Tornado</u> | Lincoln J. Carter & Co. |
| 10-21-1895 | Opera | <u>Said Pasha</u> | Oriole Opera Co. |

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|------------------------------------------|------------------------------------------|
| 10-22-1895 | Opera | <u>Girofle-Girofle</u> | Oriole Opera Co. |
| 10-23-1895 | Opera | <u>Chimes of Normandy</u> (matinee) | " " |
| 10-23-1895 | Opera | <u>The Oolah</u> (evening) | " " |
| 10-24-1895 | Drama | <u>Daddy Nolan</u> | Daniel Sully & Co. |
| 10-25-1895 | Drama | <u>A Social Lion</u> | " " |
| 10-31-1895 | Special | <u>Cleopatra</u> | Lillian Lewis & Co. |
| 11-4 -1895 | Drama | <u>Ingomar</u> | Ida Van Cortland & Co. |
| 11-5 -1895 | Drama | <u>Queena</u> | " " |
| 11-6 -1895 | Drama | <u>The New Magdalen</u> | " " |
| 11-7 -1895 | Drama | <u>Forget-Me-Not</u> | " " |
| 11-8 -1895 | Drama | <u>Pygmalion and Galatea</u> | " " |
| 11-9 -1895 | Drama | <u>Queena</u> (matinee) | " " |
| 11-9 -1895 | Drama | <u>Ingomar</u> (evening) | " " |
| 11-11-1895 | Drama | <u>Joseph in Egypt</u> | New York Dramatic Co. (benefit) |
| 11-14-1895 | Drama | <u>Damon and Pythias</u> | Ida Van Cortland & Co. (benefit) |
| 11-23-1895 | Drama | <u>At Fort Bliss</u> | Henry Simon & Co. |
| 12-5 -1895 | Special | <u>Defaulter</u> | Lincoln J. Carter & Co. |
| 12-11-1895 | Drama | <u>Trilby</u> | A.M. Palmer Co. |
| 12-19-1895 | Special | <u>Turn Himont</u> (farce comedy freaks) | U. benefit, Dr. Cora Smith Eaton |
| 12-26-1895 | Drama | <u>The Old Lime Kiln</u> | Katie Putnam & Co. |
| 1 -2 -1896 | Opera | <u>The Lilly of Killarney</u> | Carleton Opera Co. |
| 1-23 -1896 | Special | <u>Mr. Alex Bull</u> | Jolly Nellie McHenry |
| 1-31 -1896 | Special | <u>The Bicycle Girl</u> | Joe Cawthorn & Co. |
| 2 -5 -1896 | Drama | <u>A Fool for Luck</u> | Eugene Canfield & Freeman's Funny Makers |
| 2 -8 -1896 | Drama | <u>A Railroad Ticket</u> | |

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|-----------------------------------------------------------------------------------------------------|--------------------------------------------------------------------|
| 2-17 -1896 | Drama | <u>The Golden Giant Mine</u> | Alice Rose-land & Wil-ber Stock Co. |
| 2-18 -1896 | Drama | <u>The Octoroon</u> | " " |
| 2-19 -1896 | Drama | <u>Pearl of Savoy</u> (matinee) | " " |
| 2-19 -1896 | Drama | <u>Streets of New York</u> (evening) | " " |
| 2-26 -1896 | Drama | <u>Street Lavender</u> (matinee) | John Staple- ton Co. |
| 2-26 -1896 | Drama | <u>The Wife (evening)</u> | " " |
| 3 -4 -1896 | Drama | <u>Finnigen's Ball</u> | Murray & Mack |
| 3 -9 -1896 | Drama | <u>An Unequal Match</u> | Marie Wainwright & Co. |
| 3-24 -1896 | Minstrel | Bownan and Young's High Class Minstrels | |
| 4 -8 -1896 | Special | <u>Faust</u> | John Griffith |
| 4-11 -1896 | Drama | <u>Uncle Josh Spruceby</u> | " " |
| 4-16 -1896 | Drama | <u>The Wicklow Postman</u> Plus, John L. Sullivan & Paddy Ryan in a Three Round Exhibition | Eugene O'Rourke & Co. |
| 4-17 -1896 | Drama | <u>The Wicklow Postman</u> Plus, John L. Sullivan & Paddy Ryan in a Three Round Exhibition | " " |
| 4-22 -1896 | Drama | <u>King Lear</u> | Frederick Warde & Co. |
| 4-23 -1896 | Drama | <u>Miss Harum Scarum</u> | The Amy Lee & Frank Doane Co. |
| 4-28 -1896 | Drama | <u>A Texas Steer</u> | Hoyt and Co. |
| 5-20 -1896 | Drama | <u>Black Diamonds</u> | Grand Forks Dramatic Club |
| 5-23 -1896 | Minstrel | Grand Minstrel Show | U.C.T. Min- strels Fargo Council No. 65 U.C.T. |
| 6 -6 -1896 | Drama | <u>Beau Brummell</u> \$.50, 1.00, & 1.50 were the prices | Richard Mansfield & his New York Garrick The- ater Co. |

