

Bickel
Notebook
Collection

Theaters

Keokuk Built Its First Theatre While Iowa Was Still an Infant

FRIDAY, SEPT. 6, 1946

Iowa was still in its infancy as a state when Keokuk opened its first theatre, Haughton's Varieties, which was operated by L. E. H. Haughton, attorney and first assessor of the city.

It was located on Main between Third and Fourth streets over a dry goods store and was established in the early 1850's. After 1854, however, it became known as Concert Hall and Belding and Lynch who played in the old Varieties later formed a stock company which built the Athanaeum, one of Keokuk's most famous theatres on Second street.

Many Greats Here.

Keokuk theatres have offered the greats and near-greats of the Americana stage through their long years of operation. Barrett, the Booths, the Barrymores, Mrs. Leslie Carter, Joe Jefferson, these are but a few of the great stage personages who have been visitors to Keokuk theatres. Henry Ward Beecher, Carrie Nation, William Jennings Bryan, Mark Twain, Fred Douglass, Horace Greeley have all lectured here at one time or another and their utterances have evoked news stories and editorials in the Gate City. Ole Bull, Fritz Kreisler, Madame Ernestine Schumann-Heink, Albert Spaulding, Madame Nordica, these and many other stars of the concert stage have charmed Keokuk audiences and their appearance here extolled in the columns of the Gate City.

Keokuk lost three theatres in a fire, none of which came at a time to imperil an audience. A hanging bit of plaster in the Athanaeum started a panic, but cooler heads prevailed and averted any tragedy. However, the Athanaeum later was burned, the Dodge theater at Fourth and Main fell prey to flames, and the old Grand theater was completely gutted by fire which broke out less than an hour after a huge audience had left the building.

Athanaeum Built in 1856.

In the pioneer days of the city dance halls, gambling halls, cheap theaters and the early saloons furnished the facilities for Keokukians to enjoy respite from their daily tasks. However, as the city grew and culture and education began to show their influence people of the community looked about and began to perk up their recreational facilities. In 1855 the city pointed with pride to the Athanaeum then just completed on South Second street. It was opened March 6, 1856.

Six years before that, in 1850, Stokes' circus was of enough importance to have rated a place in the family scrap book. Then in 1854 came Van Ambergh's circus, another great one in those days. Prof. Brooks staged a balloon ascension from Fourth and High in 1856, Bailey and Company circus and the Levi J. North circus

showed here, and Ole Bull played his violin here on August 12, in the old Baptist church on Third street.

Two elephants with the Yankee Robinson circus here in 1863 swam the Mississippi, while the other two had to be ferried across. Again in 1865 Yankee Robinson's circus was here. The lecture season opened in 1866 with Fred Douglass in April and P. T. Barnum in November, speaking from Chatham Square M. E. church. Mark Twain's lecture in 1867 shared space with Van Ambergh's circus in the record of local amusements. August 2 of this same year, the last brick was laid on the Gibbons' opera house. This same year Prof. Dernier walked a tight wire stretched from two Keokuk buildings.

Fine Lecture Courses.

Those who attended lecture courses in 1868 found plenty to their liking. Clara Barton, founder of the Red Cross, spoke here in March at Gibbons' opera house. Previously, Horace Greeley had come west from New York to speak. Tom Thumb and his wife showed to packed houses at the

Athanaeum. Bayard Taylor gave a lecture here and Elizabeth Cady Stanton was presented from the pulpit of the Unitarian church. Ole Bull returned to Keokuk and played to an enthusiastic audience which paid a dollar a ticket to hear him, in March 1872. The circus season that year brought James Robinson's circus and Dan Rice's Paris Pavillion.

It was March 19, 1876, that the falling of a bit of plaster at the Athanaeum theater almost started a panic. Two years later fire destroyed the building. October 15 the Anthony Comstocks of the city prevailed, and Mayor Irwin refused to let May Fiske's Blondes show here. In 1880 Cole's circus arrived for a July 4 showing, and brought to town the marvel of the day, an electric light.

Joe Jefferson Here.

Beloved Joe Jefferson in his great role of "Rip Van Winkle" came here in 1881, the same year that the Keokuk opera house was opened with the Chicago church choir and addresses by Sam M. Clark, Mayor Irwin and Architect Cobb. June of 1882 brought Frances Willard here on a lecture tour and Henry Ward Beecher thundered his message from the stage of the

theater July 20, 1883. Lawrence Barrett brought a great performance to the stage of the Keokuk opera house, April 8, of 1887. The next year Keokuk watched Sam Baldwin's balloon ascension. Robert G. Ingersoll spoke here in 1894.

J. C. Hubinger built his Casino and amusement park in 1897 and opened the Casino in June with the Andrews Opera company. The Cherry Sisters were here on July 4. The Ewing Taylor stock company with Gertrude Ewing and Robert Taylor was here that season and successive ones. The Casino echoed to the rafters in September of that year when William Jennings Bryan brought his silver tongued oratory to the state. Motion pictures of American soldiers in the Spanish war were shown between the acts at the Casino in 1898, and who can forget the sentimental songs and ballads with illustrated slides?

In 1901 the Casino was the scene of the McKinley memorial ceremony. Cries of "Hold him Cy" echoed through the building as Cy Gleason, horse trainer and horse tamer, put wild nags through their paces on a sawdust covered floor.

Many Bands Heard.

In the summer time Keokuk has always enjoyed band concerts. The Keokuk Brass band, the Keokuk Military band, the Fiftieth Iowa Regimental band, and the Keokuk Municipal band stand out as headliners in these programs. The Fiftieth Iowa band was led by T. B. Boyer, John B. Kindig and W. C. Kummer. Director Kindig was probably the most colorful. A member of the great Gilmore band, and band leader with the redoubtable Custer and his cavalry, he brought the glamour of a long musical career to the director's stand.

Besides playing in the parks and at the theater in the winter, the Fiftieth Iowa band played for one season at least in the beer garden at Fourteenth and Blondeau streets.

Not only were local bands flourishing, but Keokuk people heard the great traveling bands, Gilmore's, Sousa's, the U. S. Navy, and the U. S. Marine band being among those which have played here.

Then there were the fine local orchestras of the day. No dance was perfect without the music by Miller's orchestra, and later by Agne's orchestra.

Airdomes and Fairs.

In January of 1912, the Dodge theater which for several years had operated at Fourth and Main street, burned. Previous to that time local people had patronized the LaSalle, a small vaudeville theater managed by D. E. Reeves. December 7, 1923, at 12:30 a. m. the Grand theater burst into flames, and before these could be controlled, had left the building a wreck. The new Grand was built in 1924, and opened in the winter of 1925. The Hippodrome theater was opened in 1912, and later this became the Regent. Last year it was rebuilt into the Iowa, and the

control of the Grand and the Iowa passed into the hands of the Frisina company.

Harvey Hull opened the Airdome on Main between Seventh and Eighth in 1911 and 1912 during the summer season, and there were a number of small theaters operating in Keokuk twenty years or so ago. These all have passed, like actors on the stage, their appearance being for one brief moment or so. C. H. Dodge brought the motion pictures to Keokuk—who will forget the big tent show with Hi-Ki the Missouri cannibal as its ballyhoo on Third and Main in one of Keokuk's free street fairs.

THE KEOKUK DAILY GATE CITY

Program of Home Talent Show In Old Atheneum, August 19, 1856

Popular Play House Where Tom Duff and Wife Played
Shakespeare's Dramas Years Ago.

FEB. 28, 1922

Saturday evening, August 19, 1865, the "Soldiers Orphans' Home Entertainment" was repeated at the Atheneum, according to the program found in Grandmother's scrap book. The entertainment had evidently been given a few nights before and had been such a success that there was a request that it be repeated.

The petit drama "Cinderella, of the Glass Slipper" was given with the following Keokuk people taking part:

H. Kilbourne, Una Conn, Lida Worthington, Ida Williams, Nellie Godman, J. Godman, Hattie Curtis, C. Pressel, R. Lowe (afterwards governor of Iowa), Caddie Curtis. The courtiers were: Lucy McDowell, Nannie Floyd, Era Ivins, Hallie Buckingham, Maggie Curtis, Harry Reid, Henry Chittenden, Frank Sanford, Harry Bridgman, Willie Ten Eyck, Walter Chittenden and Harry Jeffords.

The performance concluded with the beautiful pantomime, "The Mistletoe Bough," with Miss Floyd and Robert Marshall taking the parts of the bride and groom, Miss Van Antwerp as the baroness and the guests at the wedding being Misses Grace Floyd, Abbie Williams, Emma Sanford, Lizzie Floyd, Messres. Arthur Bridgman, Yates Van Antwerp, Charles Moore and John Floyd.

The program announces that tickets were for sale at 50 cents at Kammer's music store, which furnished the fine piano used for the occasion.

Tom Thumb Was There

In this old scrap book is also found the advertisements, clipped from the newspapers, announcing the coming to the Atheneum of Tom Thumb and the Siamese Twins, also Carter's world renowned Zouave Troupe which was there for two nights, Saturday and Monday, May 11 and 13, admission 35 and 50 cents.

Chang and Eng, the original Siamese twins appeared there for one day only, Thursday, March 7, 1867, admission 50 cents, children 25 cents. General Tom Thumb and wife and Commodore Nutt and wife were to show there for one day only, Tuesday, February 18, 1868. Admission 25 cents, children 15 cents.

In First Directory

The first city directory of Keokuk published in 1856 by Orlan Clemens, gives the Atheneum as located on Second street between Main and Johnson, with Thomas Duff as manager, N. Moroney as assistant manager and J. L. Schell as scenic artist.

This directory states that the Hook and Ladder company had its office in the Atheneum building, also the office of the engineer of the Keokuk, Mt. Pleasant and Muscatine railroad was located in the building. Breeden and Houghton's law office was in the building, also Phillips and Foote, auctioneers, also J. Tunccliffe & Co.'s stove store. Edward and Turner had their law office in the building.

The building was 50x90 feet in size, the first floor being occupied by stores and the second by offices, the theatre being on the third floor.

Thomas Duff and his wife were actors. They had a stock company which occupied the stage of the Atheneum at various times when there were no travelling troupes in this neighborhood. Their repertoire consisted of everything from Shakespeare to light comedies and Tom Duff's shows were good ones for those days.

Opening in 1856

H. H. Belding opened the first theatre in Keokuk, in the third story of a building on the east side of Main between Third and Fourth. It was called Houghton's Varieties. It became too popular and too small, so Belding and W. F. B. Lynch got up a joint stock company and erected the Atheneum on Second street, probably in 1855, for the theatrical season opened there on March 6, 1856.

The Washington day celebration was held in the Atheneum hall February 22, 1856, probably before the entire theatre was complete and ready for the season.

Destroyed By Fire

The Atheneum building, together with the entire half block, was destroyed by fire May 6, 1878, with a loss of \$65,000, the greatest fire since July 4, 1870.

The steamers used in those days were taken to the river to pump water and the volunteer companies worked hard but the flames wiped out the half block including the Atheneum building, the American House, Burkitt & Co.'s wholesale stock, the Sample building, the Western Union telegraph office and the K. & D. M. railway office.

That fire wiped the old Atheneum off the map of Keokuk. It had long lost its grip, however, for the new Gibbons Opera house was then in its glory and the old Atheneum had been turned into a store building.

E. F. C.

Keokuk has inherited rich legacy from its early interest in music

By Dorothy Pickett

It was been said that industry gravitates to cultural centers, following in the footsteps of the fine arts. Perhaps this explains in part, Keokuk's drawing power in attracting widely diversified business enterprises even in the city's early days.

Shortly after the initial hardships of frontier days had subsided and when the material necessities of life had been acquired, the city forefathers realized that a community worthy of being called a city could not "live by bread alone." Thus, they started to expand aesthetically and soon Keokuk became one of the finest cultural centers west of the Mississippi.

Stress on music

Since music, as Longfellow wrote, "Is the universal language of mankind," it was in this branch of the arts that Keokuk soared so magnificently. Not only has there been an illustrious roster of local musicians down through the years, but there have been lovers of music who have worked together for the cultural growth of the community — musical patriarchs.

In addition the city has had several outstanding patrons of the art who have acted as impresarios in bringing to Keokuk some of the greatest musical attractions.

In 1855 work started on Keokuk's first large auditorium — the famous Athanaeum, which for many years hosted the musical luminaries of the day. The building, located on South Second street near Johnson was about the height of a four story building and was 40 feet wide. It was in this old landmark that the first operas in the west were performed.

The house formally opened in March of 1856 with three outstanding musical perform-

ances, one of which was an opera. The building was destroyed by fire May 6, 1878.

Gibbons Opera House

Even before the fire the Athanaeum gradually lost its prestige, especially when in 1867 a newer and finer edifice was built at Sixth and Main, the famous Gibbons Opera House. The grand opening, a dinner and ball held December 4, 1867, was described by the press as "The most magnificent affair ever witnessed in Iowa."

The first presentation occurred December 10-11 at which time the Peck family of Swiss Bell Ringers appeared in the auditorium which was on the third floor of the building. This was followed by the Grand Promenade concert on December 12.

Keokuk's social and cultural life flourished in the Gibbons House era. Several different opera troupes appeared, groups such as Grau's Opera, the Grand German Opera, and the English Opera Company. Ole Bull, pupil of Paganini and acknowledged as the world's greatest violinist

of that day, played his second Keokuk engagement here in 1872. He had first appeared in the Keokuk Baptist church in 1856.

Just as the Athanaeum's popularity waned, so was the Gibbons Opera House to be discarded in favor of a newer and better show place.

Keokuk Opera House

The Keokuk Opera House, called the "new temple of amusement" was built in 1880 and was by far the most pretentious structure yet. It was built at a cost of \$30,000 on the southwest corner of Sixth and Blondeau.

This 60 by 68 foot building had an auditorium which could accommodate more than a thousand persons. The grand entrance was 20 feet wide and the stage was the largest in the midwest. The "new style" drop curtain caused quite a sensation, as did the elaborate gas lighting system.

The Chicago Choir Company opened the new house with concerts on March 15 and 16, 1881. This building, too, as with the earlier audi-

toriums, was the setting for many operas, lectures and plays. The Royal Bell Ringers and Gleemen of London appeared there in 1897.

The Keokuk Opera House, later the Grand Theater, continued to be the home of the city's musical attractions. When the theater burned in 1923, M. F. Baker lost no time in building a new and finer theater and again a stage was provided which could accommodate the largest productions.

In the past few years Keokuk's concerts have been held in the Junior High School auditorium.

Hubinger Casino

Going back to 1897, another era of musical entertainment was born ... it was June 21 when the J. C. Hubinger Casino opened, bringing out the largest crowd ever assembled under one roof in the history of Keokuk.

This huge Casino, erected in just one month's time on a waste of rough ground previously covered with long prairie grass, was the largest

The Daily Gate City

2 — KEOKUK, IOWA

SATURDAY, FEB. 10, 1962



A KEOKUK SHOWPLACE in its day was the Athanaeum located on South Second near Johnson as represented in this old drawing. It was opened in 1856 and presented the first operas of the West.

NAME

and handsomest summer theater west of Chicago, with a stage that was surpassed in size only by Chicago's Auditorium Theater.

The seating capacity of the theater proper was about 8,000 with the stage and refreshment room affording an additional 2,000 for convention purposes.

The opening attraction was a two-weeks engagement by the Andrews Opera Company. "Fra Diavolo" was the first production, followed by a different opera each succeeding evening. The general admission was 35 cents which included free street car transportation to and from the theater. Reserved seats were only 50 cents. On Wednesday of the opening week the opera company presented a matinee performance of "The Mikado," at which time Mr. Hubinger admitted all poor children in Keokuk free of charge.

It is reported that spectators were utterly thrilled at the magnificence of this summer palace with its electric light studded roof, and the magnitude of the structure.

J. C. Hubinger received a tremendous ovation at the opening performance and he can be counted as one of Keokuk's greatest impresarios and benefactors.

Musical organizations

Not only have buildings themselves played an important part in Keokuk's musical life, but there have been many local musical organizations and groups who were responsible for maintaining a high standard of musical culture in the city.

Civic choral societies were mentioned as far back as 1850 and an early Concordia society sponsored concerts from time to time. As early as 1855 Keokuk had a brass band and another organization known as "The Keokuk Independent Saxhorn Band," composed of 13 members. This number was augmented for special concerts. In the early part of the twentieth century there were several Oratorio groups and some musical groups in the schools, one of which was the "Majors and Minors."

But the most influential of all perhaps was the Monday Music Club which held regularly scheduled programs featuring local artists, as well as sponsoring big name attractions. For many years the club flourished and provided

the community with the best possible entertainment.

Many individuals will be remembered as ardent workers in the club — James Young, Tommy Graham, Miss Martha Baldwin and Miss Caroline Baldwin, Mrs. Jeanette Furlong, Miss Eleanor Brown, Miss Gertrude Fry and William Lester; Mrs. W. H. Carter and Miss Eleanor Hughes; C. R. Joy, Miss May Whetstone, Mrs. John Rubidge ... the list might go on ad infinitum!

Musical philanthropists

Others will be remembered, too, for their contributions to Keokuk's musical culture — Professor Adalbert Schueler and his family, Frank Nagel, Professor W. D. Halle, Professor P. C. Hayden, Dr. J. W. Marsh, Frank E. Fuller. These and others may be called musical philanthropists who gave of their time, their talents and means to promote Keokuk's love of the fine arts.

Keokuk, too, has had its share of nationally and internationally known musicians. Two sons and a daughter of the late Judge Felix Hughes have left an indelible musical mark on Keokuk. Greta Hughes was a grand opera singer, and her brother, Felix, a musician of note. He, too, appeared in grand opera, he was a fine teacher and coach and also compiled a musical dictionary. There are many accounts of concerts given in Keokuk by Felix Hughes during the first decade or so of this century.

Although Rupert Hughes is remembered principally as a great novelist, he, too, contributed to the musical world. He began his career as a musician and then as a writer on musical subjects. He composed a dozen or more songs and for two years was music critic for the New York Criterion.

Florence Brinkman, who died only a few years ago, was

a nationally famous concert pianist. She gave many concerts before Keokuk audiences.

Mrs. George Collingwood Tucker, though, as she used to say, "I'm no musician," still made a name for herself with her own stylistic interpretation of Negro spirituals and folk songs. She appeared in Paris in 1929 and the press was exceedingly gracious toward her presentation.

Unknown becomes great

No one can say how many times Keokuk has "entertained angels (musical) unawares!" Just at the time certain artists were reaching the peak of excellence they appeared on the local concert stage, only to be acclaimed as the world's great within a short span of time.

Such a list of Keokuk performances include those given by Dorothy Kirsten, who, only last month triumphed so magnificently as the first American ever to appear with the 110-year old Tiflis Opera in Russia, singing the role of Violetta in La Traviata (and taking 22 curtain calls).

Other famous singers who have graced Keokuk's roster include Gladys Swarthout, the great American contralto; Thomas L. Thomas, Cyrena Van Gordon, prima donna with the Chicago Civic Opera; Claudio Muzio, Italian operatic soprano; Reinald Werrenrath, concert baritone; Jerome Hines, Metropolitan Opera basso; Blanche Thebon, mezzo soprano with the Metropolitan; Anna Case and others.

Violinists appearing in Keokuk include some of the greatest artists of the twentieth century — Fritz Kreisler, Maud Powell, Mischa Elman, Eriki Morini, Nathan Milstein. Pianists Claudio Arrau and Leon Fleisher; Several of the world's finest ranking duo-pianists have thrilled Keokuk audiences — Luboshutz and Nemenoff; Maier and Patterson and Gold and Fizdale.

Segovia, Spanish guitarist, acclaimed the world's finest was another of Keokuk's musical greats; also, the Flonzaley

String Quartet, the United States Marine Band, also John Philip Sousa; The Ballet Russe, The Vienna Boys Choir and the Don Cossacks.

The Indianapolis Symphony Orchestra appeared in Keokuk on three different occasions, as did the St. Louis Symphony; The Russian Symphony played here in 1914 and again in 1917; the Chicago Symphony in 1918 and the Minneapolis orchestra in 1919.

Jesse Baker

Several of the above attractions were brought to Keokuk through impresario Jesse Baker, who, for many years was instrumental in securing some of the outstanding musical groups and soloists of the entire musical world. It was he who presented to Keokuk such artists as Madam Lillian Nordica September 29, 1911 and the following year on November 14, the Austrian - Czech contralto Mme. Ernestine Schumann-Heink; The New York Symphony orchestra also appeared under Mr. Baker's sponsorship.

Many people in Keokuk today recall the brilliant performance of the currently famous Russian pianist, Alexander Brailowsky — and a few may still remember a night in December, 1912, when most Keokuk mothers took their young "piano prodigies" to remember artists that have not been mentioned for the number has been great and the events themselves have been great.

With television, radio, and stereo more people hear good music today than did their grandparents a century ago, yet, wonderful as such inventions are, nothing can compare with hearing and seeing artists in person in a concert hall. There is a warmth of personality in live performances that further enhances the beauty of music.

Keokuk may well be proud of its rich musical heritage dating back to the middle of the nineteenth century ... a heritage exemplified in the present life of the community and one that promises to extend far into the future. X

THE GATE CITY.

KEOKUK: 1863
MONDAY, NOVEMBER 16.

Mozart Society.

There has been a musical society organized in this city, called the Mozart Society of the City of Keokuk, of which the following named gentlemen are officers Col. C. H. Perry, President, Dr. A. T. McCurdy, Vice President, G. S. Fuller, Secretary, E. Jaeger, Treasurer, W. B. Tatman, Librarian, and Prof. J. R. Stinson, Musical Director.

The object of the society is to cultivate a good musical taste among its members, and to create a desire for the attainment of a more general and scientific musical education, among the citizens of Keokuk, generally, and for the acquirement of a better musical knowledge by all.

The society is composed of active and honorary members: the former being limited in number, while the latter embraces all who desire to become members.

Payment of five dollars is required from honorary members, which entitles them to free access to concerts, entertainments &c., as well as to all rehearsals and other meetings of the society.

Our city is sadly deficient, and greatly behind her sister cities, on the subject of music. There is scarcely a village of any pretensions at all, which cannot point with pride and satisfaction to its musical society; and a city where as much taste and talent is displayed as is observed in Keokuk, ought generously to sustain all efforts of her citizens for diffusing a better knowledge of music among all classes, and elevating the tone of public feeling in regard to so important a subject.

The citizens are called upon to become honorary members of this organization.—Application may be made to the Secretary, when upon payment of five dollars, a certificate of membership which will entitle the holder to the benefit above mentioned, will be given. They will thus help sustain an organization which will in time reflect credit and honor upon the city.

It is the design if sufficient encouragement be given by the citizens, to hold a musical convention during the coming winter, when eminent and accomplished vocalists will be present, and add to the interest of the occasion. The society have secured of Mr. Kramer a very fine and rich-toned piano for use at rehearsals and concerts.

The Mozart Society will please receive our grateful acknowledgments for a ticket of honorary membership in their Musical Fraternity.

We shall take occasion at an early day to avail ourself of its privileges, and hope ere long to have the opportunity of heralding a public entertainment by this combination of the musical talent of our city.



KEOKUK CONSTITUTION

KEOKUK, THURSDAY, SEPTEMBER 25.

BEECHER.

How He Disappointed a Keokuk Audience Last Night.

The great Henry Ward Beecher was here last night and spoke at the Opera House. Presuming on his greatness and the fact that he was Beecher, he took the unwarrantable liberty of changing his subject and giving a fifty dollar lecture in the place of the five hundred dollar one he had contracted to give us. He also took the liberty of what, in other people, would be called lying, but in Beecher, we suppose, must be called a "justification." He said that this new lecture had been advertised here without any warrant from him, when the facts are it was the one he ordered advertised. Numbers had heard his "Wastes and Burdens of Society," and great disappointment was manifested when he announced that he would deliver this lecture instead of "The Reign of the Common People." He said he had the hay fever and his new lecture would require too great an effort. Some people expressed surprise that he should so coolly violate his contracts, but they didn't stop to think of his little transaction in regard to publishing The Life of Christ.

The lecture contained many good, some grand thoughts. It was a good talk, but not the oratorical effort that we had a right to expect from "America's greatest pulpit orator," and that's about all that can be said of it.

Hon. Jno. N. Irwin, having been solicited to do so, introduced the lecturer. Mr. Irwin saying that Mr. Beecher was a man whose name and fame are only measured by the boundaries of the civilized world. END

THE DAILY GATE CITY.

MARCH 11, 1892

AMUSEMENTS.

COUNTESS MAGRI, FORMERLY MRS. GEN. TOM THUMB.