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|---------------------------------------------------|------------------------------------------------------------|
| 6-11 -1896 | Special | Somnclency (magic) | Anna Eva Fay, The Fair Mahatma |
| 6-12 -1896 | Special | High School Commencement (nine graduated) | |
| 6-13 -1896 | Special | Somnclency (magic act) | Anna Eva Fay |
| 6-15 -1896 | Special | Torbett Council Co. and Lutheran Sextet | |
| 6-17 -1896 | Special | U.N.D. Commencement (eighteen graduated) | |
| 6-23 -1896 | Drama | <u>The Strange Adventures of Miss Brown</u> | Eddie Fay & Co. |
| 6-24 -1896 | Drama | <u>Josephine, Empress of the French</u> | Rhea & Co. |
| 7-22 -1896 | Special | Republican State Con- vention | |
| 8-12 -1896 | Special | Democratic State Con- vention | |
| 8-20 -1896 | Drama | <u>Muldoon's Picnic</u> | Stearn's & Dahl's Co. |
| 8-25 -1896 | Opera | <u>The Black Hussar</u> | Columbia Comic Opera Co. |
| 8-26 -1896 | Drama | <u>A Bowery Girl</u> | Lillian Keene & Co. |
| 9 -9 -1896 | Special | <u>The Fast Mail</u> | Lincoln J. Carter |
| 9-18 -1896 | Drama | <u>Alabama</u> | The Clement Bainbridge Co. |
| 9-21 -1896 | Drama | <u>Town Topics</u> | The Broadway Comedians |
| 9-23 -1896 | Special | <u>The Tornado</u> | Lincoln J. Carter |
| 9-25 -1896 | Opera | <u>Tar and Tarter</u> | Grau's Opera Co. |
| 9-26 -1896 | Opera | <u>Fra Diavalo</u> (matinee) | " " |
| 9-26 -1896 | Opera | <u>Paul Jones</u> (evening) | " " |
| 10-7 -1896 | Drama | <u>The Chinook</u> | Clara Louise Thompson |
| 10-8 -1896 | Drama | <u>The Chinook</u> (matinee) | " " |
| 10-8 -1896 | Drama | <u>The Chinook</u> (evening) | " " |
| 10-9 -1896 | Special | <u>Fabro Romani</u> (stereopticon & dancer) | Charles MacKlin Trerese Milford & Grace Hunter |

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|----------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|
| 10-15-1896 | Special | <u>Side Tracked</u> | Jule Walters |
| 10-20-1896 | Minstrel | The Georgia University Graduates & J. Edward George's Operatic Minstrel Stars | |
| 10-21-1896 | Minstrel | The Georgia University Graduates & J. Edward George's Operatic Minstrel Stars | |
| 10-23-1896 | Drama | <u>The Waifs of New York</u> | Katie Emmett & Co. |
| 10-25-1896 | Special | Senator Cush. K. Davis of Minnesota | |
| 10-27-1896 | Special | <u>A Yenuine Yentlemen</u> | Gus Heege & Co. |
| 11-6 -1896 | Drama | <u>The Deacon</u> | Girls of the church bene- fit of St. Michael's Church McPhae & Kiser Co. |
| 11-14-1896 | Drama | <u>Little Eva</u> (matinee) | " " |
| 11-14-1896 | Drama | <u>Uncle Tom's Cabin</u> (evening) | " " |
| 12-1 -1896 | Drama | <u>A Swiss American</u> | The Palmer Co. |
| 12-11-1896 | Drama | <u>The Kerry Gow</u> | Joseph Murphy & Co. |
| 12-14-1896 | Special | <u>The Dazzler</u> | Cosgrove & Grant's Commedians |
| 1 -7 -1897 | Special | <u>Hendrick Hudson Jr.</u> | The Corrine Co. |
| 1-11 -1897 | Opera | <u>Ermine</u> | Columbia Comic Opera Co. |
| 2-12 -1897 | Special | <u>Humanity</u> | Joseph Gresmer, Phoebe Davis & Co. |
| 3 -8 -1897 | Special | The Great McEwen Mind- reader & Hypnotist | |
| 3 -9 -1897 | " | " " | |
| 3-10 -1897 | " | " " | |
| 3-11 -1897 | " | " " | |
| 3-12 -1897 | " | " " | |
| 3-13 -1897 | " | " " | |
| 3-17 -1897 | Drama | <u>The Devil's Auction</u> | Chas. H. Yale & Co. |

| <u>Date</u> | <u>Class</u> | <u>Title of Production</u> | <u>Company</u> |
|-------------|--------------|----------------------------|-------------------------------------|
| 4 -2 -1897 | Drama | <u>The Prodigal Father</u> | Chas. H. Yale & Co. |
| 4 -9 -1897 | Special | Concert | YMCA benefit (local tal- ent) |
| 4-13 -1897 | Drama | <u>Shore Acres</u> | James A. Herne & Co. |
| 4-19 -1897 | Drama | <u>Faust</u> | John Griffith & Co. |
| 4-22 -1897 | Drama | <u>At The French Ball</u> | Fanny Rice & Co. |

APPENDIX II

LIST OF CONTRACTORS

| Name | Work Done | Cost |
|----------------------------|----------------------------------------|-------------|
| John Dinnie | General contractor for the building | |
| W. B. Dannel | Architect | \$16,500.00 |
| B. W. Fisk | Superintendent | |
| W. S. Russell | Superintendent | |
| John Dinnie | Brick | |
| Kilroe Brothers | Wood and Metal | \$16,560.00 |
| C. O. Rice & Co. | Decorations and Furnishings | \$ 2,500.00 |
| Peter Clausen | Scenery | |
| A. H. Andrews & Co. | Chairs | \$ 1,575.60 |
| F. S. Martin | Heat and Ventilation | |
| Luke and Barnes | Piping | \$ 4,095.00 |
| Carroll and Chamberlain | Flumbing | |

Source: Cloth Program for the Grand Opening located in The Dakota Room of the Chester Fritz Library yielded the list of contractors, and the costs were taken from contracts found in the E. J. Lander Private Collection.

APPENDIX III

SUBSCRIPTION LIST FOR THE INAUGURAL PERFORMANCE

| Name | Cost of two tickets |
|--------------------------------|---------------------|
| Alex Griggs. | \$300.00 |
| William Budge. | \$250.00 |
| S. W. McLaughlin | \$250.00 |
| Anson S. Brooks. | \$150.00 |
| J. Walker Smith. | \$100.00 |
| C. P. Trepanier. | \$100.00 |
| E. M. Prouty | \$100.00 |
| W. H. Higham | \$100.00 |
| W. L. Wilder | \$100.00 |
| S. S. Titus. | \$100.00 |
| Burke Corbet | \$100.00 |
| E. J. Lander | \$100.00 |
| George B. Winship. | \$100.00 |
| John Birkholz. | \$100.00 |
| George A. Batchelder | \$100.00 |
| F. R. Fulton | \$100.00 |
| A. G. Johnson. | \$100.00 |
| B. W. Pisk | \$100.00 |
| G. F. Shutt. | \$100.00 |
| C. B. Ingalls. | \$100.00 |
| A. W. Clark. | \$100.00 |
| J. S. Bartholomew. | \$100.00 |
| M. L. McCormack. | \$100.00 |
| George B. Clifford | \$100.00 |
| Kops Brothers. | \$100.00 |
| John A. Johnson. | \$100.00 |
| George H. Walsh. | \$100.00 |
| W. J. Murphy | \$ 75.00 |
| John Dinnie. | \$ 75.00 |
| D. Sulzbach. | \$ 60.00 |
| A. C. Labrie | \$ 60.00 |
| D. P. McLaurin | \$ 50.00 |
| D. W. Luke | \$ 50.00 |
| M. Rueth | \$ 50.00 |
| H. L. Whithed. | \$ 50.00 |
| James Rae. | \$ 50.00 |
| H. P. Rucker | \$ 50.00 |
| Max Wittelshofer | \$ 50.00 |
| M. S. Titus. | \$ 50.00 |