She was born in Middleboro, Mass., October 31, 1842, and is now forty-eight years of age, and thirty-four inches in height. Until she was a year old, she was of the natural size; from that time she increased in stature slowly and ceased growing entirely when she was ten years of age. Although she has only the stature of a small child, she has the sense of a woman. She speaks like an educated, full grown woman, and selects such topics of conversation as a mature woman would select. Her size is so small that a baby chair is quite large enough for her to sit upon. Her bust would be a study for a sculptor, and the symmetry of her form is such, that were she of average size, she would be one of the most handsome of women. She is now, but in miniature form.



Ship on Fire

AS SONG BY MRS. WYCOFF.

SCENE—A young man, wife and child start on a voyage with pleasant surroundings and fine prospect.—A tumult is heard.—The ship on fire.—They take to the boat.—Great privation.—A ship spied in the offing.—They are saved.

CONSTITUTION PRINT

GIBBONS' OPERA HOUSE.

PROGRAMME

OF THE

THIRD

GRAND CONCERT

GIVEN BY THE

PHILHARMONIC SOCIETY

MONDAY EVENING,

March 29, 1875.

Programme

PART I.

- 1.—Chorus—Worthy is the Lamb Society. Messiah
- 2.—Solo—Scotch Ballad. Mr. Andrew Pirie.
- 3.—Duett—O'er the Hill: O'er the Dale. Glover
Miss Ella King and Miss Lou Richards.
- 4.—Piano Solo—American National Air. De Mayer
Prof. E. W. Magenis.
- 5.—Duett—Crystal Cave. Glover
Mr. and Mrs. John Wycoff
- 6.—Solo—A Mariner's Theme is the Sea. Randegger
Mr. Geo. J. Hilton.
- 7.—Chorus—For Unto Us. Messiah
Society.

SPRING! SPRING! SPRING!

We invite the attention of the public to our

New Hats. New Shirts.
New Caps. New Collars.
New Hosiery. New Cuffs.
New Gloves. New Ties.

Genuine Russia Leather Valises and Sole Leather Trunks. Our stock is now complete, and contains a fine and carefully selected line of these goods, which we will take pleasure in showing.

58 Main Street.

OVIN & HUNTER

Programme

PART II.

- 1.—Solo—Ye Merry Bells. Gumbert
Mrs. Sam. S. Sample.
- 2.—Solo—I Never Can Forget. Mellon
Mr. M. D. Phelan.
- 3.—Solo—Ship On Fire. Russell
Mrs. John Wycoff.
- 4.—Duett—On to the Field of Battles. De Mayer.
Messrs. John Wycoff and E. W. Magenis.
- 5.—Solo—Judith. Concone
Miss Laura Mooney.
- 6.—Quartet—Come Rise With the Lark. White
Mrs. S. S. Sample, Miss Conings, Dr. J. Winslow, and Mr. Smith.
- 7.—Solo and Chorus—O Then, that Tallest. Messiah
Miss Laura Mooney and Society.

PARTICULAR ATTENTION

Is directed to the following full line of fine and carefully selected goods, which we now have in stock. Our Hat Department contains all the Leading Popular Styles in Silk and Fur. In Shirts we keep in stock or make to order all the latest novelties. Gents Dress Kid and stylish Dress and Foster Gloves. Still Handkerchiefs in beautiful designs. Our stock we keep always attractive by having the latest novelties placed in the novelties.

58 Main St.

OVIN & HUNTER

see Societies p 7 for clear copy (from Gate City)

The Gate City.

KEOKUK, IOWA. 1866

WEDNESDAY MORNING, OCT. 17.

ATHENEUM HALL.

SKIFF & GAYLORD'S MINSTRELS!

Wednesday & Thursday, Oct. 17 & 18.

Introducing, in addition to their celebrated Minstrel Programme, a novel Musical Panorama, entitled

Sherman's March to the Sea!

Admission, 50 Cents. Reserved Seats, 75 Cents.
Box office open from 2 to 6 p. m. daily.
oct11-dlw WM. FOOTE, Jr., Agent.

THE MINSTRELS.—SKIFF & GAYLORD'S troupe give their first entertainment to-night at the Atheneum. They are one of the best in the country and their entertainments are immensely popular. In their last coming they failed to get here the first night. The boat upon which they were got fast on the Rapids. They come up the river now, and the Agent assures us that they have made special arrangements with the "GREY EAGLE" for their conveyance to this place and that they will certainly be here this evening.

The Gate City.

CONCERT HALL.

L. E. H. HOUGHTON, Proprietor and Acting Manager.
T. A. LYNE, Stage Manager.

WILL open on Friday Evening, March 30th, with the Great Moral Drama of
THE DRUNKARD,
Or The Fallen Saved!

FOR TWO NIGHTS.

After the Drama, the Laughable Farce of
BOX AND COX.

Doors open at 6½ - Performance at 7 1/2.
Front or Parquette Seats, 50 cents. Back or Gallery Seats, 25 cents.

Good order will be strictly enforced.

CONCERT

AT BURROWS' NEW HALL,
ON FRIDAY AND SATURDAY EVENINGS, MARCH
30th and 31st.

MASTER NICK GOODALL,

THE youthful Violinist, better known as "LE PETIT OLE BULL," only 12 years old will give two Grand Entertainments on the above nights, assisted by Professor J. K. GOODALL, the celebrated Violinist and Buffo Singer, and leader of Kate Hays' Band in Europe, and America.

Admission 50 cents. Concert will commence at 7½ o'clock.

Front seats will positively be reserved for Ladies.

There will be an entire new Programme on the second evening.

J. A. DAVIS, Agent.

March 30, 1855.

DAILY GATE CITY.

THURSDAY MORNING, DECEMBER 31, 1874

ATHENEUM.—This place of amusement has now been in progress under the management of Day & Laird for a little more than a week, and sufficient opportunity has been afforded of judging of the general character of the place.

It is conducted pretty much after the fashion of the Variety Theaters in the large cities, with the absence of the female beer-jerkers and the stage vulgarity. The spectators sit in the audience room with their hats on and their feet elevated on the backs of the seats and smoke and drink beer, without restraint. No effort is made to keep order, or prevent rowdiness, and such expressions as "Tumble to it," "Bully Boy," "Shut up, you're a d—d fool," "Why in h—ll don't you get out of the pit," &c., are passed back and forth. Waiter boys go through the audience and take orders for beer and cigars. The "green room," the headquarters of the female performers, is located over the stage. This is not a public resort, access being had only on application to the proprietors. Those who go there, however, are expected to set up the drinks for the girls, and the latter are expected to engage in a free-and-easy time with the boys. This we consider the most demoralizing feature of the institution.

The bar-room, where all kinds of liquors are dispensed, is located to the left of the main entrance.

Of the stage performance we have already spoken. No exceptions can be taken to this. It is true that the costumes of the female performers are very much abridged, but the average spectator who goes to witness a variety performance is not shocked at this. Some first-class talent is employed, and nothing of an objectionable character is introduced. If the managers hope to remain here and maintain the Atheneum as a permanent place of amusement, it will be necessary for them to institute some reforms. The "green room" feature should be abolished, and order in the audience should be enforced. We think the Council should insist on these reforms before it grants them any further licenses.

Keokuk Constitution.

FEBRUARY 21, 1888.

KEOKUK OPERA HOUSE.

Special Holiday Attraction!
Washington's Birthday!

Wednesday Night, Feb. 22

Grand Production of the Greatest of all Spectacular Dramas.

JULES VERNE'S

Around the World in 80 Days.

Under the immediate supervision of the well-known Metropolitan Amusement Director, W. J. Fleming, Esq. (Late Manager Niblo's, N. Y.)

40 — PEOPLE — 40

Two Caravans of Special Scenery! Magnificent Stage Effects! Marvelous Mechanical and Spectacular Incidentals! A strong cast! Grand Amazonian Marches and Drills!

Notwithstanding the enormous expense connected with this grand production, regular prices will prevail, viz: 75, 50 and 25 cents. Box seats, \$1.00. Seats on sale at Radesch's, commencing Monday morning.

The Keokuk Opera House management does not advertise in the Keokuk Gate City.

KEOKUK CONSTITUTION

KEOKUK, FRIDAY, FEBRUARY 11, 1888

Gibbons' Opera House.

Wednesday, February 16th.

Under the auspices of the World's Lyceum Bureau, Wilson & Thieries, Managers.



And Double Specialty Troupe, including the great, the only, the original American Grimaldi.

ALFRED M. MIACO,

Jennie Miaco, champion scarf song and dance and skipping rope dancer; Prof. John White and his troupe of trained dogs; Aubray and Dashway, expert gymnasts; Millie Laura Miaco in the wonderful balancing trapeze act; Eddie Manning, Lancashire clog dancer; Allie Smith, jig and reel dancers; Leon Whetton, the greatest animal impersonator living, introducing his baby elephant, living alligator and monkey, and others of equal merit, together with Prof. Gray's military brass band and orchestra.

POPULAR PRICES—25, 35, and 50 cents. Seats for sale at Hornaday's. Doors open at 7; Performance begins at 8.

The Daily Gate City.

KEOKUK, IOWA: 1886
SATURDAY MORNING, MARCH 28.

EXCURSION



TO NEW YORK CITY!
THROUGH IN TWO HOURS!

BULLARD'S PANORAMA OF NEW YORK CITY

TAKES THE SPECTATOR
Forty-one Miles
THROUGH THE
Streets of New York City,
FAITHFULLY SHOWING THE
BUSINESS, BUSTLE & CONFUSION
OF
CITY LIFE.

HE HAS A VIEW OF MORE THAN
700 HORSES AND CARRIAGES,
AND UPWARDS OF
10,000 OF ITS PEOPLE,

1½ Miles of Shipping & Steamers,
Processions, Military Companies,
Bands of Music, Shipping, Steamboats, &c.

At each Exhibition an Explanatory Lecture will
be given, giving much valuable knowledge of

NEW YORK AND ITS PEOPLE,
of great importance to a stranger, and of general and
instructive information to EVERY BODY.

The following buildings have been placed on the
Panorama the last year, at the expense
of \$5,000.

The Crystal Palace on Fire,
Stewart's Marble Palace,
The Metropolitan Hotel,
The St. Nicholas Hotel,
Taylor's Saloon and the International Hotel,
The Interior of Taylor's Saloon,
The Five Points House of Industry,
Barnum's American Museum.

Doors open an hour before the Panorama moves.
WILL BE EXHIBITED AT THIS PLACE.

At the Atheneum,
MONDAY & TUESDAY EVEN'GS,

MARCH 30th and 31st,
AT 8 O'CLOCK P. M.

ALSO,
TUESDAY at 2½ O'CLOCK, P. M.

Admission only 25 Cts. No Half Price.

BULLARD'S PANORAMA OF NEW YORK CITY.—This splendid panorama will be on exhibition at the Atheneum, in this place, on next Monday and Tuesday evenings and Tuesday afternoon at half-past two o'clock. It is one of the largest paintings ever exhibited in this country, showing, in a life-like manner, forty-one miles of the Empire City, together with seven miles of shipping and steamers lining the docks of the North and East rivers. It is drawing large houses all the time. The St. Louis papers state that fifty thousand people visited it during the five weeks it was on exhibition in that city. As the admission is only twenty-five cents, it is expected that our citizens will avail themselves of this opportunity of visiting the great city of Gotham. See advertisement on first page.

DAILY GATE CITY:

WEDNESDAY MORNING, JULY 8, 1874.

SLAVE SONGS OF THE SOUTH

THE HAMPTON

COLORED STUDENTS

A band of THIRTEEN EX-SLAVE STUDENTS from the Normal College at Hampton, Va., will give

One Grand Concert

—IN—

GIBBONS' OPERA HOUSE.

Wednesday Evening, July 8th.

Admission 50 cents; reserved seats 75 cents. Tickets for sale at Ayres Bros'. Music Store. Sale to commence Monday. Doors open at 7:30 o'clock; Concert to commence at 8 o'clock. July 7-21.

THE HAMPTON SINGERS.—Our citizens should bear in mind the entertainment to be given by the Hampton Singers at the Opera House this evening. The troupe is composed of students to the number of thirteen from the Normal College at Hampton, Va. The programme will consist of slave songs and plantation melodies. The Quincy Herald says of their concert at that place:

The singing was the best thing of the kind ever presented in Quincy. The audience were delighted with the music and called for the repetition of most of the pieces. There will be a second concert to-night, and we trust all lovers of good music will be at hand. There will be an entire change of programme, and by special request they will sing the "Old Folks at Home." The cause

is a good one and all friends of education should try and help them along. These students are working hard to raise funds to help educate their race. They are willing to help themselves, and shall we not all give them a helping hand.

Reserved seat tickets may be secured during the day at Ayres Bros'.

DAILY GATE CITY:

THURSDAY MORNING, JULY 9, 1874.

THE HAMPTON SINGERS.—This company of colored singers, composed of students from the Normal Institute at Hampton, Va., gave one of their excellent musical entertainments at the Opera House last evening. Owing to the excessive hot weather the attendance was not large. Had the troupe come at a more opportune season they would undoubtedly have been greeted by a crowded house.

The concert was pleasing and entertaining throughout. The singers gave some faithful reproductions of the songs and melodies peculiar to slave life. Several members of the troupe possess musical talent of a very high order.

All who were present expressed themselves as very much pleased with the entertainment. The Hampton students are very superior vocalists, are engaged in a worthy enterprise, and should receive a liberal patronage wherever they go.

Our leading hotels, we understand, declined to entertain the Hampton Singers. This is the second exhibition of proscriptiveness of this kind that we have had recently. This course was adopted, no doubt, through fear of offending their guests. If the hotels expect to win public or private favor in this way, we apprehend they will discover that they have made a mistake. The time has passed when the doors of public institutions can with propriety be closed against visitors simply on account of their color. Public sentiment demands that the same privileges be extended to them that others enjoy.

The Tennesseans and the Hampton Singers are as respectable, and well behaved as the same number of white guests, and there is no reason why they should be proscribed on account of their color.

These troupes have been entertained at the best hotels all over the country, and the Keokuk hotels are about the only ones that have refused to receive them.

THE GREAT DUST HEAVEN
R. L. BICKEL, KEOKUK, IOWA

The Daily Gate City.

KEOKUK, IOWA: 1868

TUESDAY MORNING, MARCH 17.

Miss CLARA BARTON will lecture in Gibbons' Opera House, Wednesday evening, March 18th. Subject—"Work and Incident of Army Life."

As previously announced, this lecture will be delivered under the auspices of Post No. 79, G. A. R., and the net proceeds thereof will be placed to the credit of the Special Charity fund of the Post. It will be used in relieving, as far as possible, the sufferings of maimed and crippled soldiers, and the widows and orphans of soldiers.

Admission 50 cents. Tickets can be procured at the bookstores and News Depot, and at the door. Doors open at 7; lecture to commence at 8 o'clock.

J. A. SAWYER,

mar17-2t Adj. Post 79, and Chm. Com.

A LECTURE.—Miss Clara Barton, the brave hearted, heroic woman, who made so noble a fame by her generous and patriotic labors in behalf of our soldiery during the war, will lecture at Gibbons' Opera House Wednesday evening. Miss Barton has won much favor by her lectures, always pleasing her hearers by her spoken words, as her eloquent and self-sacrificing actions won the hearts of the American people. She is a pleasant, graceful lecturer, and will, no doubt, have a house full to overflowing. Let every one in Keokuk go and hear her.

The Daily Gate City.

KEOKUK, IOWA: 1868

FRIDAY MORNING, MARCH 20.

CLARA BARTON'S LECTURE.—Our correspondents, critical either upon the Keokuk public, or upon the lecture or lecturer of Wednesday evening, have left us little space for critique of our own. But, *in primis*, "Jones" lectures Miss Barton for smiling at improper times and places. Well, really, Jones, my boy, if there be one thing more than another that we don't like to do, it is to make public remarks about the personal appearance of ladies. It isn't dignified or proper. And so, following Jones, shall the editor of the GATE thus offend! Heaven forbid! And yet you are laboring under an entire misapprehension, Jones. Miss Barton is too much in earnest to smile. She has too much sense to simper. Like Henry Clay and other orators, she has a large mouth, and in speaking it gives peculiar expression to her face, but she doesn't simper as you seem to think. It isn't in her character to do it. The work that she has done has disciplined her into other thoughts and modes than that. There is a slight artificiality and affectation in her voice in the first passages of her lecture. That doesn't grow out of any affectation in herself; she knows she is expected to lecture; she would rather simply tell her earn-

est, serious and often sad story; but she is upon the platform and that constrains her. From the deficient culture in the mere arts of oratory, she fails in the start to get her voice in harmony with the words she utters. But, that is the merely mechanical part of the exordium. She enters soon upon the full tide of her story; of her days and nights of painful watching and laboring upon the field of the second Bull Run fight, and of Chantilly; of scenes and suffering and carnage and death; of the dead of South Mountain, and the terrible battle of Antietam—and the artificiality has gone from her voice; she isn't lecturing now, but telling of the brave deeds of the living; and of relief given to the dying and the repose of the dead. She worked all day there, within the lines, while the fight went on; there was the thunder and shock of battle, and shells whistling and bursting overhead, and the crash of shot; once that day while she raised the head of a wounded soldier to give him water, a ball passed through the sleeve of her dress, and through the body of the soldier and he fell back dead. It was of scenes like that she spoke, and yet the hearer thought only of her work; she didn't glorify herself. There were passages of thrilling interest, in her lecture; touching incidents well narrated, fine description; impassioned and genuine eloquence.

Her description of the fight at Fort Wagner was a splendid piece of word-painting; yet she isn't sufficiently dramatic to give the description its fullest and finest effect. And 'tis a pity that the latter and argumentative part of her lecture isn't omitted. It would add much to the completeness and effectiveness of the lecture if it were.

We regret that there was not a house full to hear her. She would have pleased all her hearers. Without Anna Dickinson's claims to oratory, Miss Barton is always an interesting, frequently an eloquent speaker. And she wins favor, as a woman that can talk gracefully and well, but can work better. A true, brave, heroic woman, who, without sacrificing the delicacy of her sex, without sacrificing any of her womanliness, went upon the battle-field, and in the hospitals, and to loathsome prisons, and into scenes of horror and blood and death, wherever men were suffering, or dying, or needing aid—went with one steady, Godlike purpose, to minister to the stricken and the helpless. Clara Barton has done the bravest, noblest work that any American woman has done; and the Keokuk public, especially the women of Keokuk, should have more fully shown their appreciation of her labors.

THE lecture of Miss Clara Barton, at the Opera House, Wednesday evening, was a grand affair in itself. But it would not do to say that of her audience, numerically. Interesting as the lecture and lecturer were, there is one little matter in which she might improve. And that is simply to avoid the smile she wore, as a rule, while delivering her lecture. On every occasion that she advanced to the table in front of her, she put on the grave and austere, and was decidedly interesting in person, matter and manner, until

she resumed the wonted smile; and then the pleasing effect was invariably lessened.

JONES.

MR. EDITOR:—I am somewhat displeased with the people of Keokuk on account of the scanty audience which they furnished to hear the lecture of Miss Clara Barton, at the Opera House, on Wednesday night last. Miss Barton being a lady of culture, and having been remarkably successful in the lecture field, together with the reputation which she carved out for herself during the war by her humane and heroic efforts to alleviate the sufferings of the "boys in blue," led me to think that one of our city's largest and most refined audiences would greet Miss Barton and hear her lecture on a theme that will never grow old, viz: "Work and Incidents of Army life, during the war of the rebellion."

Josh Billings, with his stale "hash" and seemingly unconsidered trifles drew largely, and masculine and feminine Keokukians "snickered" when Josh took "milk," as though they had never seen mortal man drink milk before, and for the sight they freely poured out their half dollars. The performances of a band of burnt-corkists made up of a few jokes, dances and imitations of negro character, filled our city's large hall to overflowing for two nights, and the troupe in question would, no doubt, have been as liberally patronized for two nights more, and longer had it remained, but Clara Barton, a noble, heroic woman, the Florence Nightingale of America, could not receive an audience of over one hundred persons! This lady was invited here to lecture under the auspices of Post 79, Grand Army of the Republic, the members of which, thinking that the wide reputation of the lady, with her ability to deliver a lecture worthy the attention of any audience, would fill the Opera House, please the public, and add to their fund for the relief of destitute soldiers and their families, but the result fell far below their expectations, and the Post lost heavily thereby. I am sorry, Mr. Editor, that there is so little discrimination in our community, and that a strolling negro minstrel troupe of lazy, worthless men, can easily bleed the purses of our people, while lecturers and lectresses, of acknowledged merit and ability, are compelled to make their bow to audiences of scarcely one hundred persons, in this the Gate City of Iowa, which boasts a population of 13,000 intelligent, wide-awake, liberal inhabitants. People of Keokuk! let us do better than this hereafter; for the good name of our city, if for no other consideration.

OCCASIONAL.

BLIND TOM CONCERTS!

—AT—
GIBBONS' OPERA HOUSE,
Wednesday and Thursday Evs.
June 30 and July 1.

First appearance in Keokuk of the wonderful, Negro Boy Pianist,

BLIND TOM!

The marvel of the world, the great incomprehensible musical mystery of the

Nineteenth Century!

This wonderful negro boy, who is attracting so much attention throughout the country, was blind from his birth. He was born in Georgia, and without a ray of ordinary intelligence, yet he plays the most difficult operatic pieces, not only brilliantly and beautifully, but with all the taste and expression of the most distinguished artist. When his mind became clouded and the veil of darkness was drawn over his eyes, as if to make amends for the affliction upon the poor negro boy, a flood of light was poured into his brain, and his mind became an opera of beauty, written by the hand of God in syllables of music, for the delight of the world. He is presented to the public as surpassing everything known in the way of

A Musical Phenomenon!

Admission 50 cents. Reserved seats 75 cents. Doors open at 7 1/2 o'clock. Concert commences at 8 o'clock.

Tickets for reserved seats may be obtained in advance for either night at S. G. Bridges' Jewelry Store and at Ayres Bros. Music Store.

THE GATE CITY

KEOKUK, IOWA 1878
FRIDAY MORNING, JULY 2.

BLIND TOM.—It is useless for us to attempt to convey with words an adequate idea of the character and excellency of the performances of Blind Tom, the musical prodigy. When we contemplate his marvelous musical genius, his preternatural powers and the consummate skillfulness of his execution, together with the circumstances connected with his history, we are ready at once to concede him to be, as he has been declared, the musical mystery of the present century. He is not only wholly blind, and has been from his birth, but is hopelessly idiotic. He has, therefore, no possible knowledge or conception of music as an art. The audience which assembled at the Opera House last evening, to hear him upon the occasion of his first visit to Keokuk, was not only as a body surprised at the marvelousness of his acquirements, but indulged in many instances in rapturous and transporting ecstasies at the charming and skilful manner in which the pieces were executed. Such an audience never before assembled in this city. The capacity of the Opera House was fully tested. The seats were all occupied and the standing room was crowded. Everybody had an eager desire to see and hear Blind Tom, and had the second entertainment been given, as was at first anticipated, the Hall would have been equally crowded. The entertainment on last evening consisted of selections

from a general programme, which comprises, in all, eighty-two pieces, and is made up of classical selections, piano-forte solos, fantasias and caprices, marches, imitations, descriptive music songs and parlor selections. In the musical exhibition the following order was observed:

1. "Wedding March".....Mendelssohn
2. A combination of "Auld Lang Syne" and "Listen to the Mocking Bird".....Hoffman
3. "The Old Sexton".....H. Russell
4. March, "Delta Kappa Epsilon".....Pease
5. The Golden Slippers.....
6. Captain Jinks.....
7. A combination of the "Fisher's Hornpipe," "Yankee Doodle," and "Tramp! Tramp!".....
8. "The Rain Storm".....Blind Tom
9. Imitations of the Church Organ.....
10. Reverie, "Last Hope".....Gottschalk
11. The Battle of Manassas.....Blind Tom

It would be impossible, even were we competent to the task, to give each particular piece the amount of commendatory praise it deserves.

In the seventh piece—a combination—Tom gave an exhibition of very remarkable skill. He played the Fisher's Hornpipe with his right hand, Yankee Doodle with his left, and sang at the same time Tramp! Tramp! Tramp! Tom being blind, and wholly without a mind, "lives, moves, and has his being" by sound. He gave some very wonderful exercises in its analysis and perception. The stage manager would sound a word upon the piano, and Tom would pronounce it verbally.