| Name | Cost of two tickets |
|-----------------------------|---------------------|
| J. E. Clifford. | \$ 50.00 |
| Dicky Brothers. | \$ 50.00 |
| H. M. Weeler. | \$ 50.00 |
| W. H. Burr. | \$ 50.00 |
| E. A. Herriman. | \$ 50.00 |
| Rand Brothers | \$ 50.00 |
| L. K. Hassell | \$ 50.00 |
| Guy C. H. Corliss | \$ 50.00 |
| George D. Lay | \$ 50.00 |
| W. F. Perry | \$ 50.00 |
| J. I. Stokes. | \$ 50.00 |
| M. F. Murphy. | \$ 50.00 |
| F. J. Duffy | \$ 50.00 |
| Frank V. Kent | \$ 50.00 |
| John M. Cochrane. | \$ 50.00 |
| F. W. Coleman | \$ 50.00 |
| D. W. Stewert | \$ 50.00 |
| David H. Beecher. | \$ 50.00 |
| James H. Bosard | \$ 50.00 |
| O. Young. | \$ 50.00 |
| A. Appel. | \$ 50.00 |
| E. W. Haseltine | \$ 50.00 |
| Donald Stewert. | \$ 50.00 |
| Peter Reder | \$ 50.00 |
| Leon S. Roudiez | \$ 50.00 |
| Stephen Collins | \$ 50.00 |
| S. L. Wineman | \$ 50.00 |
| George Platky | \$ 50.00 |

Source: Cloth program for the Grand
Opening located in the Dakota
Room of the Chester Fritz Library.

APPENDIX IV

THE SEATING IN THE METROPOLITAN THEATRE

216 seats on the parquet

180 seats in the dress circle

165 seats in the balcony

245 seats in the gallery

In addition, there were two loges¹ on each side of the first floor and one box and one loge on each side upstairs.

Source: Grand Forks Herald, Nov. 11, 1890, p. 1.

¹This term is defined as a first-tier box in Heath's Standard French and English Dictionary, ed. by J. E. Mansion (New York: Harper & Brothers, 1934), p. 500. It is defined in the same manner in Wilfred Granville's A Dictionary of Theatrical Terms (Tonbridge Kent, Britain: Tonbridge Printers Ltd., 1939-45), p. 112.

APPENDIX V

ORIGINAL SCENERY IN THE METROPOLITAN

The following is a list of scenery contracted for the Metropolitan by Peter Clausen of Minneapolis for which he received \$1,575.60.

One elegant drop curtain 32' X 32', and front border 8' X 33', two tormendor borders, on 6' X 32', one 12' X 40', and four tormendor wings.

| | | |
|------------------------------|---------|---------------------|
| Flats 2 door, kitchen, | 18'x20' | and 4 wings, 6'x18' |
| Flats 2 door, plain chamber, | 18'x20' | and 4 wings, 6'x18' |
| Flat 1 center door, fancy, | 18'x20' | and 4 wings, 6'x18' |
| Flat 1 king's palace, | 18'x20' | and 4 wings, 6'x18' |
| Flat 1 gothic chamber, | 18'x20' | and 4 wings, 6'x18' |
| Flats 2 prison doors, | 18'x20' | and 2 wings, 6'x18' |
| Flat 1 dark wood, | 18'x20' | and 6 wings, 6'x18' |

Total: Seven pairs of flats and 32 wings.

| | | |
|----------------------------|---------|---------------------------------------|
| Drop 1 perspective street, | 18'x22' | and 4 wings, 6'x18' |
| Drop 1 horizon | 18'x22' | and 4 wings on rear of other wings |
| Drop 1 landscape garden, | 18'x22' | |
| Drop 1 cut, wood | | |
| Drop 1 rocky pass | | |
| Drop 1 landscape | | |

Total: Six drops and 8 wings.