Tom enjoys the reputation of being able to play any piece correctly after hearing it once. To fully establish this reputation in the minds of those present, the manager called for some one from the audience to play a piece unknown to Tom. Mr. Theodore English responded to the call and played "The Jessie Waltz," of which he is the composer. Tom following Mr. English, played the piece without the absence or addition of a single note, and without a discordant sound.

Tom also gave an exhibition of his orthography. This, like every thing else, having been done wholly by sound, was of a rather novel, grotesque and humorous character. The following is an example: Chicago, "Sheargo;" Massachusetts, "Massytewsits."

The entertainment was on the whole the best one that our citizens have been treated to for these many days, and it is greatly to be deplored that a second one has of necessity been dispensed with.

The Daily Gate City.

THURSDAY MORNING, FEBRUARY 20 1872.

ATHENEUM.

Second St., bet. Main and Johnson Sts.

VAN HUSEN & HERBERT,
Lessees & Proprietors.

THIS cosy place of amusement is undergoing a thorough redecoration, new Scenery, Frescoing, Paper Hanging and Painting. It will as soon as practicable be opened with a

First-class Vandeville Company,
Who will produce new spectacular pieces, burlesques and pantomimes, introducing the best talent in the profession.

Keokuk Constitution.

SEPTEMBER 20, 1884.

KEOKUK OPERA HOUSE!

ONE NIGHT ONLY!
And Grand Special Matinee!
Tuesday, Sept. 23d.
DRAPER'S - DOUBLE



UNCLE TOM'S CABIN!

Prices 50, 35 and 25 cents. Matinee at 2 o'clock p. m. Prices, adults 25c; children 15c. Seats may be secured without extra charge at Ayres Bros., for night performances commencing Saturday, September 20th.

GIBBONS' OPERA HOUSE.

ONE EVENING ONLY. 1877

Thursday, December 27.

THOS. W. BROWN.....BUSINESS MANAGER.

The Most Finished Entertainment in America.

The Marvelous Living Wonder in Comedy.

SOL SMITH RUSSELL



AND HIS GREAT COMPANY OF
MUSICAL STARS!

WITH THE
JULES G. LUMBARD

Concert Party.

- Miss ARRETTA CAMP, Soprano.
- Miss ANNA HOLBROOK, Contralto.
- Miss ANNIE L'ESTELLE, Pianist.
- Mr. JULES G. LUMBARD, Profundo Basso.
- Mr. LOUIS A. PFAU, Tenor.

And the Inimitable

SOL SMITH RUSSELL.

Doors open at 7: Concert commences at 8.

SCALE OF PRICES:
75 and 50 cents. Seats can be secured in advance at Ayres Bros. Music Store without extra charge. dec23d3t

The Daily Gate City.

FRIDAY MORNING, JUNE 16, 1871.

ATTACK ON DUPREZ & BENEDICT'S MINSTRELS.—On the 4th of the present month three coaches containing the above troupe, together with other passengers, were attacked by Indians eight miles from Hastings Pass, in Nevada Territory, while en route for Austin. Three of the party were killed and a number wounded. Among the former was Charley Reynolds, one of the most irresistible end men in the burnt cork profession. Mr. Duprez was so badly wounded that it is thought his recovery to be impossible. The following persons composed the party: Mrs. C. H. Duprez, Chas. H. Duprez, E. M. Duprez, Lew Benedict, Hughcy Dougherty, Charley Reynolds, Gonsalvo Bishop, Frank Dumont, Charley Gleason, J. L. Woolsey, Frank Kent, Justine Robinson, J. Fox, W. Ward, James K. Kohl, Kilian Jordan, Fred. Heinrich, J. Joell. The troupe was on its way to San Francisco, from which point it was to strike eastward and fulfill engagements already arranged for.

This company secured, some time ago, the Opera House here several nights in October next. Whether this disaster will cause a disorganization of the company remains to be seen.

GIBBONS' OPERA HOUSE

ONE NIGHT ONLY.

Monday Evening, June 26,

NOT MASSACRED AS REPORTED.
But still Living, excelling Competition! Nineteenth Annual Tour of the Famous

DUPREZ & BENEDICT'S
MAMMOTH GIGANTIC

MINSTRELS!

Coming from their Beautiful and Elegant Opera House, Philadelphia. **DOUBLE TROUPE AND BRASS BAND**, composed of Twenty-seven Artists, recently returned from their Grand Extensive California Tour, crowned with success and new laurels! Introducing, each night, all the latest novelties and Gems of Minstrelsy, by our

Regiment of Ethiopian Big Guns.

Most reliable, complete Troupe in existence. See our Original Sensation Programmes.
Doors open at 7, commence at 8 o'clock.
Admission as usual. **CHAS. H. DUPREZ,**
June 16-24-26-30. Manager.

The Daily Gate City.

SUNDAY MORNING, JUNE 25, 1871.

—Duprez & Benedict's Minstrels, one of the most uniformly popular troupes of "burnt corks" that visit our city, will be here to-morrow night, and will give but one entertainment. This company is in such good repute here that it is certain to have a crowded house. The Peoria Review

has this to say of one of their recent entertainments at that place:

"In their ballad singing alone there is an attraction which fills many of the seats in their halls; and the end men are superlatively comical. Benedict never can say a flat thing, for were his joke ever so old or tame, which is impossible, his inimitable manner and hearty, rollicking laughter is contagious, and would be enjoyed by the audience without the accompaniment of a joke. He is well assisted on the other end of the line by George Edwards. Nothing escaped their ready wit, last night, but local hits were made and passing events seized upon with the greatest alacrity. Frank Dumont is already well known to the musical world as a composer. He is a beautiful singer also, and added no little to the excellence of the ballad singing last night. Gulick has a roaring old 'basso,' and his rather prolonged form brought the deep notes out from under the stage like a reed from the 'great organ.' The clog dancing was nearly, if not quite unsurpassable, and in fact, everything on the programme was handsomely carried out in the best style imaginable.

DAILY GATE CITY:

TUESDAY MORNING, JAN. 11, 1876.

DUPREZ & BENEDICT'S MINSTRELS will perform at Gibbons' Opera House—one night only—Monday, Jan. 17th. To prove that they have not lost any of their unprecedented first-class reputation, we copy the following from the St. Paul Dispatch of Dec. 24th, 1875:

The audience at the Opera House last evening—and it was a goodly one in numbers and composed of ladies and gentlemen—was treated to one of the richest minstrel feasts, by Duprez & Benedict's minstrels, ever presented in St. Paul. From the opening overture to the dropping of the curtain on the last act, there was a steady recurring presentation of gems, that captured the attention and excited the mirth of the audience, and held it without a flagging of interest or cessation of enjoyment to the end.

We knew that the veteran manager, Chas. H. Duprez, would not venture in St. Paul without he had a company of merit, but we confess that he exceeded our expectations. The quartette with Dumont, tenor, Gulick, basso, and Master Lino, the boy wonder, and Frank Kent, possess an unusually excellent combination of cultivated and well balanced voices. Frank Kent, in his serio comic selections, deserved the hearty applause he received. As a burlesque, "Beethyem's 4th symphony," by Price, Edwards, Fox and Ward, was side splitting. Edwards and Price are undoubtedly the most finished and mirth provoking comedians ever seen in this city. Edwards, too, gained a most enthusiastic encore in his plantation melody of "bow down." It was a gem and removed the disappointment felt after his solo in the olio. Fox and Ward captured the house in their song and dance, but their real triumph was in their double silver clog. In the first they do not suffer in comparison with any artists who have preceded them in this city, and in the latter they were superior to any of their predecessors. They are trump cards, and no show of which they are a part can be a failure. The programme last evening con-

tained three little plays, "The Noble Savage," the musical extravaganza of the "American Blue Beard," and "The midnight Intruder," all of them good and fresh productions, and most splendidly presented.

As a whole, the performance last evening was the best exhibition of minstrelsy ever given to this city.

We notice they introduce an original plan for selling reserved seats, which we are confident will meet the hearty indorsement and approval of everybody. The plan is, that all persons securing seats in advance of the day of the entertainment can purchase the same at 50 cents each, (the general admission price) but on the day of the entertainment, seats will then be the usual price, 75 cents. Therefore, to save 25 cents on each seat, secure them in advance of the day at Ayres Bros' Music Store.

THE GATE CITY.

KEOKUK, IOWA: 1866

THURSDAY MORNING, JANUARY 18.

The Peak Family.

VOCALISTS, HARPISTS,

—AND—

BELL RINGERS!

AT THE ATHENEUM,

POSITIVELY TWO NIGHTS ONLY,

Saturday and Monday Evenings, Jan. 27th and 29th.

The best Troupe of VOCALISTS, the only Troupe of HARPISTS, and the largest Troupe of BELL RINGERS now in the United States.

New Bells. New Harps and New Songs.

Established in 1839, reorganized and improved expressly for the tour of 1866.

50 Tickets 50 Cents. Children under twelve 25. Tickets for sale at Lowry's News Depot.

Doors open at 7. Commence at 7 1/2.

Jan 18

J. C. GOODHUE,
Business Manager.

OPERA HOUSE,
Tuesday & Wednesday Evenings,
Feb. 18th and 19th. 1868

Announcing the coming of the Gigantic
DUPREZ & BENEDICT'S ORIGINAL
New Orleans Minstrels!

20 Performers. Introducing a new Sensation Programme. The only Troupe recognized by the Press and the People as the Superiors of all other Traveling Companies in existence, amongst which are prominent, in their large corps of Popular Talent, the Great Lew Benedict, the Incomparable Billy West, the Unequaled Frank Kent, the Famous Calixa Avellee, the Wonderful Warren Richards, the Excelsior Gonsalvo Bishop, and the Champion Artistic English Terpsichorean Cloggers, **FRANK PANKHURST & LEW COLLINS.**

All the above acknowledged great Stars will positively appear each night.

Admission, 35 cents. Dress Circle, 50 cents.
CHAS. H. DUPREZ,
Feb 13-61. Manager.

The Daily Gate City.

WEDNESDAY MORNING, OCTOBER 5, 1870.

GIBBONS' OPERA HOUSE.

Wednesday Even'g, Oct. 5th.

NOT MASSACRED AS REPORTED.

Still living, excelling all competition.

DUPREZ & BENEDICT'S

Mammoth Gigantic Minstrels,

Coming from their Beautiful and Elegant Opera House, Philadelphia.

DOUBLE TROUPE AND BRASS BAND, COMPOSED OF TWENTY-SEVEN ARTISTS.

Just returning from their Grand Extensive Tour, crowned with success and new laurels, introducing, each night, all the latest novelties and gems of minstrelsy.

See our Fifteen Big Guns:

Charles Reynolds,
Theodore Jackson,
W. Ward,
Justin Robinson,
John Woolsey,
James Koehl,
Frank Dumont.

Lewis Benedict,
Charles Gleason,
Frank Kent,
J. Fox,
D. Swaabe Vernon,
A. Bergeron,
F. B. Naylor.

Most stupendous Organization in existence.

Read our incomparable Programmes.

Doors open at 7, commence at 8 o'clock. Admission 50 cents.
Oct 2-4&5 CHAS. H. DUPREZ, Manager.

The Daily Gate City.

KEOKUK, IOWA: 1868

SUNDAY MORNING, APRIL 26.

GIBBONS' OPERA HOUSE.

Positively for Three Nights Only.

Thursday, Friday and Saturday,
April 30th and May 1st & 2d.

MARSHALL & DOYLES'

Mikado Japanese,

Men, Women, and Children,

in the most

Wonderful Performances of the Age

From the academies of New York, Philadelphia, and San Francisco, and the National Theatre, Washington, and all the principal cities in the United States and Canada.

ADMISSION—10 cents; reserved seats 75 cents; children half price. Tickets for reserved seats for sale at Westcott's Book Store. at 25-6t

KEOKUK is to have a novel entertainment on Thursday, Friday and Saturday evenings of this week by the Mikado Troupe of Japanese performers. This is the troupe that excited so much wonder at the East about a

year ago, and during its travels since that time has attracted large audiences and called forth the highest commendations from the press. We extract the following from an account by the *Journal* of a recent entertainment given by this troupe at Indianapolis:

"The feats of the Japanese are the most novel, exciting and marvelous we ever saw or heard of. There was a full and select audience present last night, comprising many ladies, and the breathless attention with which they watched each act set down in the programme, as they followed in rapid succession, and the abundant and earnest applause accorded to each performance fully attested the appreciation with which it was received. The feats presented were numerous and varied—more so than we had anticipated—and the firmness and deliberate precision with which each one of this wonderful troupe performed his or her part, proved them to be possessed of what one might consider supernatural powers. They exhibited a greater amount of nerve, courage, skill and endurance in their different feats than we ever considered human beings capable of, and we never expect to see it surpassed. The novel bending, tumbling and contortion of the juveniles, who opened the ball for the evening, was exceedingly graceful and laughable, and those who saw them will not believe that there are such things as bones in their composition."

The Daily Gate City.

KEOKUK, IOWA: 1868

SUNDAY MORNING, MAY 3.

THE MIKADO TROUPE gave its closing entertainment at the Opera House last evening. This is the most extraordinary exhibition of the kind that has ever visited the city. Among the most attractive features of the entertainment was the swinging of the rope by the toes, in the "slack rope exercise," by Toroo Nos Kee. It was, in our opinion, the very acme of equilibrium. The tub and ladder balancing was excellent. Tops were spun in a most scientific and extraordinary manner. The ascent of the ladder of swords far exceeded our expectation. The Mikado suspension, by the Kee Chee Brothers, was a most astounding gymnastic exhibition. The performance on a Japanese screen was a skillful and graceful one. We might mention other feats equally as wonderful, but time forbids. The troupe will go from here to Quincy. We commend it to the wondering public everywhere.

PEAK FAMILY.

VOCALISTS AND BELL-RINGERS.

THIS celebrated Family, having closed their concerts in New Orleans, are now on their way to Keokuk, where they propose to give a series of entertainments. Particulars will be given hereafter. 1855 March 13 dtf

The Daily Gate City.

THURSDAY MORNING, AUGUST 25, 1870.

OPERA HOUSE.

The Greatest Musical Sensation since the days of Jenny Lind!

THE RUSSIANS

IN KEOKUK!

Monday & Tuesday Eve'gs,

August 29th & 30th, 1870.

"Sensation Concerts" of the
GRAND IMPERIAL RUSSIAN

Concert Troupe!

FROM ST. PETERSBURG, RUSSIA.

For particulars see small bills and programmes.

Admission 75 cts. Reserved Seats \$1.00.

Seats can be secured three days in advance at Ayres Bros. Music Store. Aug 25 5t

Daily Constitution.

JANUARY 14, 1885.

KEOKUK OPERA HOUSE

Wednesday Ev'ng, Jan. 14

FOR ONE NIGHT ONLY.

MARK TWAIN,

(MR. S. L. CLEMENS.)

As a Reader of his own superb fun; and

MR. GEORGE W. CABLE

The distinguished Southern Novelist, presenting his own matchless scenes;

TO APPEAR TOGETHER!

Mark Twain's World Famous Wit
Mr. Cable's Exquisite Humor and Pathos.

A combination of genius and versatility that appeals freshly to the intelligent public.

PRICES—Parquette \$1, balcony 75c, gallery 50c. Seats may be reserved without extra charge at Ayres Bros. commencing Monday, January 12

"THE GREAT DUST HEAP CALLED HISTORY"
R. L. RICKEL KEOKUK, IOWA

The Daily Gate City.

THURSDAY MORNING, MARCH 7, 1892.

OLE BULL.—The announcement of the forthcoming entertainment by the distinguished violinist, Ole Bull, appears in this morning's paper. For several weeks past our public have been looking forward to this concert with no small degree of interest. The only fear we have about the matter is that the Opera House will not hold all who will want to hear the renowned artist. The sale of reserved seats will commence on Monday next, at 10 o'clock, at Ayres Brothers. The concert takes place on Wednesday evening. Ole Bull will be assisted by Miss Gertrude Orme, the celebrated soprano; Mr. Candidus, tenor, and Mr. Richter, the eminent pianist and composer. The New York Tribune says:

Not to have heard Ole Bull is to be ignorant of the term Violinist. Before this Wizard of the North most of the so-called Violinists who have visited our shores of late years "pale their ineffectual fires," sink into insignificance and become bores. In the hands of Ole Bull the violin becomes part and parcel of the artist. It is no longer a fragile piece of wood—an inanimate object. It and the player become one, and emit tones so wild and touching that they seem to be the outpourings of some stricken spirit. A few broken and artistically irregular chords intervene; in them we hear the pure and resonant voice of some happy child, again we listen to the warbling of birds, singing a song to spring. There is no thought any longer of violin or violinist, of strings and bow. We are in a dream which terminates abruptly with the storm of applause at the conclusion of the piece. After hearing Ole Bull play, it is both useless and unpoetical to criticise his technique or to seek after the means by which he produces his startling effect. He is a genius in the strict sense of the word, and that one fact is sufficient to give to the listener that exquisite pleasure which is only to be derived from hearing a sublime composition interpreted by a consummate artist. It is Ole Bull's genius and not the marvelous execution, that makes him the poet that he is. The most beautiful pieces on the programme were his own composition.

The Daily Gate City.

WEDNESDAY MORNING, MARCH 12, 1892.

OLE BULL.—The grand concert by this distinguished violinist, to which our citizens have been looking forward with so much interest for some time past, takes place at the Opera House this evening. We cannot hope, by calling attention to the entertainment, to very materially augment the audience, for there are enough of our citizens who have made up their minds to go to more than fill the house. In fact, a very large proportion of the seats have already been taken. A few chairs remain unsold,

and those who desire to make certain of admission to the Hall this evening should go at once to Ayres Bros., as there is no extra charge for reserved seats.

GIBBONS' OPERA HOUSE.

Mr. T. B. Turnbull respectfully announces the appearance of the

World Renowned Violinist OLE BULL! In Grand Concert! WEDNESDAY EVENING, MARCH 13th,

Assisted by the following Eminent Artists:

MISS GERTRUDE ORME,
Soprano.

MR. CANDIDUS,
Tenor.

MR. ALFRED RICHTER,
The Eminent Pianist and Composer.

ADMISSION, - - ONE DOLLAR.
NO EXTRA CHARGE FOR RESERVED SEATS.

The sale of Reserved Seats will commence on Monday, March 11, at 10 o'clock a. m., at the Music and Jewelry Store of Messrs. Ayres Bros'.

The Grand Piano used at these Concerts is from the celebrated factory of Chickering & Son, Boston and New York.

TO COMMENCE AT 8 O'CLOCK.

mc7-d6t

The Daily Gate City.

THURSDAY MORNING, MARCH 14 1892

OLE BULL'S CONCERT.—The Ole Bull concert at the Opera House last evening, was not only the event of the season, but so far as anything of a musical character is concerned, far surpassed any previous event in the history of our city. Long before the time for the concert to begin, every seat in the Opera House had been engaged, and after the doors had been opened, standing room was in great demand.

The company was delayed somewhat on account of the train having been behind time, and it was half-past eight before the entertainment began.

Ole Bull made his appearance at the hall at precisely a quarter to nine. He bowed politely to the audience as he passed up the aisle midst rounds of applause.

We disclaim any purpose of undertaking to convey any idea of the real character and excellence of the music, produced by the distinguished violinist. Words will not serve the purpose even though we should muster all the superlative adjectives in our category, and make numerous extracts from our dictionary of poetical quotations. Language availeth not in this particular instance. Ole Bull is the world's foremost master of violin music. Artists we have who possess talent and skill of the very highest order, but Ole Bull possesses genius which is greater than all the other

elements combined. He produces music on the violin so enchanting that one is fairly lost in wonder and admiration. He strikes with equal power the chords of laughter and tears in the human heart, and being himself in active and unremitting sympathy with whatever emotion he expresses, he sways the hearts of those before him as with the wand of an enchanter.

While Ole Bull was the grand centre of attraction, the others were not lost sight of by any means.

Miss Gertrude Orme, the Soprano, exhibited vocal powers of more than an ordinary degree of merit, and her renditions were received with much favor by the audience.

Mr. Candidus, the tenor, is also a fine vocalist, and gives evidence of much culture.

Taken as a whole the concert was a musical treat which those present fully appreciated and which they will not soon forget.

The Daily Gate City.

WEDNESDAY MORNING, MARCH 20 1892.

FROM IOWA CITY.

IOWA CITY, March 19.—This morning the Clinton House, the leading hotel of the city, caught fire and burned down. All rooms were occupied and some occupants narrowly escaped. But little furniture was saved. Ole Bull's concert troupe were in the house, and Mr. Bull ran into the street in his night clothes with his fiddle under his arm. The loss is about \$25,000; insurance \$15,000.

The Daily Gate City.

THURSDAY MORNING, APRIL 4 1892.

ATHENEUM.

COOL HERBERT,.....Manager.

First Appearance of the Renowned

DENIER,

Who will appear every evening in his wonderful Feats on the Tight Rope, Horizontal Bar, and in new Pantomimes, for which he has received 23 Massive Gold Medals.

First Appearance of MISS MAGGIE WILLETT, the beautiful and charming Queen of Song. Other favorites will also appear.

ADMISSION—Orchestra Chairs and Dress Circle, 35c; Gallery, 25c.

apr26-1f

GIBBONS' OPERA HOUSE.
ONE NIGHT ONLY.
Tuesday Eve., Dec. 4th.
THE ORIGINAL
Georgia Minstrels!

As remodeled, enlarged and improved, embraces
18 Accomplished Performers 18
6 Great Comedians 6
4 Boss End Men 4
Champion Song and Dance Artists! Splendid Silver
Cornet Band! An efficient Orchestra and a Super-
rior Vocal Corps.
General Admission..... 50cts.
Reserved Seats..... 75cts.
Seats on sale at Ayres' Music Store. dec1-3t

THE GATE CITY:

THURSDAY MORNING, DEC. 6, 1877.

MINSTREL'S LAST LAY.

**The Middle Man Slaps the Face of a Col-
ored Female and is Arrested--The End
Man Smashes a Window and Joins the
Middle Man.**

After the performance of the Georgia Minstrels Tuesday night John Hatton "gave a party" in the Opera House parlors—an oyster supper and dance—in which the Minstrels took a hand. About 2 o'clock yesterday morning C. H. Taylor, the middle man, got into an altercation with a colored female, named Mollie Singleton, in which he slapped her face smartly with the palm of his hand. Mollie returned the blow with her fist, the crowd gathered around them and for a time there was a prospect that the affair would be turned into a wool-pulling soiree, when Officer Jo Wycoff appeared on the scene and arrested the belligerent middle man. The latter resisted and attempted to strike with his cane, but the officer shoved him down stairs, poked the business end of a revolver into his face, and walked him to the boose.

Chas. Delaney, one of the end men of the troupe followed to the boose and hurled a rock through the window, breaking out two lights of glass. An officer went in pursuit, found the end man at Hatton's, where the troupe was stopping, and escorted him back to the boose.

"Which am de middle man in dis hyar troupe?" asked one of the minstrels as they were waltzed into the presence of the Recorder yesterday morning.

"That gentleman in the spectacles and sparsely settled chin whiskers" said the officer pointing to his honor, "will act in the capacity of interlocutor in this performance, and will propound the conundrums."

"Guilty or not guilty?" inquired the Court of Delaney.

"Aw g'way," responded the end man, "guilty ob coase. Gimme a hard one."

"Twenty-five dollars and costs," said the Court. "That do?"

"Funny aint it?" put in a peeler.

The prisoner retired to a back seat humming "Linger near me, little treasure."

Turning to Taylor his honor propounded the same conundrum and received the same answer. "Ten and trimmings is the cost of patting a wench on the cheek in this town," replied the Court, "pay or pound rock."

Salaries are not large now and neither of the minstrels had saved up enough to meet the demands of an emergency like this, so they went back to the boose and telegraphed to the troupe at Fort Madison where it performed last night to send them enough money to pay out.

A dispatch was received in reply stating that Sprague, one of the managers, will be here to-day to attend to the matter. Taylor deposited collateral for his fine and left on the evening train to join the troupe. Delaney is still in the boose.

KEOKUK OPERA HOUSE
ONE NIGHT!

FRIDAY, JANUARY 29th.

First appearance this Season of

BUFFALO BILL
(Hon. W. F. Cody)
BUFFALO BILL

In his great Sensational Drama written by John A. Stevens, entitled

THE PRAIRIE WAIF.

Introducing the Western Scout and Daring Rider,
BUCK TAYLOR, King of the Cowboys.
One of the great features of Buffalo Bill's Wild West Show last season.
Mr. **JULE KEEN**, Buffalo Bill's Dutchman.
Miss **LYDIA DENIER**, The Prairie Waif.
A Genuine Band of Pawnee Indians, embracing the following Warriors: Kah-Kah-Kah-Lah-Hah, One-Lah-Lah-La-Sha, O-Te-On-Te Oh, Koo-Books-Tip-A-Hoa.

A Specially Selected Company, 24 First-Class Artists. New and Beautiful Scenery painted expressly for this production. Startling Situations. Intensely Thrilling Tableaux.

Look out for the Grand Street Parade by the Indians on Horseback, headed by Buffalo Bill. Prices of admission as usual. Reserved seats, 75 cents, to be had at opera house box office one day in advance.

Daily Constitution.

JANUARY 27, 1886.

BUFFALO BILL.

Buffalo Bill, the great scout, and his company, visit this city next Friday evening, when they present the sensational border drama, "The Prairie Waif," at the Keokuk opera house, with a band of Pawnee Indians, special scenery, etc. Bill never fails to draw a crowded house. The *Cleveland Leader* says: "Meanwhile, at the Academy of Music, Buffalo Bill

and his combination drew an immense crowd. The house was not only full, but long before the curtain rose people were turned away from the doors because there was not even standing room. For half an hour Bank street was full of a double line of people, one going towards the academy, the other returning because there was no room for them obtainable in the house."

JANUARY 30, 1886

BUFFALO BILL.

The Keokuk opera house was filled last night with the admirers of Buffalo Bill, there being scarcely a vacant seat down stairs, while the gallery was packed. The play presented was "The Prairie Waif," a sensational border drama, with Mr. Cody in the leading role. There are plenty of scouts, Mormons, soldiers, and genuine Indians in it, with dramatic tableaux, and although the play hasn't very much plot and the company was composed of rather poor material, the audience cheered themselves hoarse at any particularly thrilling portion of the play and gave the singers hearty encores. The special scenery was good, and Buffalo Bill's fine exhibition of fancy rifle shooting won for him the hearty plaudits of the audience. No matter what the merits of his play or company, the genial and noble scout will never fail to draw crowded houses. Probably the poorest of the company was Lone Deer, who was killed in the first act. He didn't even know his lines, and a sigh of relief went up from the audience when he was killed by a Danite.

GIBBONS' OPERA HOUSE
ONE NIGHT ONLY.

Friday, January 14, 1876,

The Original Scout Combination,
BUFFALO BILL,

(Hon. W. F. Cody.)

TEXAS JACK

(J. B. Omohundro.)

and the peerless Densense

Mlle. Morlacchi

supported by a well selected

Dramatic Company!

Who will appear in the new and thrilling western
BORDER DRAMA, of

LIFE ON THE BORDER

M'LE MORLACCHI

Will appear in the sparkling Comedy of

THRICE MARRIED
and sing a Cavatina from "SUNAMI" and dance 5
SPANISH DANCES, and assuming 4 different characters.

PRICES AS USUAL.

Reserved seats to be had at Ayres Bros.' Music Store 4 days in advance. **JOSH. E. OGDEN,**
Jan 9-3t Agent.

The Fourth at Centerville.

HENRY CLAY DEAN ORATES.

A Big Crowd.

[From our Travelling Correspondent.]

CENTERVILLE, July 5.

Your reporter having received and accepted an invitation two or three weeks ago to be at this place and participate in the festivities of the Fourth, arrived here a day in advance of the Nation's Birthday and was "taken in and done for" by Captain J. K. Boyles of the Keystone House.

The morning of the Fourth dawned cool and pleasant and the weather remained in that condition during the entire day, to the great joy of all who had determined to celebrate the occasion at this place. At about 9 o'clock the people commenced "pouring" in from the surrounding towns and country and by 11 o'clock there were fully five thousand persons on the streets of Centerville, all seemingly bent on having as good a time as possible, and what combination of circumstances could be more favorable than a clear, cool day, no dust, no mud, no drunkenness, no rowdiness, but general good feeling on all hands.

At 10½ o'clock, the brass band called the vast crowd together in the Court House yard, where speaker's stand, seats and a shade had been erected, and everything done to make the visitors feel comfortable.

At 11 o'clock the order of exercises were commenced by a

PRAYER

Being offered to the Almighty, for the preservation and continuation through adversity, of our "free and independent government." The venerable Father Mason, in praising the Lord and petitioning for the continuation of the freedom of our land became for a time "the old man eloquent" and many an amen went from the lips of those old gray-headed persons who have seen the United States rise from the weakest to the most powerful nation on the face of the earth.

After he had finished

HENRY CLAY DEAN,

The orator of the day, came forward, and in one of his happiest strains addressed the audience for about two hours, engaging and keeping the close attention of those present during the entire delivery. H. Clay D., judging from his speech, although an ex-preacher himself, has not much regard for either church or christianity, but we refrain from further comments except he really surprised every one present by putting in his appearance with a

CLEAN SHIRT

On; in fact H. Clay made his bow yesterday with a more cleanly person than ever before, having on an entire new suit and a cleanly shaven face, though "unkempt locks."

After Mr. Dean had spoken his piece, it was announced that an hour would be given for refreshments, and in less than five minutes' time there were hundreds of little groups scattered here and there over the Court House yard.

In tow of a committee of one, consisting of ourself, we sought the well-filled table of the old

KEYSTONE HOUSE,

Where Capt. Boyle had done his "level best," and provided bountifully of the choicest the market affords. And he had none too much, for being so well known as a good "feeder," his dining-room was crowded till away into the afternoon.

At three the Band again called out the crowd to witness the

BALLOON ASCENSION.

Those having this part of the programme in charge were eminently successful, as the first balloon sent up "rose majestically," and after attaining an altitude of about a mile, struck a "bee line" in the direction of Keokuk, and in a few moments was lost to sight. At four o'clock another balloon was filled with hot air, and no sooner had the grappling irons been loosened than it shot heavenward, amid the shouts of a thousand tongues.

After supper a festival was given in the Court House, for the benefit of the band that had furnished the music for the day. This, as was all else, was a grand success, the room being crowded to overflowing.

At about half-past eight o'clock the heavens were illuminated by rockets, Roman candles, and different kinds of fireworks, which was kept up till a late hour, when the crowd began to disperse and we sought our couch.

The celebration was a grand success, but one accident occurring to mar the pleasures of the occasion. H. F. L.

KEOKUK CONSTITUTION

KEOKUK, TUESDAY, JUNE 27, 1872

HENRY CLAY DEAN.

HIS SPEECH AT THE KEOKUK OPERA HOUSE LAST EVENING.

Large Audience Present—An Enthusiastic Meeting of the Upholders of Personal Liberty and Property Rights.—Addresses by Hon. H. W. Rotherth and Hon. John H. Craig.

The announcement that the well-known and forcible orator, Henry Clay Dean, who is renowned throughout the length and breadth of the land for his singular and yet captivating style of natural oratory,

would discuss the proposed prohibitory amendment at the Keokuk opera house, last evening, naturally had the effect of drawing out a large and intelligent audience of our townspeople. The believers of personal liberty and property rights were present in a body and at the time set for opening the meeting, all the seats were taken down stairs and in the balcony, part of the boxes were occupied and many were standing up in the back part of the house.

The meeting was opened by Hon. Henry W. Rotherth, who announced that the committee in charge had selected the following-named gentlemen to act as vice presidents during the evening: Judge Johnstone, Colonel J. C. Parrott, Hamden Buel, Dr. Bertram, ex-Senator Shelley and Mayor David J. Ayres. Senator Rotherth requested that these gentlemen take seats upon the platform, and a part of them came forward and did so.

Music by the band followed, after which Mr. Rotherth proceeded to make an address, detailing his views regarding the amendment. As Mr. Rotherth, having occupied a place in the state senate at the time of the passage of the bill submitting the amendment to the people of Iowa, was peculiarly acquainted with the plan and method of this proposed legislation, his remarks were listened to with great attention throughout, being only interrupted with occasional spontaneous applause.

MR. ROTHERTH

said the meeting had been called in accordance with the will and pleasure as expressed at the meeting of last Saturday night, as an adjourned meeting of the citizens of Keokuk, who had gathered together to hear the prohibition question discussed. He spoke of the many differences of opinion existing between people and protested against a general denunciation of the liquor dealers, a class of citizens in our midst whom we have heretofore been ready to recognize. He believed that the man who demanded and insisted upon having liquors was worse than the one who offered them. By closing the saloons temptation is not gotten rid of. Gratification is paramount where desire and appetite are arbitrary and autocratic. Who can sit in judgment over the desires, the appetites, the demands of his fellow men? The prohibitory law will not stop the desire and the appetite. I am opposed to the amendment because in positive terms it is an infringement upon the rights and privileges accorded to us as citizens of this free land; because it will involve the people in endless litigation; because a change of sentiment cannot be brought about by the passing of the amendment; because its effects will make hypocrites and tricksters of my fellow men.

The speaker then introduced in a few fitting words

who advanced to the extreme right-hand corner of the stage before beginning his address—a characteristic act that evoked considerable merriment on the part of the audience, which Mr. Dean heartily enjoyed. Waiting until the applause subsided, the speaker began slowly and deliberately, increasing his tones in volume and rapidity as he progressed, continually shifting his position from one part of the stage to another, and speaking much of the time in a colloquial manner. Occasionally he would indulge in the most poetic flights of rhetoric and his allegorical illustrations were certainly unsurpassed. In the course of his address the speaker changed with subtle and admirable power from the sublime to the ridiculous, and swayed his audience with all of the marked ability which has characterized his career through many years of speech-making, and the industrious pursuit of principles which he believes to be just and right.

It will be impossible to give much idea of Mr. Dean's speech by the synopsis, taken down by our reporter as the words fell from the orator's lips, and which appears below. Mr. Dean's peculiar style of delivery and changing manner make it almost impossible to report him succinctly.

He began by saying that this was a subject which would be discussed quietly and civilly. He said that he had always opposed the drinking of whisky and all kinds of drunkenness. He did not know of two habitual drunkards where he lived. But the question of drunkenness and sobriety is not involved in this issue at all. There is

NOT A DEFENDANT OF DRUNKENNESS

in all the ranks of the public men who oppose this amendment. Free grog shops are not in issue. Disorderly houses are not in issue. The breaking of the hearts of widows is not in issue. The robbing of orphans is not in issue. There isn't a single argument to be made in favor of this prohibitory law. Speak out, some of you, and tell me if there is. A law that makes the owner, the seller, the buyer, the liquor wagon, the house maid and the watch-dog responsible. [Laughter and applause.] I will venture the assertion that not a single man who opposes the amendment to day would not gladly help punish the men who violate decency and law. That's not in issue. The question of whisky and gin and brandy and alcoholic spirits is not in issue. There is a law now that covers all this. Is there a lawyer, a petty lawyer, yes, even a shyster, [laughter] who would pretend to say that this was in issue?

Mr. Dean related, in glowing terms, the progress that had been made during the present century. He enumerated the various inventions and then said that, taking all these great benefits to the human race into consideration, nothing amounted to anything when compared with

PERSONAL LIBERTY.

Now, after all the improvements of the nineteenth century come these miserable, lantern-jawed, long, lank, lean, pious-inspired idiots, who have no idea of loving God except by hating the Devil. [Prolonged laughter and applause.] And what do they propose? I wish I had one of their men here who had intellect enough to discuss this question with me. [Laughter.] If it is not safe to trust a man to say what he may eat and drink, wear, speak and think, is it safe to trust such men as these to vote to govern other people? [Applause.] Why didn't they bring their splendid Irishman here and then, Oh Lord! we would have given him such a fanning as would have lasted him for this evening. [Laughter and cheers.] Let us go back to this question of personal rights. [Here Mr. Dean stepped back and addressed one of the gentlemen sitting upon the stage.] Henry Johnson, I've no right to kill you! Why? Because you've no right to kill me! [Laughter.] Henry Johnson, you have no right to come into my house and tell me and my family to read Bob Lingersoll and Tom Payne. Why? Because I've no right to tell you and your family to say family prayers and read the Bible. [Loud applause.]

I dare any man to argue that question of personal rights fairly and simply—that idea of putting a man with a barbed-wire fence and pictures around him and then stabling him at night like a mule. [Laughter and applause.] I challenge you to discuss it. I'll meet you in the morning. [Laughter.] There's nothing in your remedy of prohibition. [Applause.] The preachers are all in this movement, it is true, and that is why I'm afraid of it. [Laughter.] They want to tell you what you shall drink, and then they will tell you what you shall believe and how you shall worship next. Some of the news papers used to appoint themselves a committee to tell me what I should wear. [Loud laughter.] There is danger here. These preachers, these divine lunatics, these inspired idiots, these divine tricksters, these camp-meeting patriots, [laughter.] these nasal-twang'd men who are looking for the time to come when Gabriel will gather them all away—they have before claimed the right to tell men what they should think and how they should worship. There is danger here. [Tremendous Applause and cheers.] This is the most rascally amendment ever made on the face of the earth. We can't afford in this country to support churches and saloons both at once for the same purpose. [Laughter.] These pious Methodist brethren clasp their hands and praise the Lord and say, "Christ and the church can't do anything for us, so let us call in the policemen." Why, I have often wondered if there could be a sufficient extension of the illimitable mercy of God to find room among the damned for the policemen. [Uproarious laughter and cheers.] And yet the church people say they can't reach things so far removed from them, so they call in the policeman and the law to suppress the evils of

intemperance. The speaker at this point strongly denounced the church's connection with police. The people have had enough of this meddling. The strongest power we need is the power of the Almighty and not of the legislature or the police.

The speaker discussed wine from the Bible standpoint and dwelt upon the numberless facts yet unheeded in the discussion of the question from the standpoint of personal liberty. He was vociferously applauded at the close of his speech.

HON. JOHN H. CRAIG

was then called upon, and made one of his usual fine addresses on the question from a legal standpoint. Keokuk has great reason to be proud of Mr. Craig. As a clear, incisive, logical speaker. With the most refined, Chesterfieldian manners and the very acme of forensic eloquence always at his command, he is second to no speaker in the state of Iowa or in the west. A highly-cultivated Christian gentleman himself, he is able to discuss a question calmly, succinctly, without vituperation and with a due regard throughout for those who differ from him as well as those who agree with him. In his argument last evening he brought the subject to the most logical conclusions and held his audience breathless with delight throughout. His keen satire and wonderful faculty for leading his hearers with him into the most intricate recesses of a subject, were never better displayed than last evening. He discussed the question, legally, from the one invulnerable standpoint of personal liberty. He denied the right of any man to take away the property of another, to say that his neighbor should not have his own ideas of what was best for his stomach and his brain. The time has gone by for the enactment of sumptuary laws. Freedom will not countenance such a subversion of the rights of the free and independent citizens of the United States, as this amendment threatens. Mr. Craig gave his reasons for being opposed to the amendment in the most cogent and convincing manner, and was greeted by a storm of well deserved applause at the conclusion of his splendid address. The meeting then adjourned.

Daily Constitution.

NOVEMBER 22, 1884.

MISS MARY TIMBERMAN

Will give lessons in

Elocution, Voice Culture,
DRAMATIC READING,
Shakesperian Studies,

and general Cultivation of the Voice, looking to improvement in
Reading, Recitation and Declamation.

A limited number of pupils will be taken.
For terms, etc., call on or address,

MISS MARY TIMBERMAN,
KEOKUK, IOWA.

The Daily Gate City.

TUESDAY MORNING, FEBRUARY 18, 1873.

GIBBONS' OPERA HOUSE,
Monday, Feb. 24, at 8 p. m.

The Strakosch Concert.

PATTI! MARIO!

FIRST and ONLY appearance in this city of
Mlle CARLOTTA PATTI,
The Queen of the Concert Room.
Miss ANNIE LOUISE CAREY,
The Favorite American Contralto.
Mlle CARENNO,
The Celebrated Pianist.
Sig. SCOLARA,
The Famous Basso.
Mons. SAURET,
The Talented Violinist, and
Signor MARIO,
The World Renowned Tenor.

Monday Even'g, Feb. 24th.

Conductor.....Signor MARZO.

Reserved Seats, Two Dollars.

Seats for sale on and after Thursday, Feb. 20th, at
9 a. m., at Ayres Bros. Music Store.
Seats from the country may be secured by mail or
telegram.
Weber's Pianos used at the Strakosch Concerts.
Feb 18-1w

The Daily Gate City.

TUESDAY MORNING, FEBRUARY 18, 1873.

CITY NEWS.

PATTI-MARIO.—Keokuk is to be honored with a visit from the largest company of distinguished vocalists that has ever come to the West. We allude to the Strakosch Concert Troupe, whose announcement will be found elsewhere in this morning's paper. They will be here on Monday evening next, the 24th inst., and will give one entertainment only.

The troupe embraces Mlle. Carlotta Patti, one of the foremost singers of the lyric stage, whose fame is world wide, and Signor Mario, the renowned tenor singer, and a perfect representative of the true Italian school. In addition to these distinguished artists there are Miss Annie Louise Cary, Prima Donna, contralto, Mlle. Teresa Carreno, the young pianist, Signor Evaso Scolara, basso comico, and Mons. Emile Sauret, the young violin virtuoso.

This strong combination of famed artists cannot fail to draw a crowded house. Reserved seats can be had at Ayers Bros., commencing Thursday, at 9 o'clock, a. m.

The Daily Gate City.

SUNDAY MORNING, FEBRUARY 23, 1873.

THE PATTI-MARIO CONCERT.—The Patti and Mario concert, which will take place at the Opera House on to-morrow evening, will be the musical event of the season. The company consists of Mlle. Carlotta Patti, Signor Mario, Miss Annie Louise Cary, Mlle. Teresa Carreno, Signor Evaso Scolara, Mons. Emile Sauret and Signor Marzo. The management, in presenting this combination of justly famed artists to the citizens of Keokuk, feels that a review of their names makes any laudation on his part superfluous. The success which has crowned the previous seasons under Strakosch's direction warrant the belief that the musical public of Keokuk will sustain him, and that the artists will be received with honors, and admiration.

Mlle CARLOTTA PATTI.

There are few instances of an artist's career which have been filled up so rapidly and so brilliantly as that of Carlotta Patti. Born in Italy, where music seems a natural gift and product of the climate, she was brought over to America at an early age, and when a mere child could sing as naturally and prettily as she could talk.

The New York *Herald* says of Patti as follows:

"The greatest success realized by Carlotta Patti ought to be sufficiently convincing that artists of acknowledged ability will meet a warm welcome by our citizens. Patti's triumph of Saturday night was an achievement of which she may be justly proud. Coming to us with her well earned laurels from Europe fresh upon her brow, she fairly carried New York by storm, and the unanimous verdict of an enraptured audience hailed her as a queen of song whose equal has not been heard here since the days of Malibran, and whose advent in our midst calls to mind the furore and enthusiasm created by the Swedish songstress, Mlle Jenny Lind, in the days of pleasant memory."

SIGNOR MARIO.

For more than thirty years Mario has been a conspicuous ornament of the Italian Lyric stage. Endowed with a prepossessing exterior and a beautiful voice, he sings the music with that studied simplicity which is the perfection of style which Milton calls "giddy heed" and "wanton cunning." Such simplicity often passes for nature, although it is the result of careful study.

Mlle TERESA CARRENO.

Miss Carreno was born in Caracas, Venezuela, in December, 1853. At six years of age Teresa commenced the study of the piano, under the tuition of Senor Carreno who was an accomplished musician, and devoted his energies to the development of his little daughter's talents.

Teresa came to New York for the first

time in 1862, and was pronounced by the critics a success. On her re-appearance last September, the N. Y. *Evening Mail* speaks of her as follows:

"Teresa Carreno, once the pet of New York and Havana, and in latter days the favorite pianist of Paris and London, has returned to us after an absence of six years. We live so very fast in New York that one who is absent even for a year is in danger of being forgotten; but if our fickle public will reflect a little we are sure they can recall some reminiscence of applauding a little, shy, dark complexioned child in white frocks and scarlet sashes, who was fondly styled, "Our Terecita."

The "wonderful child pianist" was the name the newspapers gave her, and even stern Boston and caustic Dwight, though holding prodigies in aversion, cordially recognized her genius."

Mlle Carreno is a very handsome brunette; dark eyes and luxuriant dark hair, exquisite features, and a fine, full figure, and it has never been known that this brilliant *morceau* did not meet with a hearty encore.

MONS. EMILE SAURET.

Of this artist the N. Y. *Tribune* says:

"The sensation of the evening was made by Mr. Sauret, and after a second hearing of this young artist we feel safe in calling him one of the best violinists ever heard in New York. He played the well-known 'Ballade and Polonaise' of Vieuxtemps which that performer—who was Sauret's master—so often rendered here; Paganini's immensely difficult transcription of the 'Di tanti palpiti,' and Ernst's beautiful 'Elegie.' The purity of his tones, the grace and freedom of his bowing, the accuracy of his execution, and the sentiment of his playing, all called for the warmest praise."

THE GATE CITY:

MARCH 9 1873

CITY NEWS.

—Carlotta Patti was not born in Italy. The oldest Patti girl, Amalia, who married Strakosch, was born there, while Carlotta and Adelina were born in New Orleans. Their parents were poor, their father being a fruit peddler, - suspected of organ-grinding antecedents. Carlotta's lameness is owing to a hip disease in early life, which left one leg several inches shorter than the other. Adelina married the Marquis of Caux, a profligate nobleman, who spends money quite as fast as his wife can make it.

The Daily Gate City.

TUESDAY MORNING, FEBRUARY 15, 1873.

CITY NEWS.

THE STRAKOSCH CONCERT.—As everybody anticipated, the Strakosch Concert

troupe met with a brilliant reception at the hands of the Keokuk public last evening. The audience was a large, appreciative and cultivated one—one that was eminently calculated to drink in to the fullest extent the rare musical treat that was offered them.

The entertainment was opened with a duet for piano and violin by Mlle Terese Careno and Mons. Emile Sauret, which was rendered in a manner highly creditable to both performers. Mons. Sauret is an artist of very superior talent and skill. His violin solo—Fantasie on Themes from Othello—fairly took the house by storm.

Everybody was on the tip-toe of expectation to see Carlotta Patti, who, upon her appearance on the stage, was greeted with rounds of applause.

She sang an Aria—Caro nome, from Rigoletto—which, though happily rendered, did not seem to be just what the audience wanted. In response to repeated *encores* she sang "Coming Through the Rye," in a manner more animating and expressive than on her first appearance.

There were, no doubt, some who were disappointed in Signor Mario. From his merited distinction as a tenor singer they were led to expect more than he is able to produce. He has been upon the stage for thirty years, and it is not unnatural that his voice should, by this time, be broken and comparatively feeble. Notwithstanding this his renditions received their share of applause.

Next to Patti no one captivated the audience any more effectually than did Miss Annie Louise Cary. She possesses a sweet contralto voice that is also thoroughly cultivated. On being recalled to the stage after the aria in part second, she sang "Kathleen Mavourneen," which was received with a perfect storm of applause.

Signor Evasio Scolaro did but little, but he did that little well—at least we are told so by one who understands the Italian language. We don't pretend to know anything about it ourself.

The concert was concluded with a quartette by Mlle Patti, Miss Cary, Signor Mario and Signor Scolaro.

Mr. Strakosch deserves the credit of bringing to our city, the largest and best combination of musical talent that we have ever had.

THE GATE CITY:

WEDNESDAY MORNING, DEC. 13, 1876.

THE ESCAPED NUN.—Miss Edith O'Gorman, known to the world as "the escaped nun," recently converted to Protestantism, and several years an inmate of St. Joseph's Convent, Hudson City, New Jersey, will deliver her lecture entitled "Life in a Convent," also, "How she escaped," and "How She became Con-

verted to Protestantism," at the Opera House to-morrow evening. She has recently been lecturing to crowded houses in other cities. She is the first and only nun who has ever appeared before the public as a speaker. The price of admission will be 50 cents to all parts of the house. Reserved seats without extra charge at Ayres Bros'.

THE GATE CITY:

THURSDAY MORNING, DEC. 14, 1876

NEW ADVERTISEMENTS.

TO-NIGHT

AT

GIBBONS' OPERA HOUSE.

MISS EDITH O'GORMAN.

How She Escaped

AND

What For Fully Explained.

TICKETS 50 CENTS.

Secured at Ayres', without extra charge.

THE GATE CITY:

FRIDAY MORNING, DEC. 15, 1876.

THE ESCAPED NUN.—Miss Edith O'Gorman, the "Escaped Nun," lectures at the Opera House this evening. Her subject is "Life in a Convent," and it is announced that she will recite her personal experience as an inmate of St. Joseph's Convent, Hudson City, New Jersey. Of her talents and accomplishments as a lecturer an exchange says:

"As she warms up with her subject, a ruddy glow overspreads her cheeks, her eyes sparkle and dilate, and her whole being seems transfigured. Her gestures are graceful, her whole manner vivacious and sparkling, and her words, which flow easily and fluently, are at times irresistible. This lady is gifted by nature with a clear, ringing, musical voice, an unusual and inexhaustible flow of language, and with manners and gestures that are at once graceful, forcible and impressive."