Set pieces. 1 set, house, 8'x16'; 2 sets rocks; 2 sets waters; 1 set, bridge; 1 garden balustrade; 1 garden wall; 2 flower pots; 2 statuary; 3 sky border; 3 drapery border; 3 wood border.

Drop curtain and border, flats, and wings to be painted on Emerald canvas. Drops, set pieces and sky, wood and drapery borders on cotton cloth.

All work was to be approved by George A. Batchelder.

Source: Contract between the Metropolitan Opera House Company and Peter Clausen. The E. J. Lander Private Collection.

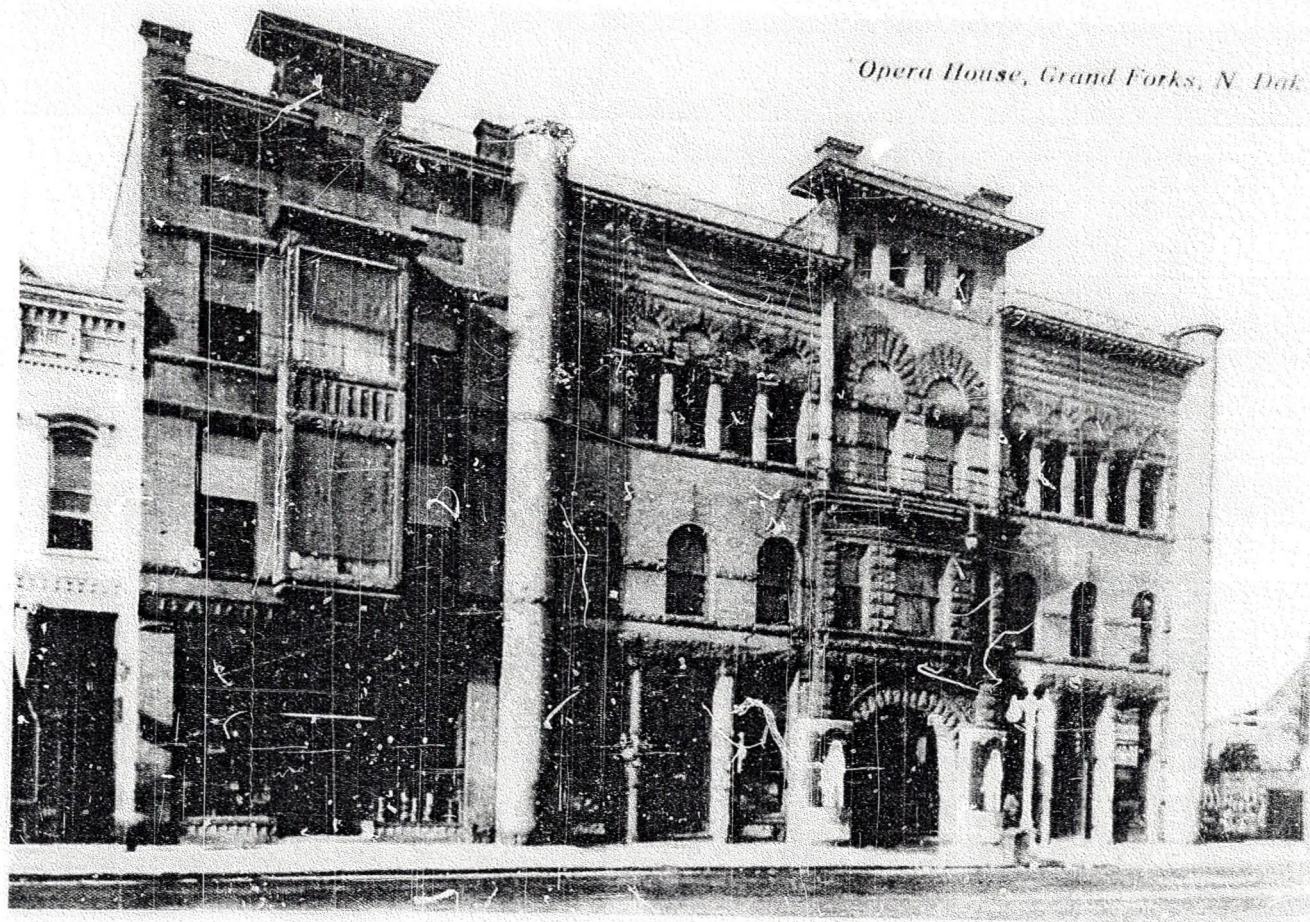


Figure 1.--Photograph of the Metropolitan Theatre of Grand Forks in 1890 showing the billboard and marquee advertisements.