The price of admission will be 50 cents to all parts of the house. Reserved seats may be secured without extra charge at Ayres Bros'.

THE GATE CITY:

TUESDAY MORNING, DEC. 19, 1876.

—A Nunnery is not the only thing Edith O'Gorman has escaped from. She managed to escape from town yesterday without having paid her bills for advertising, printing and hall rent, notwithstanding repeated and persistent efforts were made to collect them, first from her manager and then from her husband. From which it is evident to us that Edith is more intent on gathering greenbacks than on working conversions.

The Weekly Gate City

WEDNESDAY, APRIL 25, 1877.

THE ATHENEUM.

It is to be Converted Into a Wholesale House.

"More room?" is the cry among our wholesale houses. So rapidly has their trade increased and to such an extent have their stocks been enlarged that the quarters which a few years ago were ample for the accommodation of their business are now wholly inadequate. What they want is more room in which to store and display their goods. It was this demand which led to the erection last season of two handsome new and commodious store buildings for jobbing purposes on Johnson street.

And now we learn that the Athenaeum building on Second street, which has been lying idle for sometime past is to be converted into a wholesale house. Beverly B. Bower the owner has leased it for a term of years to the wholesale notion house of Burkitt & Co., and will proceed at once to fit it up for their use. The entire interior of the structure will be remodeled and the present stairway in front removed so as to make two rooms and basement covering the entire area of the building, viz: 50x95 feet. A row of iron pillars will extend through the middle on each floor, the ceilings will be high, and the rooms well lighted. When completed it will be among the largest, most conveniently arranged and attractive wholesale establishments in the city. The work of remodeling it will be commenced at once and pushed forward so that the building will be ready for occupancy early in June.

Mr. Bower had made all arrangements to convert the Athenaeum into an Opera House and fit it up in modern style, but the other plan promises to prove more remunerative and he therefore determined to adopt that.

THE OPERA HOUSE.

Some Important Improvements.

The interior of Gibbons' Opera House is undergoing a number of changes and improvements that will not only add to its convenience and attractiveness as a place of amusement, but will also contribute very materially to the comfort of the amusement going public.

The second floor is being converted into one large hall, by the opening of the three large arches in the division wall, making a hall the size of the one on the third floor. This will be used for balls, festivals, and the like. In this way the work of removing the chairs will be avoided while the same advantages will be secured. The arches in this hall will be provided with sliding doors, so that the half or the whole of it may be used as occasion requires. It may be reached either by the main entrance, on Sixth street, or the front entrance on Main street. The main hall on the third floor is also being very much improved. The walls and ceilings are being beautifully frescoed and papered, under the direction of Messrs. Geo. Hill & Co. Two large ventilators, twenty inches in diameter, extending from the main hall up through the roof of the building, have been constructed. These will supply the hall with an abundance of fresh air at all times—an improvement that the public will no doubt fully appreciate. The stage is also being provided with a new drop curtain, to be used between the scenes.

The Opera House is now under the immediate charge of Mr. F. Sievers, to whom all applications for its use should be made. From that gentleman we learn that the prospects for the forthcoming season are very promising, a large number of engagements having already been booked.

The Peak Family of Bell Ringers will be here some time during the early part of September. The Forresters have engaged the Hall for two weeks, commencing the 21st—the week of the Fair. In a letter received here a day or two since, Mr. Forrester states that he is now on the road with one of the very best companies he ever had.

9/30/1874

GIBBONS' OPERA HOUSE.

JOHNNY ALLEN'S

Sensation Minstrels

—AND—

BRASS BAND!

ONE NIGHT ONLY!

Saturday, Oct. 29th

The most Popular Company in America!

20 Star Artists!

Every Act new and Original! Johnny Allen in all his Greatest Specialties! See Programmes for particulars. 1874

AMUSEMENTS.

ATHENEUM

Tuesday Eve'g, Feb. 13.

SECOND

TESTIMONIAL

CITIZENS' BENEFIT

TO THE

LADY ORCHESTRA,

FROM THE

Royal Opera House, Vienna

By special request of a large number of citizens

ADMISSION 50 AND 75 CENTS.

Reserved seats may now be secured without extra charge at the Music Store of Ayres & Sons, fabrica

19



Keokuk Opera House.



Gibbons' Opera House Block.

RECOLLECTIONS OF OLD OPERA HOUSE



THE big building on the corner of Sixth and Main, known to the older residents as "Gibbons Opera House" and to the younger generation as the Knights of Columbus building, is undergoing changes which will alter the old building until it will be unrecognizable by its old friends. The entire front is to be replaced and the old mansard roof is to be removed. New entrances and stairways will be installed. The sidewalk space has been fenced off as the work progresses and it is hoped that weather will permit pushing the reconstruction work so that it will be completed by the first of the new year. The reconstruction is to cost in the neighborhood of \$25,000.

Much local history and pleasant recollections are being brought up as the work progresses. It is recalled that at one time this building was the opera house of the city. The militia company used it as an armory for years and the large hall was used for dancing parties, basket ball games, school exhibits and other affairs. The lower floor was the location of the postoffice for many years; the site of the first moving picture theatre in the city, and lastly the State Central bank. One must not forget the saloon on the alley when recalling prominent occupants of the building.

The Keokuk Opera house was erected in 1880 and opened March 15, 1881. It sounded the death knell of Gibbons' Opera house, and although it was conducted for a short time as a theatre, the new one was the theatre of the city.

The Gibbons' opera house was opened on the evening of Dec. 4, 1867, with a dance and banquet which was attended by the elite of the city. The first stage show was on Dec. 10 and 11, when the Peck

matter was "absolutely shocking" in those days and there was a demand by the good people of the city that such an outrageous attraction be prohibited. Mayor John N. Irwin sent word that the show could not be given, and backed up his order by standing at the foot of the stairs and defying the manager of the company and the manager of the theatre. The show was not given and Mr. Irwin was later sued by the manager of the house.

Do you remember the great school exhibit which was given in the hall about forty years ago? Every pupil in Keokuk had an exhibit of some kind and diplomas and blue ribbons were awarded for the best drawing, piece of wood work, sewing, baking, etc. The exhibit was held for several evenings and great preparations were made for this by the children.

A bicycle and chrysanthemum show was given in the hall a few years ago by Company A, and the old hall was the scene of the first basketball games played in Keokuk. The Y. M. C. A. team and the Medics team were bitter rivals and the games attracted hundreds of spectators. At one time when the state Y. M. C. A. convention was held here, the athletic contest was held in this hall.

The hall was used by the military company as a drill hall for years, the building being known as the Armory. The militia had club rooms at the rear and the "open drills" were society events. From this hall Com-

pany A went to the Spanish-American war in 1898.

The postoffice moved from Second street to the corner room of the building during the term of office of Patrick Gibbons, who built and owned the building. At that time there was a barber shop in the basement and a billiard hall on the second floor.

Family of Swiss Bell Ringers gave an entertainment.

Five hundred dollars was raised for charity at a ball given Dec. 6 in the hall.

Dec. 27 Josh Billings lectured from the stage and Feb. 24, 1868, Horace Greeley gave his lecture. Clara Barton lectured here March 18 and Grau's Opera troupe performed Oct. 22. Ole Bull, the great violinist played here March 13, 1872, and Lawrence Barrett played in Riche-lieu on March 4, 1874.

May Fisk's Blondes was advertised to show on the night of Oct. 5, 1878. The show bills and advertising

"THE GREAT DUST HEAP CALLED HISTORY"
R. I. BICKEL KEOKUK, IOWA

DAILY GATE CITY.

TUESDAY MORNING, FEBRUARY 18, 1975

CLOSED FOR REPAIRS.

THAT'S WHAT'S THE MATTER
WITH THE ATHENEUM.

The Company Jumps the Town, Leaving Sundry Unpaid Bills.

The Atheneum, which has been in operation for the past two months under the management of Day and Laird, is again closed. It's the same old story of a depleted treasury, unpaid actors, delinquent board bills and exasperated creditors.

The company hired a sleigh Sunday evening ostensibly to go to Alexandria. That was the last that was seen of them. From that place they took the train yesterday morning for Quincy.

Of the numerous unpaid bills which they left behind them, that of Wm. M. Christy, of Marksmen's Hall, on Johnson street, for board, is the largest, amounting to something over \$100.00. We understand also that they owed about \$25.00 on hall rent, \$7.50 at a hotel and some other small bills.

Two or three impecunious actors were left behind, and several scene shifters and waiter boys mourn the absence of compensation for services rendered.

The last management of the Atheneum was worse than any of its predecessors; in fact they were creditable in comparison.

The GATE CITY took occasion to show up the disreputable character of the performance at the proper time.

About three weeks ago the Council refused to grant any further license to the managers, and since that time they have been showing without license.

Mr. Christy, with whom the principal part of the company boarded, suspected on Sunday that they were making arrangements to jump the town, and took steps to attach their property, but when the officer went to serve the notice, he discovered that the parties had taken their departure.

The Gate City.

KEOKUK, IOWA.

FRIDAY MORNING, OCT. 11.

CONVENT SCHOOL.—Preparations are being made for the reopening, in a few days, of both the Parochial and High Schools at the Convent, under the charge of the Sisters of Charity from Emmitsburg, Md. Father Decailly, to enable himself to pay off some of the out-

standing debts against the Convent, is getting up a Gift Enterprise. This popular institution, closed about a year ago, has been sadly missed by the friends of education. It will now open under new auspices. Its kind and numerous patrons will rejoice to see that Keokuk, in this respect, will not be inferior to her neighboring cities. Schools will open October 21st.

See advertisement of prizes on our first page. oct10-2t

Convent Gift Enterprise!

No. of Tickets, about.....3,000.
No. of Valuable Prizes.....30

TO BE DRAWN

Between the 15th & 24th of Dec., '67.

—AT—

GIBBONS' OPERA HOUSE.

TICKETS \$1 00.

LIST OF PRIZES.		VALUE.
1	One first-class Bicycle, at Kaymer's.....	\$600 00
2	One handsome Piano, at M-yer's.....	350 00
3	One Fast Buggy (Horse).....	250 00
4	One Lot in Alexandria.....	200 00
5	One half Lot in Keokuk.....	100 00
6	One Lot in Keokuk.....	100 00
7	One Prince's Melodion.....	80 00
8	One rich Office and Tea Set (silver).....	80 00
9	One Indian Pony.....	75 00
10	One Durham Cow.....	6 00
11	One Embroidered Sewing Chair.....	45 00
12	One Milch Cow.....	40 00
13	One fine Tea Set (silver).....	35 00
14	One fine Tea Set (silver).....	40 00
15	One Wanted Picture 28X42 inches.....	40 00
16	One fine Sat Buggy Barre.....	40 00
17	One Silver Pitcher and saucers.....	30 00
18	One fine Side saddle.....	30 00
19	One Patent Lever Watch.....	25 00
20	One fine Parlor Safe.....	15 00
21	One gold band "Hida To Sat".....	25 00
22	One our-branch "Handelier".....	25 00
23	One handsome Bur-an.....	25 00
24	One fine Cake basket (silver).....	15 00
25	One fine Cake basket (silver).....	12 00
26	One fine Cake basket (silver).....	10 00
27	One gold Trowel (Breadplate).....	15 00
28	One set Jewelry.....	15 00
29	One large Picture.....	15 00
30	One large Picture.....	15 00



The Daily Gate City

TUESDAY, OCT. 4, 1966 — 3

Lord Roberts

Bickel finds midget photo in his files

A small, one paragraph item in Saturday's Gate City struck a responsive chord in the mind of R. J. Bickel who delights in puttering around through the dust heap of history.

The squib told of the death in New York of Robert Kanter, 72 of San Diego, Calif., a four-foot-tall song and dance midget known to vaudeville fans of old as "Little Lord Roberts".

Bickel thought he had a picture of the midget in his theatrical files and sure enough he came up with it as reproduced here.

The inscription said that Little Lord Roberts was 22 years old and weighed 14 pounds at the time. And that was March 19, 1912. That would make him 76 instead of 72.

MIDGET DIES

NEW YORK (AP)— Robert Kanter, 72, of San Diego, Calif., a 4-foot-tall song-dance midget known to vaudeville fans as "Little Lord Roberts," died Friday of a heart ailment.

The Gate City.

KEOKUK, IOWA. 1866

THURSDAY MORNING, NOV. 8.

A LECTURE.—P. T. Barnum rejoicing in the soubriquet of the Prince of Humbugs, will lecture before the Literary Association, we understand, on Tuesday Evening next. It is the veritable man of the Museum, of the "what-is-it" exhibition, of the Baby Show, of the plowing Elephant, of Gen. Tom Thumb jame, who imported Jenny Lind, and wrote an autobiography that some of us have read and some of havn't and mayhap their's some gain either way, and possibly some loss. But Barnum has taken to lecturing and it is said that this is about the only thing he has ever done not a humbug but that this isn't. Newspaper in high quarters pass the highest encomiums upon his lecture but this is such a humbugging world, that those newspaper notices may be a humbug. We have known it to be so. We will see what we will see.

We suppose that it is as legitimate occasionally for a lecture Association to attract as well as to instruct. "What went ye out to see?" And very frequently it is the much talked of man with strange apparel that sitteth and eateth with publicans and sinners. Never at all (and that's a Paddyism) the words that he utters. If Barnum could bring along the "what-is-it" he would have a crowd; whether he will without the "what-is-it" is not equally. Let us hope that he will and hope to that the "what-is-it" would not be the best part of the performanec.

But what is a perplexed Lecture Association to do. "Give us lectures!" cries the clamorous public. Then the capitol lecturer comes along, rich in words and ideas, but no celebrity, and speaks to empty pews. "We won't go unless you bring us a celebrity," say the public in excuse. The Association pocket the loss and bring the celebrity. Lo! he has hands and feet and bodily presence like unto his fellows, and lecturing isn't at all his forte and he is stopped, and the public are indignant. "Give us something rich in humour, learned dullness is unendurable. If to see were all, we could visit the celebrity at his hotel and be off in five minutes, and not be bored." The despairing Association bring the humorist, "Cui Bono" cry the public, "is this the entertainment you offer us? If to hear a clown were all we could visit the circus. There would be monkeys there in the bargain," and between ourselves Oh, well disposed reader, it is the monkeys that are at the bottom of the whole matter.

What shall a long suffering and much enduring Association do? What but bring Barnum? Certain, too, that he could bring the what-is-it or the canvas whole, there net profits would be larger.

The Gate City.

KEOKUK, IOWA. 1866

TUESDAY MORNING, NOV. 13.

LECTURE! The celebrated P. T. Barnum will lecture before the "Keokuk Library Association," at the Chatham Square church, on Tuesday evening, the 13th of November. Subject: "The Art of Money Getting, or Success in Life."

This lecture was delivered seventeen times to crowded audiences in the great St. James' Hall, London, and repeated upwards of sixty times in the principal cities of Great Britain. The foreign and home press laud it to the skies. Mr. Barnum is said to keep his audience in a continual roar of laughter.

Doors open at 6½ o'clock; lecture commences at 7½ precisely.

Tickets to be had at the Book Stores, Jewellery Stores, Lowry's News Depot, and at the door. By order of the Lecture Committee. KEOKUK, Nov 10, 1866. nov10d3t

P. T. BARNUM'S LECTURE.—We extract from various British and American papers these notices. The London Times says:

"Barnum's capital stories were rendered infinitely amusing to all who heard them by the humor with which they are told. Mr. Barnum has at command a fund of dry humor that convulses everybody with laughter, while he himself remains perfectly serious. A sonorous voice, and an admirably clear delivery complete his qualifications as a lecturer. We are bound to admit that Mr. Barnum is one of the most entertaining lecturers that ever addressed an audience."

"Mr. Barnum last night repeated his entertainment at St. James' Hall to a very crowded audience, who entered very heartily into the mass of American jokes, which excited much applause. The hour named for commencing was eight o'clock, but though we reached the hall a quarter before that hour we could not obtain a seat where it was possible to see or hear well."—Morning Herald.

"Every corner of the hall was filled with fashionable company. The whole lecture, which was rather a long one, was most attentively listened to, and frequently applauded. The stories went off famously, and his shrewd common sense remarks which ran in a pleasant colloquial current all through, appeared to make a satisfactory impression on the audience."—Daily News.

"Large as was Mr. Beecher's audience a fortnight ago, Barnum's outnumbered him by at least five hundred. We must confess that we never listened to a lecture which gave more extraordinary satisfaction and delight. The precepts and experiences of the "great showman," as given with perfect frankness and rollicking good humor, are of great practical value, especially to young men and women. As every suggestion is illustrated with one or more appropriate side-splitting anecdotes, the audience is kept in a continual roar of laughter, while laying in a stock of valuable hints and information which can scarcely fail to be turned to future advantage. His mirth provoking powers are hardly excelled by Gough, and as all of his anecdotes have a practical bearing, and are mostly original and personal, they cannot fail to be remembered to advantage."—Albany Knickerbocker.

The Gate City.

KEOKUK, IOWA. 1866

THURSDAY MORNING, NOV. 15.

BARNUM will have a chance to collect all the curiosities in the country on his present lecturing expedition. There was brought to him here yesterday an odd appearing chicken, which to the eyes of the wonder-seeking had the appearance of having a "human head" on it. This required, however, a very strong stretch of the imagination. But the head was abnormal and the chicken a curiosity. Barnum bought it.

THE GATE CITY

KEOKUK, IOWA

SUNDAY MORNING, FEB. 28. 1869



NEW ORLEANS Minstrels!

—AT—
OPERA HALL,
ONE NIGHT ONLY.

Monday, Even'g, March 1st,

Conspicuous amongst the Talent of this world-famous organization may be found

MISS MAUDE STANLEY,
The Great Prima Donna.
MRS. NELLIE GORTON,
The Accomplished Pianist.
MR. HANK GOODMAN,
The Prince of Ethiopian Comedians.
MR. TOMMY O'NEIL,
The Lion Banjoist.
MR. WM. CONVERSE,
The Eminent Interlocutor,
MR. JOHN MANNING,
The Champion Song and Dance Man.
MR. L. P. BENJAMIN,

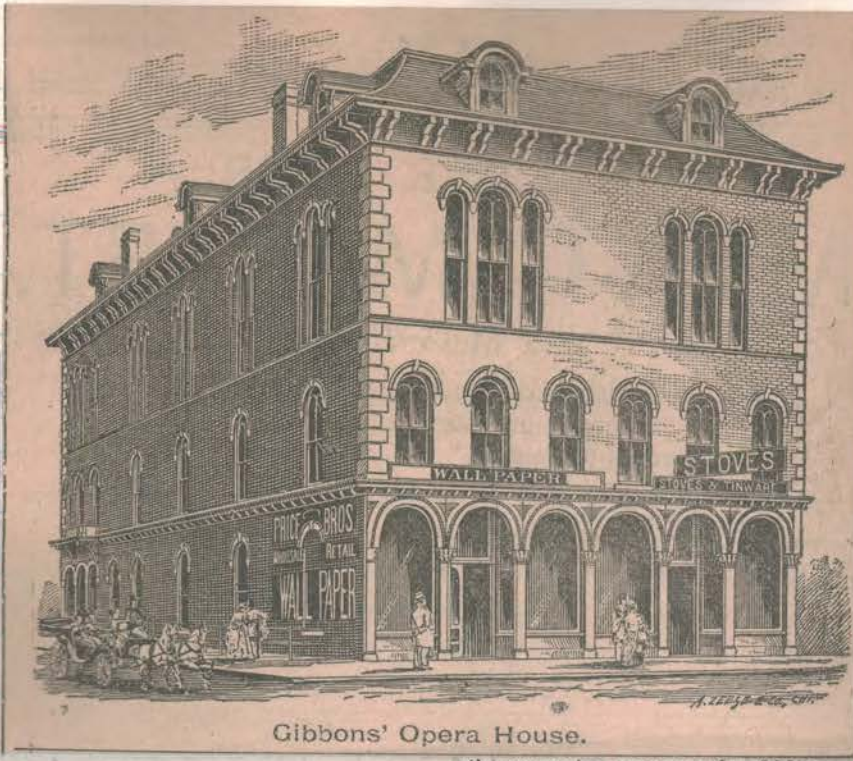
The only Soloist in the world who executes passages on the E Flat Cornet, reaching the fourth added line above the treble staff.

MR. WALTER WENTWORTH,
The Great American Contortionist, whose feats are wonderful to behold, assisted by Gorton's Splendid Cornet Band, composed of both Ladies and Gentlemen, using the celebrated Schreiber patent water valve instrument.

Admission 50 cents. Reserved Seats 75 cents.
feb27-2t

"THE GREAT DUST HEAP CALLED HISTORY"
R. J. BICKEL KEOKUK, IOWA

FRIDAY MORNING, AUGUST 6, 1875.



Gibbons' Opera House.

GIBBONS' OPERA HOUSE
Saturday, Aug. 7th.
HART AND RYMAN'S
MINSTRELS.
Direct from New York City.

EVERYTHING NEW, FRESH AND
SPARKLING
The Funniest of all Funnyisms.
THE BIG FOUR
A full and efficient Orchestra, led by
PROF. RAMASSETTI.
General Admission 50c
Reserved Seats 75c
Doors open at 7 o'clock p. m. Aug 4th

AUGUST 4, 1875.

The Star "Sell."
Since the "Black Fiend" perpetrated its heinous fraud on the Keokuk public last Winter, there hasn't been an audience so effectually sold out—so completely sacrificed—as the one which assembled at the Opera House last evening. It was announced that Hart & Ryman would give a minstrel performance. Those who went paid their money with the expectation of seeing that. They were scarcely prepared to witness a third class variety entertainment such as were given at the Athenaeum last Winter, for such it was.

There was no music, no singing, no end men, no witticisms, and no character acting. It was a melancholy satire on anything approaching minstrelsy. The troupe is composed of Hart and Ryman, two or three performers who were probably selected for their pre-eminent unfitness for that or any

other pursuit, a woman and a fiddler. The only redeeming feature of the company is that the fiddler isn't bald headed. If he was the troupe would constitute a perfect type of a strolling band of pirates on the amusement profession. But he has a dyspeptic fiddle, and that partially compensates for the absence of a watermelon patch on top of his head. The performance consisted of singing and dancing and a few sickly attempts at character impersonation. The singing was horrid, the dancing below mediocrity, and the character impersonations were simply atrocious. The temperance lecture of Add Ryman was about the only thing that created even a flutter of mirth. The jokes were stale, flat and insipid, and the performance generally tiresome and disgusting. The orchestra music was furnished by a Keokuk string band.

We understand that a portion of the troupe has disbanded, which was no doubt the best thing it could have done under the circumstances. We think the sooner the balance of it disbands the better it will be for the public. It brings the minstrel business into disrepute, and doesn't help the variety business any to have such bands of impostors traveling about the country under the name of minstrels. *Aug. 9. 1875*

Daniel O'Connell's 100th Birth-Day.

LECTURE
—BY—

Jerome Campbell, A. M.,

On the Life and Mission of the

Great Irish Emancipator

—AT—

GIBBONS' OPERA HOUSE,

Friday Even'g, Aug. 6th,

At 8 o'clock.

Admittance 25 Cts.
Aug 4th

O'CONNELL CENTENNIAL—The one hundredth anniversary of the birth of Daniel O'Connell was commemorated in this city last evening with a lecture on "The Life and Mission of the Great Irish Emancipator," delivered by Jerome Campbell, A. M., a graduate of Montreal College, who has recently come to our city with a view of settling here. The speaker was introduced by Hon. John H. Craig in a few remarks, in which he paid a brief but eloquent tribute to the memory of O'Connell. Mr. Campbell then came forward and proceeded to deliver his lecture. He reviewed briefly the history of Ireland in her struggle for liberty and then passed to Daniel O'Connell, and the part which he played in the great drama. He spoke of his singleness of purpose and unsullied character, and above all his love of country. He alluded to some of the important events in the career of the great emancipator and delivered a touching eulogy upon his character as an orator, statesman, christian and philanthropist. He concluded by reciting an extract from the poem of Davis, the Irish poet. This was a splendid elocutionary effort, and was received with hearty applause. The lecture was a highly creditable literary and oratorical production. Mr. Campbell is a very entertaining speaker; his gestures and poses are easy and graceful and his enunciation clear and distinct. He was listened to very attentively throughout, and his lecture was very highly spoken of by all present.

Gibbons' Opera House.

Wednesday, February 22d, 1882
Champagne Supper, Quail On Toast,
Little French Milliner

Betsy, Now You Know All.
Jack RUTLEDGE.

J. H. HAVERLY'S
Comedy Company
With the Universal Favorite

MR. JOE POLK!
Supported by

MR. FRANK E. AIKEN,
And a Great Company of American Comedians, in the Funniest Play ever Written.

STRATEGISTS!
If you can't witness the performance use your telephone. ULL GO!

W. A. MCCONNELL Manager.
FRANK MCKEE Gen'l Mgr.
Admission 75, 50 & 25 cents. Reserved seats at L Bron's without extra charge.
Thurs., Sat., Mon., Tues., Wed.-Feb. 16-18th

AMUSEMENTS. 1882

New Opera House.

One week, commencing Monday, Feb. 20.
Saturday Matinee.

Engagement of the Young Emotional Actress,



Miss GRACE CARTLAND

and the celebrated character actor,

JOHN MURRAY

Supported by the talented young tragedian

MR. H. W. MITCHELL,

and a superb dramatic company.

This Evening,

ROMEO AND JULIET

JULIET.....Grace Cartland
Change of programme nightly.

NOTE—The management have under engagement the celebrated Nunn Bros. Complete Orchestra, enabling them to present their plays in a manner beyond the reach of any but a metropolitan theatre.

POPULAR PRICES.

25, 35 and 50 cents. Reserved seats without extra charge on sale at the box office, commencing Saturday, Feb. 18th, at 10 a. m.

TILLOTSON & FELL, Managers.
Feb. 16-19th.

Keokuk Opera House

Tuesday, February 28th. '82

Afternoon and Evening.

Harry Deakin's

ORIGINAL

Lilliputian Comic Opera Company,

IN THE CHARMING OPERETTA

"Jack, The Giant Killer"

Comprising the Largest and Smallest People in the World.

Miss Jennie Quinby, Age 28, Height 30 inches;
Miss Eliza Nesbitt, Age 26, Height 27 inches;
Miss Nellie Melville, Age 23, Height 24 inches;
Mezzo Soprano; Admiral Oct. Age 23, Height 24 inches;
Don. Foots, Age 31, Height 11.5 inches;
Capt. Midget, Age 21, Height 31 inches; Co. Grr, Age 35, Height 8 feet

Specialties Introduced in Each Act.

See the Miniature Pont and Carriage!

Matinee at 2:30 o'clock. Prices to all parts of the house 25 cts. Evening prices 25, 50 and 75 cts. No extra charge for reserved seats, on sale Monday morning, Feb. 27. Feb 22-26th.

THE GATE CITY:

NOVEMBER 11, 1881.

—The Austin brothers, the famous rifle shots, who traveled through the country several years giving exhibitions of their skill, are now attending the Keokuk medical college and will desert the cartridge box for the pill-box

At Estes House Hall

PROMENADE CONCERT

—AND—

STRAWBERRY FESTIVAL,

For the benefit of the

KEOKUK LIBRARY ASSOCIATION.

Tuesday Evening, June 16th.

1868

TICKETS.....50 CENTS.

FOR SALE AT WESTCOTT'S.

June 12th

THE GATE CITY:

SUNDAY MORNING, JAN. 20, '78.

BUFFALO BILL.

On Wednesday evening the Buffalo Bill Combination will present the new sensational play of "May Cody, or Lost and Won," with Bison William in the leading role. The troupe includes two Sioux chiefs, the Austin Brothers, the celebrated rifle team, and a real live donkey. The play embraces numerous thrilling scenes on the border, including the Mountain Meadow Massacre and will be presented with good scenic and dramatic effect.

AMUSEMENTS.

GIBBONS' OPERA HOUSE.

ONE NIGHT ONLY.

Wednesday Eve., Jan. 23.

Sixth Annual Tour of the Chief of Government Scouts and Historic Guide

BUFFALO BILL

(Hon. W. F. Cody) and his carefully selected Combination, who will appear in the new and refined Border Drama, written expressly for Hon. W. F. Cody, by Maj. A. S. Burt, U. S. A., entitled

MAY CODY, Or Lost and Won.

Depicting the Mormon War, and introducing the Genuine Sioux War Chiefs,

Two Bears and Cha-Sha-Sha-o-Pogee.

Also the Champion Rifle Shots of the World—the renowned AUSTIN BROTHERS, the Mexican Trick Bonro, JACK CAES.

Incidental Scenery, Mountain Meadow Massacre, Brigham Young's Temple, Danites, Danites. Prices as usual; reserved seats to be had at Ayres Bros. Music Store three days in advance. Jan 20-21. JOSH E. OGDEN, Bus. Agt.

THE GATE CITY:

WEDNESDAY MORNING, JAN. 23, '78.

AMUSEMENTS.

BUFFALO BILL.

To-night we are to have something thrilling and sensational in the way of an entertainment. Buffalo Bill appears at the Opera House in his new border play

of "May Cody, or Lost and Won," introducing many startling scenes and incidents in frontier life. He is supported by a full dramatic company, and will present the play with all the necessary scenery. Among the features of the combination aside from Buffalo Bill are two Sioux chiefs, the Austin Brothers, the champion rifle team of the world, and a veritable live donkey, the antics of which are said to be laughable in the extreme. The company has been playing to crowded houses wherever it has been and the entertainments are very highly spoken of. Reserved seats are on sale at Ayres Bros. and may be had without extra charge. We bespeak a large audience.

THE GATE CITY

THURSDAY MORNING, JAN. 24, '78.

AMUSEMENTS.

BUFFALO BILL.

Speaking of large audiences reminds us that Buffalo Bill had one of that kind at the Opera House last evening. After all the seats had been occupied the standing room was rapidly filled up and then the spectators crowded down into the aisles and climbed up on the ticket office and stood around on tip-toe, clamoring for a chance to see the performance. There hasn't been such a jam since—well, since Bill was here last.

The play was received with much enthusiasm. The thrilling situations and startling incidents were numerous enough to maintain the interest. Mr. Charles as Darby McCune was "immense" and kept the crowd in the best humor. The introduction of a live donkey was a novel and amusing feature. The Austin Bros. are not with the troupe but Buffalo Bill gave an exhibition of his skill with the rifle that elicited rousing applause. The performance throughout was a good one and gave universal satisfaction.

The Daily Gate City.

SUNDAY MORNING, SEPTEMBER 1, 1872.

GIBBONS' OPERA HOUSE

FOR TWO NIGHTS ONLY.

Monday & Tuesday Eve'gs,

Sept. 2d and 3d.

J. R. MARSHALL & CO'S.

Royal Japanese Troupe.

The only true Artists that have ever left Japan coming direct from the Tycoon's own

Theatre Osaca Zepa.

Admission 20 cents; Child on half price. See fuller bills and Pictorial Bills. aug 30-31

Sept 1, 1872 1971
(Japanese Troupe)

IMP. TRUCK

THE JAPS.—The Royal Japanese troupe will appear at the Opera House to-morrow evening. The wonderful and peculiar feats of these people have become so famous during the last few years as to require no explanation. Their top-spinning, kite-flying, butterfly chases, wire dancing, balancing, etc., are unique and highly interesting. The skill with which they perform these tricks, is almost incomprehensible. The Chicago papers speak thus of a recent performance given by these people in that city: "The programme given is somewhat more extensive, and includes a wider variety of feats and tricks than we have seen them in before, though all belong to the same general class of performances. The perfect finish and neatness with which the most difficult and intricate feats are performed, are indeed a marvel of art in a certain way, and it is by no means wonderful that such great audiences are collected."

The Daily Gate City.

SUNDAY MORNING, DECEMBER 22, 1872.

GIBBONS' OPERA HOUSE.

One Night Only.

Friday Even'g, Dec. 27, '72.

HARRY ROBINSON'S



MINSTRELS

"The Man with the Silver Horns."

The most Stupendous Organization of the age.

"SIX END MEN."

Magnificent Silver Helcon Band. Superb recitation. Everything new and brilliant.

Reserved Seats for sale at Ayres Bros' Music Store. Prices as usual.

HARRY ROBINSON,

Sole Prop. and Manager.

F. M. L. GOTTFELD, Gen'l Agent.

The Daily Gate City.

SATURDAY MORNING, DECEMBER 28, 1872.

HARRY ROBINSON'S MINSTRELS.—There was a good audience at the Opera House last evening to hear "the man with the silver horns" and his company of minstrels. The troupe is large and well organized. It embraces one of the best bands of music

that has ever visited this city. The entertainment was good throughout. Harry himself is one of the leading features. His performances are novel as well as amusing. Billy McAllister is his Tyrolean warble and bone solo, received well merited applause. Although a comparatively new one, the company has already taken rank among the best that travels.

The Daily Gate City.

TUESDAY MORNING, JANUARY 23, 1873.

MASQUERADE BALL.

The Sixth Annual Masquerade Ball

Of the "Hebrew Ladies' Benevolent Society" will be held at

GIBBONS' OPERA HOUSE.

ON WEDNESDAY EVENING, Jan. 23rd. Tickets for gentlemen and lady (including supper), \$3; for every additional lady \$1 extra. No effort will be spared to make it enjoyable and pleasant for all who attend.

Two Prizes for the Best Masks.

Tickets can be had at the Stores of Isaac N. Stern & Co.; Younker Brothers; Speisberger, Stern & Co.; and R. Vogel & Bro.

The Daily Gate City.

SATURDAY MORNING, JANUARY 6, 1872.

THE Japanese Troupe which will appear at the Opera House, next Tuesday evening, is unquestionably the very best that has ever visited this country. The troupe consists of sixteen performers, among which is Prof. Gangero, who executes feats in juggling which have never been accomplished by any other man. The Rocky Mountain News, published at Denver, Colorado, in its notice of their performance at that place says:

We can hardly justify ourself in undertaking to particularize, in a brief allusion to the performance, since the entertainment was meritorious throughout, and all members of the troupe equally deserving of praiseful mention. Gangero did a number of things, chiefly jugglerizing nature, which exceeded in originality, novelty and dexterity the greatest feats of Houdin, and threw the audience into the intensest and wildest enthusiasm, scarcely abating with his retirement behind the scenes. In evolutions, contortions, feats of ballancing, and in a variety of acts illustrative of the poetry of motion, those prodigious wonders, the boneless lads, known on the bills as Tyon and the Boy Good Night, excel anything we have seen this side the big western ocean. There wasn't a man or a woman in that house last night who didn't give un-equivocal utterance to the opinion that the Belle of Japan is the nimblest-footed and altogether the skillfullest rope-walker they had yet seen. The way she tripped the light fantastic along that pendulous piece of hemp was a wonder

and a caution. Throughout it was a rapid succession of novelties. It will afford us genuine pleasure should the audience of to-night be equal to that of last night. We can take our oath that nothing half so good in the way of a show has come into these arts since many and many a day ago.

The Daily Gate City.

WEDNESDAY MORNING, JANUARY 16, 1873.

GIBBONS' OPERA HOUSE

TWO NIGHTS ONLY.

Tuesday and Wednesday, Jan. 9th & 10th

THE GREAT

Japanese Troupe!

Sixteen Star Artists, including Three Ladies.

Among all the astonishing performers ever seen

Prof. Gangero

Stands at the head. You can form no idea of his performance without seeing it. He does feats of juggling that no other living man can accomplish, and from the time he appears until he leaves the stage the audience is in a state of intense excitement. He is accompanied in his performances by his lady and six juvenile pupils, in which are the

Boy Spider, Good Night and Wonder.

Also, the Daring Female Rope Walker.

OTOKSAN!

The Belle of Japan.

WEDNESDAY, GRAND MATINEE.

Admission, 50 cents. Reserved seats, 75 cents, to be had at Ayres Bros' Music Store.
Admission to Matinee, 25 and 15 cents.
Ladies 10c.

THE JAPS gave their closing entertainment in this city at the Opera House last evening. They were favored with another large and enthusiastic audience. The performance was attended with the same degree of excellence throughout which characterized that of the evening previous. Our public express freely their praise of the troupe, and the extraordinary feats performed by its various members, and should it ever come this way again, it will be certain of crowded houses. We commend the company and its managers to the press and the public wherever they may go.

THE JAPS LAST EVENING.—There was a large and appreciative audience at the Opera House last evening to witness the wonderful performances of the Royal Yeddo Japanese Troupe upon the occasion of its first appearance in our city—larger than Keokuk is in the habit of turning out at the opening entertainment of any company who are strangers to our amusement going public. But the fame of the Yeddo Japs had preceded them, and from the complimentary notices which they have received elsewhere, our citizens were very naturally led to expect an entertainment of a most extraordinary nature.

In this they were not disappointed, and we venture the assertion that there wasn't a person present last evening but will testi-

fy that his or her most sanguine expectations were more than realized. The performance throughout was interesting and attractive, and won the hearty applause of the entire audience. Prof. Gangero is unquestionably the most successful juggler that has ever visited this country. He executed more impossible and inconceivable feats than any other performer we have ever seen. In fact, he performs feats which no other man has ever been able to accomplish.

The trip of boneless juveniles are wonders in their way and perform many difficult feats. Otokson, the Belle of Japan, executes marvelous and daring feats of rope walking. There are other performers who are worthy of special mention, but it is impossible for us to enumerate them all.

This afternoon they will give a matinee and this evening another attractive entertainment, which latter will close their engagement here. We commend them and their performances to our public.

AMUSEMENTS.

GIBBONS' OPERA HOUSE

Friday Eve'g, Feb. 9.

TESTIMONIAL

'CITIZENS' BENEFIT

TO THE

LADY ORCHESTRA,

FROM THE

Royal Opera House, Vienna

THE benefit is kindly tendered by Messrs. R. F. Bower, John Givin, James Barker, W. H. McDoel, S. G. Bridges, and sixty of the leading citizens of Keokuk.

ADMISSION 50 AND 75 CENTS.

Reserved seats may now be secured without extra charge at the Music Store of Ayres & Sons.
Feb 4-dlw

GIBBONS' OPERA HOUSE.

Thursday Evening, Nov. 22.

BARLOW, WILSON,

PRIMROSE & WEST'S MINSTRELS.

19 — STAR ARTISTS — 19

AND

Master Band of the World,

In an elegant, chaste and unapproachable programme of novelties.

Admission 50 and 75 cents. Seats can be secured at Ayres Bros' Music Store.

nov17-5t CHAS. B. GRISTE, Agent.

THE GATE CIT : The Daily Gate City.

THURSDAY MORNING, NOV. 22, '77.

The Minstrels.

To-night Barlow, Wilson, Primrose & West's Minstrels appear at the Opera House in this city in an entertaining and pleasing programme of novelties. The name of the company is new to many of our people, but the names of the performers will be recognized as familiar ones by the lovers of minstrelsy. The four men at the head of the combination are among the best in the country. Milt Barlow and George Wilson were connected with Haverley's original troupe in its best days, while Primrose and West rank with the best song and dance men and cloggers in their profession. E. M. Hall is known as the banjo king, and is a good comedian.

The troupe is composed of nineteen star performers and embraces a superb brass band and a fine vocal quartette.

Reserved seats can be secured without extra charge at Ayres Bros'.

THE GATE CIT :

FRIDAY MORNING, NOV. 23, 1877.

THE MINSTRELS.

Although they came under a new name Barlow, Wilson, Primrose & West's Minstrels needed no introduction to their audience at the Opera House last evening. The principal performers were recognized as old favorites in Keokuk, and their friends were not slow in tendering them a hearty welcome. The audience was a good one and the boys experienced no difficulty in awakening the enthusiasm which characterized their performances under Haverly.

The programme was tip top from beginning to end, and the entertainment was uniformly pronounced one of the best of the kind ever given here. The music, both vocal and instrumental, was excellent. The jokes were mostly new and the other features fresh and original.

E. M. Hall is an accomplished banjoist, and did some very skillful fingering. Primrose and West, in their songs and dances, and in their double clog dance are unsurpassed, while George Wilson's oratory is irresistibly funny. The afterpiece, "Worrying an Editor," was laughable but it worried the audience more than it did the editor. Not a sufficient number of those present had worked twelve or fifteen years on a daily paper to know how to appreciate it.

SATURDAY MORNING, APRIL 27, 1872

ATHENEUM.

COOL HERBERT,.....Manager.

Grand Testimonial Benefit

Tendered by the citizens to

MR. COOL HERBERT,

The popular and enterprising Manager.

Best Bill of the Season Presented.

First and only time of Mlle. Zuleika's Great and Perilous

Leap for Life!

From the Gallery to the Stage.

Each performer in new and splendid Pantomime, Farces, Acts, Songs, Dances, &c., &c. Turn out and give him a Bumper.

ADMISSION—Orchestra Chairs and Dress Circle, 35c; Gallery, 15c. apr26-1f

BENEFIT OF COOL HERBERT.—The Benefit of Mr. Cool Herbert, the manager of the Athenaeum, occurs at that place of amusement this evening. A splendid programme has been arranged for the occasion, and the entertainment will, without a doubt, be the best one that has yet been given. Among other new features will be Mlle. Zuleika's famous "Leap for Life" from the gallery to the stage. This is one of the most daring feats of this distinguished lady performer, and will excite a good deal of interest.

We hope that Mr. Herbert will receive on this occasion a crowded house—one commensurate with his ability as a manager and his energetic efforts to give our public a series of first-class performances. Those who have watched his entertainments from the beginning cannot fail to have noticed a very marked improvement, especially during the past month. They are now superior to those of many of the traveling companies, and entirely free from any objectionable features.

To-night will be the last appearance but one of the Ventini troupe and Miss Flora Belle.

KEOKUK DEMOCRAT.

TUESDAY, MAY 17, 1887.

—Bernhart will play in Keokuk on the evening of June 7th, provided she is guaranteed a \$2,000 house. Her scale of prices is \$3, \$2 and \$1. Here is a chance for those people who desire the leading stage attractions to appear in this city to show how badly they want to see them. There is a probability that a subscription paper will be placed in circulation and an opportunity be given those who want to see the great French artiste to "nominate in the bond" just the extent in good American dollars they banker after a sight of the slim, attenuated, but altogether divine Sarah. [ND]

THE GATE CITY:

FRIDAY MORNING, OCT. 29, 1875

Veteran Guards' CONCERT!

GIBBONS' OPERA HOUSE,
Thursday Even'g, Nov. 4,

Under the direction of Mr. JOHN WYCOFF, as-
sisted by the

Best Musical Talent of the City.

Admission 50 Cts. Reserved Seats at Ayres
Bro's, without extra charge. oct. 8-1w

THE GATE CITY:

THURSDAY MORNING, NOV. 4, 1875.

THE VETERAN GUARDS' CONCERT.—The indications are that the Veteran Guards' Concert at the Opera House this evening, will receive that recognition at the hands of our citizens which its merits deserve. A large number of tickets have already been sold, and there is every assurance of a crowded house.

The entertainment will be an enjoyable one to every lover of good music, as the list of ladies and gentlemen who are to participate embraces some of the very best talent in Keokuk. In addition to the programme heretofore published Mr. T. M. Hill, of New York, will favor the audience with executions upon the flute. Mr. Hill is unquestionably one of the most skilled performers upon this instrument in the United States. He gave some selections at a church social at the residence of Mr. W. S. Ivins some time since, which those present will have no difficulty in recalling, as they created a very decided impression.

One of the features of the evening will be the alto solo "Woman's Prayer," by Mrs. John Wycoff. This is one of her choicest selections.

The Veteran Guards will parade the streets in uniform this afternoon at 2 o'clock, and the public will then have an opportunity of seeing what a splendid military organization we have here. The Keokuk State Guards have been invited to join them in the parade.

As some additions and changes have been made in the programme since we published it the other day, we reproduce it:

PART FIRST.

- 1st—Male Quartette Arion
Messrs. Harding, Full r, Engle and Wycoff
2d—Piano Duet—Banditenstretche Suppi
Misses Sallie and Mattie Smythe, with violin ac-
companiment, by Prof. Reps.
3d—Soprano Solo—Barcarole Kucken
Miss Kate Perry.
4th—Piano Solo—Oberon Leybach
Miss Ella Hughes, with violin accompaniment, by
Prof. Reps.

Keokuk Veteran Guards' CONCERT,



Gibbons' Opera House,

Thursday Evening, Nov. 4th. 1875.

Concert commences at 8 o'clock. Order Carriages at 10.

GATE CITY PRINT.

KEOKUK VETERAN GUARDS.



ADMIT ONE.

5th—Solo—Waiting.....Millard
Mrs. John Wycoff, with Flute Obligato accompaniment by T. M. Hill of New York.
6th—Trio—Memory.....Leslie
John Wycoff, Miss Perry and Mrs. Wycoff.

PART SECOND.

1st—Piano Duet.....H. Trovatore
Misses Sallie and Mattie Smythe, with violin accompaniment by Prof. Reps.
2d—Alto Solo—Woman's Prayer.....McCheaney
Mrs. John Wycoff.
3—Flute Solo—Le Babillard (The Babbler) Tereska & T. M. Hill, with piano accompaniment by Theo. English.
4th—Duet—Cheerfulness.....Gumbert
Miss Perry and Mrs. Wycoff.
5th—Tenor Solo—E. Pluribus Unum.....
Mr. John Wycoff (by request.)
6th—Duet—Matrimonial Sweets.....Freeman
Mr. and Mrs. Wycoff.
Prof. Reps will preside at the Piano.

The Piano used on this occasion is the celebrated Hazelton Bro's, kindly furnished by Ayres Bros.

Reserved seats may be secured during the day without extra charge at Ayres Bro's.

THE Veteran Guards, headed by a martial band, paraded in uniform yesterday afternoon, under command of Capt. D. B. Ham-mill. It was their first appearance upon our streets, and the impression they created was a decidedly favorable one. Their uniforms are very handsome, and the accuracy which they displayed in their drill demonstrated that they are making splendid progress in that direction.

The Veterans were very much admired by all who saw them

THE GATE CITY:

FRIDAY MORNING, NOV. 5, 1875.

THE VETERAN GUARDS CONCERT.—The audience which assembled at the Opera House last evening to hear the Veteran Guards Concert was a deserved compliment to the acknowledged talent and ability of those who participated, and a worthy recognition of the object for which it was given. Every seat in the hall was occupied by a spectator, and every spectator was an enthusiast. It was an audience that any professional Concert Company in the country would have felt proud of.

The entertainment opened with a male quartette by Messrs. Harding, Fuller, English and Wycoff, which was well rendered.

This was followed with a piano duett by the Misses Smyth, with violin accompaniment by Prof. Reps. In this, as well as in the one in part second, these young ladies displayed a thorough knowledge of music as well as artistic skill in rendering it.

Next came the soprano solo "Barcarole," by Miss Kate Perry, which was very charmingly produced. Miss Perry wins new laurels with every appearance before a Keokuk audience, as the enthusiasm with which her renditions were received last evening amply testify.

Following this was a piano solo—Oberon—by Miss Ella Hughes. This was executed with consummate skill, the soft notes being produced with rare delicacy of touch. In response to an *encore* she executed another

very pleasing solo.

This was Miss Ella's first appearance in a public entertainment, but the creditable manner in which she acquitted herself, entitles her to rank among the most accomplished performers in our city.

One of the most delightful features of the concert was the solo, "Waiting," by Mrs. John Wycoff, with flute obligato accompaniment by Mr. T. M. Hill, of New York. This displayed Mrs. Wycoff's vocal powers to excellent advantage, bringing out with marked effect the full rich notes of her charming alto voice. She acknowledged the enthusiastic *encore* which followed with a bow, but the audience refused to accept that and insisted on a repetition, which she gave. The other selections in which she took part were also well received.

The flute solo of Mr. T. M. Hill, with piano accompaniment by Mr. Theo. English took the audience by storm and he was greeted with a hearty *encore* to which he responded. There were few present who ever imagined that the flute is susceptible of such delicate music as he produced upon it. Last but not least were the tenor solo of Mr. John Wycoff and the duett "Matrimonial Sweets" by Mr. and Mrs. Wycoff. In the first named Mr. Wycoff appeared in the uniform of the Veteran Guards, bearing the Stars and Stripes. His rendition of this patriotic song was received with an outburst of applause that was fairly deafening.

Prof. Reps presided at the piano with wonted skill.

Previous to the last number Mr. John Gibbons appeared upon the platform and in a few very eloquent remarks tendered the thanks of the Veteran Guards for the large attendance and the appreciation manifested.

KEOKUK CONSTITUTION.

KEOKUK, SATURDAY, MAY 5, 1877

AMUSEMENTS.

GIBBONS' OPERA HOUSE.

Return of the Favorites.