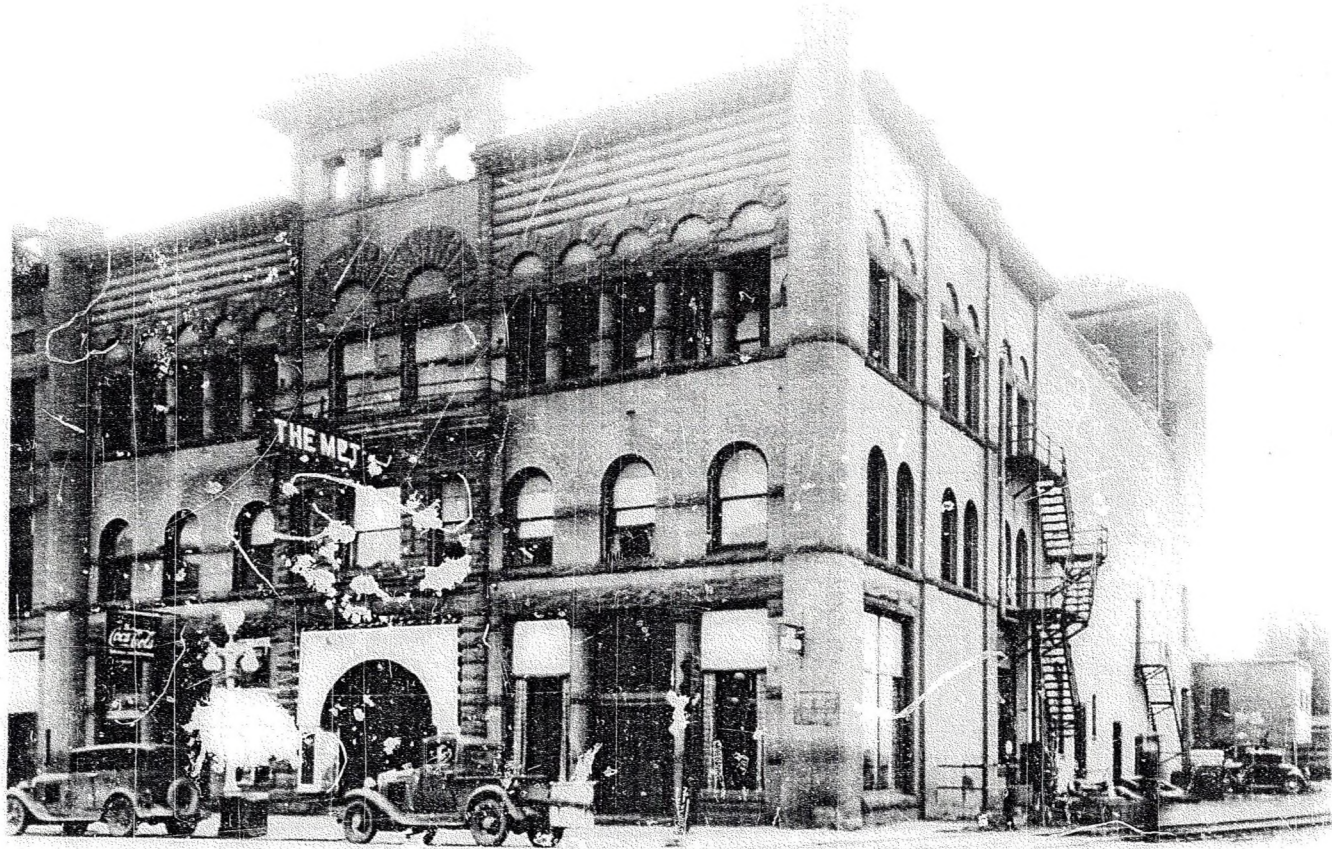


Figure 2.--Photograph of the Metropolitan Theatre of Grand Forks showing an outside view of the fly loft in 1931.

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