ONE NIGHT ONLY.

Tuesday Even'g, May 22d.

Hyers Sisters' Combination

—IN—

OUT OF BONDAGE!

With change of Songs, Quartetts, Glee, &c.

Prices as Usual.

Sale of seats to commence Saturday morning May 10th, at Ayres Bros'. may 19-3t

Hyers Sisters.

Of this troupe, which appears at the Opera House to-night, the Muscatine Tribune of Sunday says:

The combination appeared to a very fair house last evening, and fully sustained their reputation as a first-class troupe. The prominent feature of the evening, "Out of Bondage," composed of plantation scenes, both before and during the war, was well carried out in every particular, Sam Lucas, by his many comicalities, keeping the house in a continual roar of laughter. Mr. J. W. Luca in Uncle Eph, also acquitted himself with much credit. But it was in the concert selections which were produced as an afterpiece, that the sisters exhibited their marvelous power as vocalists. The solos, and especially the quartettes, were rendered in a manner that will place the sisters on the list of favorites with the Muscatine public from this time henceforth. We were only sorry that the programme did not contain a greater number of these selections, even if it necessitated a curtailing of the drama. We hope that the Sisters will place Muscatine on their tablets for another visit at no distant period.

Free For All Column.

The Constitution's Saturday Pulpit, from which Everybody can Preach on Every-day Topics.

NO HOTEL FOR THE HYERS SISTERS.

MR. EDITOR:—Having been asked several times at what hotel the company would stop, I feel it my duty as business manager of the Hyers Sisters' Combination to let the citizens understand the case. Last evening I called on the landlords of the Patterson and the Hardin hotels, and both said they would prefer not to keep the company, both intimating to me that they had no personal objections, but that their boarders objected. Under the Redpath Lyceum Bureau of Boston the Hyers Sisters' Combination have visited the principal cities from Iowa to Maine, stopping at the best hotels and with but one single exception, this is the first time they have been refused. The Hyers Sisters, Anna and Emma, speak three languages, and in intellect and education every member of the company is fully equal if not superior to any of the guests who stop at either of the above hotels. While these boarders allow decidedly slovenly colored persons to stand over and wait on them, eat food prepared by colored cooks, yet they object to have such a company as the Hyers Sisters is well known to be, to sit at a table in the same dining room. "Oh consistency." I think Fred Douglass had better come here and conduct said boarders to President Hayes and have them reconstructed. M. T. SKIFF, Business Manager Hyers Sisters Combination.

THE GREAT EAST NEAP VALLEY HISTORY
R. J. BICKEL
KEOKUK, IOWA

The Daily Constitution.

KEOKUK, IOWA :
TUESDAY, APRIL 6, 1875.

THE BIG SPELLING MATCH.—The spelling match that has been in preparation for some days will be held at Gibbons' Opera House Thursday evening April 8th. The proceeds are to go to the Library Association. The price of admission is 50 cents for adults and 25 cents for all under 16 years of age, everybody is invited to take part, and compete for the prizes that will be offered. Tickets are for sale at the book and drug stores of the city, also at Ayers jewelry store. 5-4t

The Daily Constitution.

KEOKUK, IOWA :
SATURDAY, APRIL 10, 1875.

THE MATCH (THAT WAS NOT HYMENAL)

A Great Spell of Spelling at the Opera House--The Ladies Spell Down the Sterner Sex, and Still they Cannot Vote!!--The Awards.

The great orthographical wave that has been sweeping with resistless power over this once free and glorious country reached our doomed city some three weeks ago. Since that fateful period, life has become an almost insupportable burden to many of our most intelligent citizens, and heaviest taxpayers who were once both happy and respected. In these evil days, no man—however lofty his eminence in church or state—can escape being snubbed and bullied by the merest child if he spells *deleble* with an *i*, or acknowledges that *pterodactyl* "scoops" him.

Our ever vigilant Library Board perceiving that this orthographical mania was not to be suppressed by prayers or tears, justly decided, that if people *would* spell, they should spell to some better purpose than that of persecuting their less enlightened neighbors. A spelling match, for the benefit of the poor old library was accordingly advertised. This match was lighted last night, and resulted in a wonderful blaze of orthographical learning.

The Opera House was about three-fourths filled with a *seemingly* intelligent audience. They all *looked* as if they could spell, but when the time came, to make up the match, either they feared their fate too much, or their desert was small, for they would not put it to the touch, and win or lose it all. Mr. O. C. Hale entreated them to come forward, but although he made a moving speech, nobody moved. It was apparently a *select* crowd, but experi-

ence proved that no one was willing to be selected. They were wonderfully fertile however in suggesting their neighbors; everybody thought that everybody else ought to spell, and that it was a perfect shame that they didn't. At last, after many arguments, counsels and encouragements, a few bold pioneers advanced to the spellers' seats. The names of desirable parties were then called out in feeling accents, and when they didn't feel as if they could come, the captains dived into the audience and dragged them to the front.

Contrary to our expectations very few of the young girls of the public schools stepped forward to exhibit

"The modest lore of maidenhood."

Why should these young Misses be so afraid to make a Miss Spell? They would not be so much a Miss if they did, for even the great Andrew Jackson spelled congress with a *k*.

It was a quarter past nine before the match was made up. It consisted of twenty-seven on each side—Col. Curtis being captain on one side, and Miss Comings on the other.

Prof. Jamieson who, like McGregor, had "his foot upon his native heath" now advanced and called out the words.

Mr. Joe Collins (Alas! for Joseph) found an occasion for early retirement in the word *early*. As Joseph took up his solitary vigils upon the mourner's bench it was noticeable that his face was of many colors if his coat were not.

Mr. A. J. Zwart was the next to sip sorrow. Having fallen an untimely prey to *nuisance*, he hastened to join Mr. Collins who gave him a cordial welcome, for misery, as is well known, loves company. Mr. Steele spelled laziness right the first time, but preferring to change, gave a signal proof that "the pitcher doesn't go so often to the fountain, but it comes home broken at last."

Mr. O. C. Cox took

"One step in life that promised such a race" and stumbled upon *weevit*.

Mr. Will Medes found *tonnage* too heavy for him; Mr. W. E. Kellogg caved in on *fussiness*; Mr. Dunlap stepped down and out on *mahogany*; Mr. C. Birge missed fire on *deceive*; Mr. W. H. Carey was sold on *salable*, and Mr. ——— judged wrongly about *judgment*.

Dr. Hughes being worsted in *joggling*, was laid up for repairs.

Dr. Knowles took to the stool of repentance on *looser*, where he doubtless occupied the melancholy hours in exclaiming,

"Oh! would that I were where I would be be,
For then I would be where I am not,
But now I must be where I be be,
Because where I would be I cannot."

Mr. Barker was prostrated by *mortise*; Mr. Fuller vanquished the *ranche* on *phiz*;

Mr. Van Keuren was let out on *gnaw*; Mr. C. Kellogg threw up the sponge on *bilious*; Mr. G. Williams was overcome by *dizziness*; Mr. Pierce was blighted by *macaroni*; Miss Sallie Lomax couldn't come it on *lazaroni*; Mr. Bob Given retired on *charlatan*; Mr. R. Simms kicked the bucket on *hyacinth*; Mrs. Lomax was victimized by *fictitious*; Mr. Craig was laid low by *artillery* Mr. Randall took to his heels before "grenadier"; Frank Hagerman went to the flume on "biased"; and Mr. Ben. Jewell smiled on "ecstasy", and then he smiled no more.

Mr. Scott Howell refused to wrestle with the difficulties of "physiology", and withdrew without committing himself. Mr. Randolph saw Caesar's ghost at the word "apparition", and suddenly disappeared. Mr. Higham's merits were not sufficient for "meritorious"; Mr. Sam. Sample bled to death on "hemorrhage"; Dr. Ingersoll was eaten up by "acetic." "Adamantean" was too hard for Mrs. Blaisdell, and Mr. B. S. Merriam; Mr. Fyffe couldn't pan out on "stereotype", and "cyrie" was above Mr. Ballinger's reach. [Alack! William, was it for this that you consumed the midnight oil in turning the improving pages of Swinton, and Webster, and Town?] Mr. George Merriam bit the dust on "coliseum"; Mrs. Geo. Parsons couldn't stretch it on "cacophone"; Miss Belle Smythe, not being a professional speller, found "death in the pot" when she attempted "amateur", and Miss Lu Rickards, being floored on "dissyllable", will never put her trust in spelling books again.

Mr. Ed. Kilbourne melted smilingly out of view when the word "bivouac" was given to him. As he took his seat he evidently consoled himself by the philosophy of Hudibras—

"I am not now in fortune's power,
He that is down can fall no lower."

"Eleemosynary" had no charity for Mr. Will Collins. Mrs. Avery breathed her last upon "euthanasia," and Miss Jewel fell into affliction upon the same word.

Mr. David Hamill was a good speller at school, but he paused upon "exacerbate," as though he feared to spell the word until he'd said his prayers, and when at last he did spell it, there was one more unfortunate gone to his death.

Miss White started out well on "financier" but before she had got through with it—

"Ere set, like stars which fall, to rise no more."

Col. Peek went up Salt river on "flagolet;" Mr. John Given murdered "foeticide;" Mrs. Dr. Jenkins headed the wrong way on guerdon, and Mr. A. J. Wilkinson was nipped by "hypocondriac."

Mrs. Ballinger had occasion to take a tearful view of "lachrymose;" Mr. Greenwood would doubtless have spelled "melodeon" right if he could, but as he couldn't

how could he? Mr. Sumner struggled with "isochronal" but was soon—

"Like a struck eagle, stretched upon the plain,
No more 'mid rolling clouds to soar again."

The word "ophthalmic" was then "put out" to Col. Curtis, who spelled it wrong, and hastily "put out" for the mourner's bench—a proceeding which greatly "put out" his remaining soldiers who were leaning upon him as upon a tower of strength.

There were now but four contestants left upon the field—Miss Comings upon one side, and Mr. Jo. Anderson, Mrs. Ingersoll and Miss Bertha Favard upon the other. As they sat there patiently awaiting the revelations of fate, they must have felt like the companions of Ulysses when they escaped from the cave of Polyphemos—

"Blind to the future, pensive with their fears,
Glad for the living, for the lost in tears."

They were not proud—these four. They had seen too much of pride, and the falls it leads to. Before them stretched the long, long row of the disconsolate who had set out in this very race so gay and "chipper," but who were now left to ponder, in their wretched souls, upon the vanity of all worldly learning, and particularly of their researches into the guides to spelling.

Mr. Jo Anderson—that devoted student of orthography—got up a tree about "sibylline," and couldn't come down. Miss Comings was then given "troche." She hesitated, for she well knew that wise proverb—"while the word is unspoken you are master of it, but when it is once spoken it is master of you." Finally she made a bold strike out, missed her footing, and fell—"Oh! what a fall was there my countrymen."

Mrs. Ingersoll nailed her colors to the wrong mast on "hydrocephalus," and Miss Favard was thus left, like the last rose of summer, 'blooming alone, all her lovely companions being faded and gone.'

Miss Favard, being declared victor, was greeted with enthusiastic applause.

The prizes were then presented by Mr. John H. Craig with some appropriate remarks. Miss Favard received the first prize, Webster's Unabridged—although we should suppose that a dictionary would be the last book Miss F. would require. The second prize—a copy of Shakspeare,—was won by Mrs. Ingersoll, and Mr. Joe Collins, who was the first to take to his heels, was rewarded for his good intentions by a copy of Josh Billings.

The Gate City.

MONDAY MORNING, APRIL 23, 1855.

Grand Opening OF BURROW'S CELESTIAL HALL, KEOKUK.

WITH Boneau's magnificent Panorama of Australia, China, and the Japan Expedition, on

Monday Evening, April 23, '55.

Prof. Owen will deliver an explanatory lecture on the occasion.

Admission 30 cents. Children 15 cents.

Full particulars in future advertisements.

April 10, 1855

Positively for Three Nights Only.

BONEAU'S MAGNIFICENT PANORAMA OF AUSTRALIA, CHINA, and the JAPAN EXPEDITION,

Will be Exhibited at

BURROW'S NEW HALL,

MAIN STREET,

On Monday, Tuesday and Wednesday,

APRIL 23d, 24th and 25th.

THIS beautiful Painting comprises a series of views in Australia, China and Japan, and exhibiting in a most truthful manner everything appertaining to those remote and interesting countries.

IT IS FULLY A MILE IN LENGTH.

Has been Painted from Original Drawings with great care and accuracy, and is pronounced by competent judges the Greatest Painting ever exhibited in this country.

Panorama moves at 8 o'clock. Admission 30 cts. Children 15 cts.

Reserved seats 50 cents.

On Tuesday afternoon there will be a special Exhibition for the children of the Schools, and in order to give all an opportunity of seeing this beautiful and instructive work they will be admitted for 10 cents each.

For particulars of performance see bills.

Keokuk, April 23, 1855. d34

* THE PANORAMA.—As will be seen by the advertisement, the exhibition of Boneau's Celebrated Panorama commences this evening at Burrow's New Hall. We see it is highly spoken of by our exchanges, and among others, the Quincy Whig says:

"An inspection of this fine painting, now on exhibition at Kendall's Hall, fully satisfies us with the justice of the compliments it has received from all who have visited it. The delineation of the scenery of China, Australia and Japan, and of the manners and customs of the inhabitants, is the best that could have been put on canvass. We cannot too earnestly recommend those who have not seen it to see it this evening. It is a work of Art that is in every respect worthy the notice of the public."

THE SUNBEAM.

Moral Session for the Drunkard—The Maine Law for the Drunkard-Maker.

Dr. JESSE BOWEN.
Dr. FREEMAN KNOWLES. } EDITORS.

CORRESPONDING EDITORS,

REV. HARVEY ADAMS, of Farmington, Iowa.
HON. J. B. BOOTHE, of Bellevue, Iowa.



KEOKUK,..... NOV. 15, 1853.

GRAND DRAMATIC PANORAMA OF THE MAN OF THE BOTTLE.

This stupendous WORK OF ART was designed and executed by W. W. Johnson, of Iowa. It covers

OVER 5,000 FEET OF CANVASS,

And shows, in a most truthful manner, the horrible consequence of indulging in

INTOXICATING DRINKS.

Commencing with a view of our subject in his father's house, previous to his setting out in life, surrounded with every advantage that wealth could afford. Then follows a

SERIES OF SCENES!

Such as the Summer Sun Set, Sea Views, The Promenade, The Hymenial Altar, Dream of Life, First Glass, Fashionable Drinking, The Hero in his own home, Brought home drunk, Gambling Scene, The Bankrupt, Moon Light view, Grocery Scene, Dragged out, Visit of the Destroyer, Horrible Murder, The Convict, Court Scene, Prison Scene, Suicide, The Drunkard's last dream, &c.

All of which will be exhibited in the principal Towns in Iowa, and the adjoining States.

March 1, 1853.

KEOKUK CONSTITUTION.

KEOKUK, SATURDAY, AUGUST 30

GEO. SMITH. H. V. CLENDENIN. THOS. REES.

—The Lilliputian Opera Company, which has been creating such a furore in the large cities, will appear at Gibbons' Opera House on Friday evening, Sept. 20th. The troupe embraces Miss Jennie Quigley, height 30 inches, Admiral Dot, height 28 inches, Miss Sarah Belton, Ellen Kirtland, General Joseph Tolman and other dwarfs, who will be flanked with Col. Noah Orr, height 8 feet. The entertainment is a fine one in every respect, and will be well patronized by Keokuk.

PROGRAMME.

Part Second.

- 1.—PIANO SOLO—Norma, *A. Jeall.*
MISS ELLA HUGHES.
- 2.—SOPRANO SOLO—Sing, Sweet Bird, *W. Ganz.*
MISS ALLIE M. SMITH.
- 3.—DUETT—Say Once Again I Love Thee, *Donizetti.*
MRS. BUELL, MR. WYCOFF.
- 4.—SOLO—Lo! here the Gentle Lark, *Bishop.*
MRS. JOHN WYCOFF.
With Flute Obligato by Mr. HILL.
- 5.—MARSEILLES HYMN—(By Request,) *Rouget Le Lisle.*
MR. JOHN WYCOFF.
- 6.—QUARTETTE—Good Night Beloved, *Pisanti.*
MRS. BUELL, MRS. WYCOFF, MESSRS. HILTON AND WYCOFF.

SPRING STYLES HATS!

GIVIN & CO.,

No. 58 Main St.,

*Have received the Largest, Finest, and Most Beautiful
assortment ever shown in this City, and sell them Cheapest
Also the Celebrated*

KNOX SILK HATS,

*The Best in the World. Don't Fail to see them before
buying.*

1876. -- CENTENNIAL -- 1876.

GRAND CONCERT

COMPLIMENTARY TO

Mr. and Mrs. John Wycoff,

TENDERED BY THE

Keokuk Veteran Guards and Citizens,

—AT—

GIBBONS' OPERA HOUSE,

Tuesday Even'g, Feb. 22nd,

WASHINGTON'S BIRTHDAY.

The following ladies and gentlemen have kindly
volunteered their services:

Mrs. K. K. BUELL, THEO. ENGLISH,
Miss ELLA HUGHES, GEO. O. HILTON,
Mr. T. M. HILL, Florist, N. Y.

Prof. MAGENNIS will preside at the Piano.

Admission Fifty Cents.

Reserved Seats 25 cts extra: to be had at Ayres
Bros'. Concert to begin at 8 o'clock. Feb 17-5.

COMPLIMENTARY CONCERT

TO

Mr. and Mrs. John Wycoff.

GIBBONS' OPERA HOUSE.

ADMIT ONE.

No.....

Row.....

Center

Right

Left

GRAND

Complimentary Concert,

TENDERED TO

MR. ^{AND} MRS. JOHN WYCOFF

BY THE

Keokuk Veteran Guards,

AND CITIZENS,

AT GIBBONS' OPERA HOUSE.

Tuesday Evening, February 22d, 1876.

The following Ladies and Gentlemen have kindly volunteered:

MRS. E. K. BUELL,

MISS ALLIE SMITH, of Des Moines,

MISS ELLA HUGHES,

MR. T. M. HILL, of New York,

MR. G. O. HILTON,

MR. THEO. ENGLISH.

PROF. MAGENIS will preside at the Piano.

Gate City Steam Print.

PROGRAMME.

Part First.

- 1.—PIANO SOLO—National Military Serenade, arranged expressly for this occasion,
PROF. MAGENIS.
- 2.—SOPRANO SOLO—Merry Zingara, *Balfe.*
MRS. E. K. BUELL.
- 3.—DUETT—Flow Gently Deva, *Parry.*
MR. AND MRS. JOHN WYCOFF.
- 4.—FLUTE SOLO—Grand Caprice de Concert, Op. 25, *A. Terschak.*
MR. T. M. HILL.
Piano accompaniment by THEO. ENGLISH.
- 5.—ALTO SOLO—Read me a Chapter from the Bible, *H. Legard.*
MRS. JOHN WYCOFF.

The old man sat in the doorway,
When the sun was going down,
And heard the laugh of the Children
And chimes of bells from the town;
Then a silence fell about him,
As he sat there all alone,
When the moonlight like a blessing,
Lay over the thres-hold stone.

"Mary, he whispered softly,
Have the children gone to sleep?"
And he fancied his dead wife answered,
From the shadow grown so deep,
"I wish you would read me a chapter
From the Bible ere I pray,
Something about the City,
Of God, and the last great day."

And he thought that the voice of Mary,
Who for year's in Heaven had been,
Was reading the dear old chapter
Once more to him again;
And then when he thought it ended,
"Let us pray" the old man said;
And knelt in the beautiful moonlight,
And bowed his silvered head.

They found him there on the thres-hold,
Kneeling beside his chair,
And the white threads of the moonlight
Were tangled in his hair;
But he did not stir nor answer
To the words the children said;
Low at the dear Lord's Alter,
He knelt in the moonlight, dead.

GIVIN & CO.

*Men's Furnishing Goods Stock stands unrivalled, and in it can always be found
the Latest Styles and Finest Goods at Lowest Prices. Satisfaction
Guaranteed or money refunded. Give them a trial.*

WEDNESDAY MORNING, FEB. 23, 1876.

THE CONCERT.—Mr. and Mrs. John Wycoff may well feel proud of the enthusiastic reception given to them last evening, on the occasion of the complimentary benefit tendered them by the Veteran Guards and citizens. No higher honors were ever paid to any one by our public. Every seat in the Opera House, so far as we could discover, was occupied, and the audience was one of Keokuk's best—intelligent, refined and appreciative. It was a proper recognition of the marked musical talents and accomplishments of Mr. and Mrs. Wycoff and the ladies and gentlemen who kindly assisted them, and a suitable testimonial of the high esteem in which they are held by our citizens socially.

But whatever may be said of the reception, much more is to be said of the concert, and when we say that it was one of the finest musical entertainments ever given in Keokuk, we are confident that we express the sentiments of all present. It was choice from first to last, and there wasn't a feature connected with it that wouldn't have done credit to a professional concert troupe.

The stage was appropriately decorated for the occasion with flowers and pictures. Over the main entrance was a portrait of Washington. The programme was inaugurated with a piano solo arranged expressly for the occasion, and executed by Prof. Magenis. In this as well as in the accomplishments which followed Prof. M. fully sustained his well earned reputation as a pianist. Then came a soprano solo—Merry Zingara—by Mrs. E. K. Buell, who sang delightfully as she always does, and received deserved applause. This was the case also in the other numbers in which she took part.

The appearance of Mr. and Mrs. Wycoff in the duet "Flow Gently Deva," was the signal for an outburst of applause. They seemed to comprehend the situation, and however much may have been expected of them we think no one could possibly have been disappointed. Mrs. Wycoff looked charmingly and sang her sweetest. When she concluded her solo "Read me a chapter from the Bible," the audience was prepared to pronounce it the gem of the evening, but after the solo, "Lo! here the Gentle Lark," with flute obligato by Mr. Hill, they were at a loss to determine which of the two was the best. In both instances she re-appeared in response to a hearty *encore*.

Mr. Hill's flute solo was admirable, and the audience insisted on having more of the same kind. Mr. Hill will always be certain of appreciative hearers in Keokuk.

Miss Ella Hughes introduced part second with the piano solo, Norma, which she executed in a manner that elicited warm applause, manipulating the keys with skill, dexterity and delicacy of touch, that entitled her to rank among the most finished am-

ateur pianists of our city.

Miss Allie M. Smith, of Des Moines, came next, in the soprano solo, "Sing, Sweet Bird." Our citizens had heard so much of the vocal accomplishments of this young lady that everybody was on the tip toe of expectation. Their highest anticipations must have been more than realized, however, for her singing was perfectly captivating. A storm of applause followed her as she retired from the platform, and this was kept up until she re-appeared. In response to this enthusiastic *encore* she sang an echo song that was even more charming than the first.

Mr. John Wycoff appeared in the uniform of the Veteran Guards, and sang the Marseilles Hymn in a manner that took the house by storm.

He stirred up the patriotic emotions of his audience, and in response to an *encore* capped the climax by singing the Star Spangled Banner.

The entertainment concluded with a quartette by Mrs. Buell, Mrs. Wycoff and Messrs. Hilton and Wycoff.

KEOKUK CONSTITUTION

KEOKUK, WEDNESDAY, MARCH 1.

Western Names and Phrases.

The writer has within the last ten years mined in nearly every mining camp in the United States, from Pennsylvania to California, thence to Oregon, Washington Territory and British Columbia, on the Frazer River and in Cariboo, and being something of a roving cabinet and observer, he has picked up and stored away, from time to time, names and phrases which he now proposes to work into a sort of machine poetry, taking unto himself all the poetical license allowable in this advanced age of frontier poets and dizzy rhyme-sters.

FOLLOW THE TRAIL, IT'S RED HOT.

From Hell's Delight to Smuggler's Bar,
Across Blue Gap to Hungry Bear,
From Roaring Camp we take the car
To Methodist and Never Swear,
Tip Top, Black Jack, The Wolf's Retreat,
Near Roaring Fork, where Lone Jack struck it,
And thence to Hangtown, Wake up Pete,
And Let Her Rip, to Nip and Tuckit

Now, Go Ahead, Take In, Freewill,
Long Pull, it's true, from Nothing Doing.
Don't Flicker Out at Bottle Hill,
For Whisky Ranch is 'cross Blue Ruin.
Then strike the trail of Tim Buck Too,
Go Up the Flume to Hill O' Quaker,
Through Hot Divide and Wandering Jew
To Devil's Ride, hear Hell's Half Acre.

Slumgullionville, Lookout, Mud Springs,
And Lousy Ridge, are near Coon's Hollow.
Cross Bloody Run and Smash-Up Bridge,
Dead Beat, Dead Broke and Bottom Dollar.
Drive slow across the Angel's Swamp,
Let Slippery Jack, Hard Up for game,
Turn loose when near the Gipsie's Camp,
And Murderer's Bar-r, near Salted Claim.

Leave Red Dog, Gouge Eye Out O' Sight,
Lost Cabin's where you'll hear the story
How Poker Pete from Hell's Delight,
Broke Six-foot Bill, of Ground Hog glory.
How Tom The Top, from Bitter Pill,
Addressed Pug Jake as Mistah Speakab.
They doused his glib at Dismal Hill,
And Slugville people cried Eureka!

Then Monte Joe, from Lady's Vail,
Crossed Nigger Gulch by Greenhorn Cutoff
Through Badger Hole, o'er Bull Dog Trail,
Near Jackson, at the mouth of Shutoff,
We Fly Away, past Hell Town Claim,
Stop Short, Last Chance, now What's the
Matter?

Why, Muggins Tom, while dying game,
Turned Loose Cold Lead at every clatter.

Now Skin Her Out toward Last Jump,
Cinch Up while passing Rancheree,
Or Two To One you'll Turp Up Stump
At Robber's Roost or Climb a Tree.
Tarantula's Nest is just Hard By,
Here Jackum's Band cleaned out The Babble,
While Long-Necked Dick and old Bill Nye
Used Boomerangs, without Hardscrabble.

Still further on we Wake Up Jake
To Set 'Em Up at Dead Coyote,
We'll have Free Lunch on Rattlesnake,
And good Rawhide from Minnesota.—(Bar)
Down Moccasin to Dismal Heights,
To Hornet's Nest and Horned Toad Level,
Where Skin Flint Sam preached Woman's
Rights,
And always played to beat The Devil.

But let us from old Shasta's heights,
Look down, recall some names now dying.
From Gas Point to Three Red Lights,
Near Fifer's Hill, while underlying
Is Fly Blow, Hy-Yu, Take the Socks,
To Soap Springs, where, on Mad Mule, I Go,
At Horsetown, Dog Creek, and Mad Ox,
Where lives Mike Finch, the boss of Siigo.

In Trinity you'll find Blue Bells,
Big Flat can boast of Golden City,
Near Newton's Fork, where Buckshot tells
How Slap-Jack Jake plugged Little Schmidty.
The Forty-Niners went it blind,
And planted names in curious order,
And that is why you'll Never Find
Much classic jargon on the border.

So Let 'Er Pass—we'll shoot Wild Cat
With Moonshine, near to Miner's Glory,
And drink Old Port at Poker Flat,
Near Shady Grove and Root Hog Canyon,
Where Kansas Kit oft told the story
Of Phantom's Slide, The Scout's Retreat,
Where Grizzly Jake oft bagged his meat
With Sear-Faced Tom, his "Boone" com-
panion.

But here I must "collapse," "subside,"
Walk up to Ran-in-a-dod-lar bar.
The reason Dry Up City died—
Because the Red Rock was too far.
So I'll dry up—and well you may.
Thank you, my friend, but Mary's lamb—
Oh! shoot the lamb! All right, Fairplay,
And you may go to—Yuba Dam.
—Laramie Boomerang.

The Daily Gate City.

THURSDAY MORNING, MARCH 28, 1876.

GIBBONS' OPERA HOUSE

Saturday Even'g, March 30.

QUEEN'S MAMMOTH PANORAMAS OF New York City AND THE GREAT CHICAGO FIRE!

Showing the Great Metropolis as it is at the present day, with over Ten Thousand citizens, soldiers and houses.
The Panorama of Chicago gives a true view of the Garden City as it looked Oct. 9th, wrapped in flames.

Both are Paintings on Canvas,

And will be shown the same evening

FOR ONE ADMISSION—25 CENTS.

PANORAMIC.—By the announcement which appears elsewhere, in this morning's paper, it will be seen that Queen's Panorama of New York City and the great Chicago Fire, will be exhibited at Gibbons' Opera House on Saturday evening of this week. The views of New York City represents every day life in the Metropolis; the panoramas of Chicago gives a true picture of that city as it appeared wrapped in flames on the 9th of October. Both are paintings on canvas, and will be shown the same evening for one admission, viz: Twenty-five cents.

THE CONSTITUTION.

By THOS. W. CLAGETT.

KEOKUK, MONDAY, MARCH 20, 1876.

A PANIC.

An Excited Crowd at the Athenaeum—A Few Cool Men Prevent a Disaster.

People have read so much about disasters in opera houses, of late, that it requires but a small thing to create a panic in a crowded house. All that is needed is for some boy to yell "fire," or for five or six men to leave the house hastily, and presto! the work is done. People look, grow uneasy, and half a dozen jump up and make for the door. A dozen more join them; and by the time they have reached the stairs a crazy, surging mob is at their heels, trampling to death the weaker portion in their endeavors to escape from the building.

Last night we came near having just such a scene occur in the Athenaeum. Francis Murphy was delivering a temperance lecture, and the house was crowded from "pit to dome." The lecturer had hardly begun his discourse, when a piece of the plastering fell from the ceiling. This created a diversion for a while, and seemed to place nervous people in a situation favorable to a panic. The house quieted down again, and presently one of the gas burners which had too strong a head of gas on, began to sing, and, to the audience, it seemed like the fire bells ringing. Five or six men rushed out of the gallery, and as the lecturer paused to see what caused the commotion, an indiscreet gentleman arose and announced that "it was nothing; only some gentlemen called out by an alarm of fire."

This announcement caused another commotion, and a break was made to the door. The women grew nervous and fidgety and the men were getting excited. The lecturer announced that "there was no fire; they wouldn't have no fire; they would have nothing but cold water there that night," and by his calmness and the help of a number of other gentlemen who retained their presence of mind, succeeded in inducing the audience to remain seated.

The lecture was resumed, but it seemed as if fate was against its delivery. The people who remained, were sufficiently wrought up by the falling of the plastering, and the alarm of fire, to catch at the idea that the building was going to fall, or else burn down, and it would have taken but a slight thing to demoralize them.

Presently a window in the attic was suddenly shut down, and some one said a beam had broken. In an instant the people were on their feet, and struggling toward the door. They were sure the building was going to fall. Strong men jumped over the heads of children, and fought to get to the door. The ladies hid their hands in their faces and shrieked and sobbed. Some of them, we are informed, fainted. The scene was an exciting one and promised to end in disaster and loss of life, but fortunately there were cool heads in the audience, and their stentorian voices rang out in loud command: "Sit down! Sit down!" Others seized the fugitives and forced them into their seats, and presently, Sam Sample was heard declaring that he knew just how the Athenaeum was built; it was one of the strongest and safest buildings in the city, and there was no danger whatever of its falling down. The excitement had, in a great measure, subsided by this time, as the lecturer had started a song. People resumed their seats, and after relating two or three anecdotes, Mr. M. resumed his discourse, and before he concluded, the house was as well filled as it was at the beginning of the lecture.

As an illustration of the excitement which prevailed, it is mentioned that one prominent citizen was seen with his wife under one arm and his daughter under the other, to clear the stairs leading to the street in about three jumps. Other equally wild attempts could be mentioned if necessary.

One great strapping man, did much to prevent a rush of the crowd by standing up and remarking in a threatening manner to the people who rushed toward him: "Now just stand back, I ain't going to be crowded," and he wasn't. Officer Fowler also rendered good service by standing in the aisle and keeping the crowd back. We have ascertained that a number of ladies fainted, one on the stage, and several in the audience.

As it was, the people who were there, should be thankful to the cool heads that saved their lives, for if the panic had been allowed to spread, the loss of life would undoubtedly have been great.

THE GATE CITY.

KEOKUK, IOWA:

FRIDAY MORNING, DEC. 4

MON. P. B. DU CHAILLU, traveler and lecturer, speaks before the Library Association next Monday evening. Everywhere he has

drawn immense houses and will do it here. The subject isn't a dry and obtruse one, but one in which there may well be a popular interest. If man is a descendant of the orang outang, we want to know all about our ancestors. A new furnace has been put in the Opera House, the seats have been raised, those in the rear ain't extinguished as heretofore; but everybody can see everybody, and everything is lovely. The Hall will be comfortable, the lecture is promised to be good, so let us have a good house.

THE GATE CITY.

KEOKUK, IOWA:

SUNDAY MORNING, DEC. 5.

THE LECTURE TO-MORROW EVENING—IMPROVEMENTS AT THE OPERA HOUSE.—To enumerate the many reasons why the Keokuk public should turn out to the lecture to-morrow evening, and to give a methodical elucidation of each one would occupy a column or more, even if it were absolutely necessary. But it isn't necessary, and we haven't the time in any case so we won't attempt it. A glance at one or two important facts is, we think, sufficient to convince any right thinking person that he or she should be present to hear Du Chaillu to-morrow evening. His extensive travels and his thorough acquaintance with his subject will enable him to treat it in a manner highly instructive as well as pleasing to his audience.

In selecting from the list of eminent lecturers, the Committee has chosen those whom it believes can best entertain a Keokuk audience. Their efforts in this direction should receive the hearty support of all who desire an interesting and successful course of lectures during the coming season.

In addition to this, recent and decided improvements have been made upon the interior of the Opera House, with a view to the general comfort and convenience of the public. New and increased facilities for heating it have been added, the seats have been raised and placed in a half circle, and other marked changes have been made. The back tier of seats will be at an elevation of a little more than three feet from the floor. For the generosity manifested by Mr. Gibbons, in renting the Hall to the Association at extremely low figures, that gentleman deserves much praise.

In conclusion we will merely add that we sincerely trust our citizens will turn out pretty generally to-morrow evening, to hear the first lecture of the present season.

THE GATE CITY.

KEOKUK, IOWA: 1868

TUESDAY MORNING, DEC. 8.

THE LECTURE.—The first lecture of the present course under the auspices of the Keokuk Library Association, was delivered last evening, to a slim audience. This is attributable solely to the very unpropitious state of the weather. The lecturer was Du Chilla, of Gorilla fame. In the course of his rather immethodical dissertation he gave some interesting facts connected with the habits of that inhabitant of the wilds of Africa, as well as its natural affinity to man. That his travels have been extensive is perfectly plain; that he has been a close observer is evident; that he is a student and naturalist is fully established; and it is obvious, too, that he understands his subject better than his audience could understand him.

The hall was in a comfortable condition. The recent improvements, though in an unfinished state, promise to enhance its value very much as a lecture hall. The aisles are to be carpeted, and the work will, when completed, present more of a finished appearance.

THE GATE CITY.

KEOKUK, IOWA: 1868

SUNDAY MORNING, DEC. 18.

DU CHILLA AT ST. LOUIS.—The St. Louis Democrat, in its notice of Du Chilla's lecture at that place, opens up with this raid on the Gorilla: "The Public School Library Society have undertaken to 'diffuse intelligence' among our people by means of lectures in the Politechnic Hall. They opened with 'Josh Billings,' whose intelligence was of an unintelligible character, being made up of old jokes revamped, and odd expressions without meaning. Josh was succeeded by Mons. Du Chaillu, the African traveller and gorilla hunter, who delivered a 'lecture' last night to about two hundred and fifty people. As Du Chaillu has related his adventures time and again, and published them in books which are to be found in all the libraries, we may be permitted to question the policy of the lecture committee in paying \$200 to have him show himself before an audience, when they received only about \$50 in return. We are sorry to find that the corps of lecturers has been so reduced that our people can obtain nothing better than Du Chaillu and Billings. But we must make the most of what is given us, so here's for a gorilla hunt in the interior of Africa."

DAILY GATE CITY.

TUESDAY MORNING, APRIL 25, 1874.

TENNESSEANS!

SLAVE CABIN CONCERTS.

Opera House, Wednesday Evening, April 29th.

This band of Colored Singers, numbers FIVE YOUNG MEN and FIVE YOUNG LADIES. All but one of them were formerly Slaves, but they are now students of the Central Tennessee College, at Nashville, Tenn. This is one of the oldest and largest Freedmen's Colleges in the South. It was founded in 1865, and now has three buildings on Maple street, and 280 students. Rev. Jno. Braden, D. D., is President of the institution. All the proceeds of the concerts of the Tennesseans, above expenses, go to the erection of a fourth building, which the crowded condition of the present buildings renders necessary.

THEIR SONGS.

The Tennesseans sing the quaint, fervid, descriptive old melodies of the plantation, with which they have been familiar from childhood, or which they have learned from the lips of the "old aunts" in the South. The quaint conceits and touching pathos of the songs, interpreted by their indescribable music, have evoked smiles and tears and irrepressible applause wherever their concerts have been given. The singers are interrupted nightly in their songs by outbursts of applause from their audiences.

The Cincinnati Gazette says: "It is difficult to say whether tears or laughter are the proper response. The fact is both are given at every concert."

THEIR TOUR.

The Tennesseans started on their tour so recently as last January, and have given concerts to immense audiences, in Cincinnati, Dayton, Indianapolis, Chicago, Milwaukee, St. Paul and Minneapolis, and many intermediate cities. This is the troupe which in February last created such enthusiasm in Chicago, calling out audiences of more than two thousand people for several nights in succession.

The Chicago Journal says of their concerts in Chicago: "Such success, while it is eminently deserved, is entirely unprecedented in concert history in this city." It is estimated that they have sung to 100,000 people in the last three months.

THEIR CONCERT IN KEOKUK.

The Tennesseans sing only one night in Keokuk. Do not have it to regret when your friends are talking of the Tennesseans and humming their strangely beautiful music, that you failed to hear them when you had the opportunity.

ADMISSION.

The price of admission is 50 cts. Reserved seats 75 cts. Get a reserved seat to-day, at Ayers'. apr25-4t

DAILY GATE CITY.

TUESDAY MORNING, APRIL 23, 1874.

THE TENNESSEANS.—This troupe of colored singers comes to Keokuk well endorsed. Those who enjoy the familiar slave cabin melodies should not fail to attend their entertainment to-morrow evening. The following notice of one of their concerts in Indianapolis is from the *Sentinel*:

Masonic Hall was crowded for the fourth time last evening, to hear these sweet singers warble the peculiarly interesting music of the slave cabin in other days. The young people are neither cultured nor uncouth,

but are natural, and sing with a simplicity which is charming. Their voices are pure and full, and their time precision itself. The selections are principally from the old devotional songs of the sunny south, filled to overflowing with melody. It is rarely one has an opportunity to spend a pleasanter evening than in company with the same sable songsters.

THE CONSTITUTION.

MARCH 23, 1876.

—During the panic at the Athenaeum, the other evening, a lady approaching a well known physician, exclaimed in agonizing accents: "Oh, doctor! save me!" The doctor was making his way out as fast as his legs could carry him, and, without looking around or stopping, he replied, "Yes'm, I'll save you." And the fellows who witnessed the scene laugh yet, as they recall how the doctor kept pushing on to get out, leaving the lady far behind.

THE GATE CITY.

KEOKUK, IOWA: 1866

SATURDAY MORNING, FEB. 10.

The African Pigmies.

Mr. DuChaillu has published in the London papers a reply to those who are skeptical in regard to the Obongo or pigmy race which he professes to have discovered during his recent journey in Africa. He says they live in the mountains of Equatorial Africa, between one and two degrees North latitude, and about twelve degrees East longitude. The following are the measurements he was able to make:

The only adult male measured four feet six inches, but as one of the women reached five feet one quarter inch, (she being considered extraordinarily tall,) I have no doubt that some of the men are equally tall, and some had the following heights: four feet eight inches, four feet seven and a quarter inches, four feet five inches, and the smallest four feet four and one quarter inches. I thought after looking at the whole group of the adult women, that their average height was from four feet five inches to four feet six inches. The smallest woman had the largest head, viz: one foot ten and one-fifth inches in circumference; the smallest was one foot nine inches round.

In the volume which I propose to publish, more details respecting these little people, with a short vocabulary of their language, will be given.

"THE GREAT DUST HEAP CALLED HISTORY"
R. J. BICKEL KEOKUK, IOWA

KEOKUK CONSTITUTION.

KEOKUK, SATURDAY, OCTOBER 5.

NO LEG-I-SEE.

THE MAYOR FORBIDS THE PERFORMANCE OF THE DIZZY BLONDES.

Excitement Among the Bald-Headed Old Ones, and the Curly-Locked Young Ones—Miss Fisk Says the Will Go On.

As rumor, with its "thousand tongues," spread the report, this morning, that the mayor had forbidden the performance of the May Fisk Blondes to-night, there was a decided sensation produced. Young men pulled out the tickets they had purchased, looked at them, and cursed the luck. Old coons took another glance at the lascivious advertisements and sighed. Married men who had made "engagements" to meet other men, and to go to lodge, elevated their eyebrows, gritted their teeth and wondered what lie they could invent to get out of the falsehoods they had told before. There was more agitation than the reporter could take in all at once, he had to go at it by degrees and take it in in sections. The mayor was visited and the following conversation ensued:

"Well, your honor, how did this virtuous streak happen to strike you?"

His honor stared.

The reporter, seeing the mayor didn't exactly understand, said:

"How is this report about your forbidding the blonde show. Is it true?"

"Yes, sir," said his honor, "I have served a notice on Mr. Sievers, the lessee of the Opera House. I have had no less than a hundred respectable citizens come to me, and ask that I forbid this exhibition in the name of decency."

"Can you do it?" asked the reporter. "Isn't the Opera House licensed by the year?"

"I'll take the responsibility, anyhow," said the Mayor.

"What will you do if they attempt to show, anyhow?" queried the reporter.

"The police force will be on hand and suppress it at once," said the Mayor.

"You are bound to adhere to your determination?" quoth the reporter.

"Yes, sir," said his honor, "does it interfere with your fun?"

"No, sir," said the virtuous reporter, indignantly, "I have to thank you for letting me out of an unpleasant responsibility. No doubt my employers would have forced me to attend that show and write it up. Much as I should detest to do it, I would be compelled to—"

"Exactly," said his honor.

"Certainly," replied the reporter.

The blondes are here, and will remain over Sunday.

LATER.

After writing the above the reporter heard that Miss Fisk was determined to show anyhow, and in order to make sure of the matter he called at the Hardin House and asked for her agent. The obliging clerk disappeared, was gone a few moments, returned and told the pencil pusher that he would have to see Miss Fisk. "Show the gentleman to No. 12," he said, speaking to the porter. The reporter, a youth without guile, followed the footsteps of the black guide, and halted before the door of No. 12, with his heart in his mouth and the perspiration starting from every pore. The porter knocked. "Come in," said a female voice.

The reporter started to enter the room, when a woman exclaimed, "Oh my," and ran up to step the advance. The CONSTITUTION blushed and stammered, and smoothed its plug hat with its elbow, and finally managed to stammer out that he wished to see Miss Fisk.

"Well," said a voice from behind the door, "you will have to wait until Miss Fisk is dressed."

The CONSTITUTION man reeled, and swayed, and fell fainting to the floor, and was carried off by the porter. Restoratives were applied, and when the reporter recovered a message came from Miss Fisk, stating that she was ready to receive him. Once more the stairs were ascended, and again the reporter stood before the door of No. 12. A large fine looking lady, in a blue waterproof was there also.

"Is this Miss Fisk?" asked the reporter.

"This is what there is left of her," said the lady.

"Ahem, I'm the reporter that was up here awhile ago [blushing violently]."

"Oh yes," said Miss Fisk, also covered with blushes.

"I came to see whether you are going to show to-night or not."

"I am going to show," said Miss Fisk.

"But the mayor has forbidden it," said the reporter.

"I will show nevertheless, and if anybody stops me they will suffer for it."

"You will show then."

"Most assuredly. I have my license and my contracts, and if any one attempts to interfere he will suffer for it. They have tried that game on me before."

So it seems that there will be a little conflict of jurisdiction to-night. The Opera House will be open and the blondes will be there. That much is certain.

KEOKUK CONSTITUTION

KEOKUK, MONDAY, OCTOBER 7.

GODFREY'S CORDIAL!!

THIS IS THE WORST SENSATION KEOKUK EVER EXPERIENCED.

A Red Hot Time with the Dizzy Blondes who are Barred out from the Opera House.

Some Choice Extracts and Sayings from Miss Fisk and the Girls.

The Mayor Sued for \$2,000 Damages and the City Let in for Another Big Suit.

A Little of the Biggest Sensation ever Turned Up in this Bailiwick.

The announcement that the mayor had determined to prevent the May Fisk blondes from appearing at the Opera House and of Miss Fisk's determination to appear anyhow, caused an immense crowd to assemble in front of the entrance of the Opera House, on 6th street, Saturday evening. The CONSTITUTION knowing that there would be fun on hand was at the entrance of the Opera House early, but found the marshal and three policemen at the front door, and two officers at the rear entrance. Naturally supposing that the front door would be the point of attack the reporter took up his position there. Mr. Sievers, the lessee of the Opera House, stood just within the entrance, and the four officers stood abreast in the door.

The marshal at first announced that he would admit anybody who had a ticket, his orders were only to keep the performers out, but shortly before 7 o'clock Mayor Irwin appeared and gave orders that no one, he made no exception, should enter. The mayor then ordered the doors closed. To this Mr. Sievers entered his protest. He said he had the keys and the doors should be kept open. The marshal concluded it wasn't necessary to shut up shop, as he would keep the people out.

Meantime the crowd kept increasing and by 7 o'clock there was a perfect jam. Shortly after 7 an agitation was perceived in the crowd toward Main street, and as the word was passed, "Here they come," the officers turned a little pale, but looked fierce and determined.

Sure enough "they" did come. A carriage rattled up to the curbstone and May Fisk, followed by three of her women, alighted. Each wore wide-rimmed hats and had a small satchel in one hand. They filed up toward the steps, the crowd pressing eagerly after them.

Miss Fisk headed the procession and strode up with a defiant air.

As she reached the step the marshal put out his hand, and in a voice choked with emotion, announced that she couldn't pass in.

"Why can't I pass in?" said Miss Fisk, gazing fiercely into the chief's face.

Hardin blanched a little and replied:

"I have orders not to admit you."

"I have rented this hall," said Miss Fisk, "and I am going in."

And then she essayed to pass. The marshal put out his hand, and with a trembling voice—this was new work for Jack, you see—said:

"Now you better not make any trouble here. You can't go in, so don't raise a row about it."

"What's the reason?" asked Miss Fisk.

"It's the order of the mayor," replied Hardin.

"Let the mayor give me his reasons then," said the blonde. "I demand the mayor's reasons for this outrage."

"Tickets!" yelled one of the girls, as the crowd pressed up.

"Front seats reserved for the ladies," said another waiving the crowd away.

"Send for the mayor," said Miss Fisk, "I want his reasons. I'll have them if I stay here all night."

She was informed that the mayor declined to come.

"Then I'll make it hot for the mayor. Why don't you men?"—turning to the crowd—"throw these fellows," pointing to the policemen, "out of there. Oh, if I was only a man. Won't you let me in?" she said beseechingly to the marshal.

"Can't do it," replied Jack.

"Oh, you naughty, naughty marshal." (Cheers and laughter from the crowd).

"I'll bet that CONSTITUTION reporter is around here, somewhere taking this all in," said one of the blondes, a little, fat rascal. (More yells from the crowd, as they saw the plug hat of the CONSTITUTION man moving around to the rear of Officer Schlotter).

"Beautiful specimens, these policemen," said one of the women, who would have been a blonde, if she wasn't a brunette.

"Oh, don't blame the officers," replied Miss Fisk, "I don't blame the marshal. I don't believe he had anything to do with this. He is too good looking for that." [Shrieks of delight from the crowd. Tableau by the marshal. Red fire all over his face.]

"I want to see the mayor," said Miss Fisk. "If he will only give me his reasons

action I will give away quietly, but I must have his reasons. Oh, if I was only a man."

"Yes, but you are't May," said one of the females.

"No," said Miss Fisk tragically. "I'm a virtuous woman, and that's what makes this mayor mad. I am no shoulder bitter. I'm a lady."

"Oh May," said the little fat rascal, "You can't be a lady and a blonde, too."

"I've got the Fisk blood in my veins. I'm true blue," said Miss Fisk. Then she turned to the crowd and said, "Never mind boys, we show at Quincy. I'll run a special train from Keokuk, and have one car reserved especially for the mayor." [Wild delight of the crowd.]

Here one of the blondes suggested that Miss Fisk deliver her lecture on "Immortality." "They can't stop you from doing that, May," she said. And as the reporter heard the words he peeped around officer Schlotter and saw that it was the same fleshy scoundrel who was talking.

"No," said Miss Fisk, "If I had a bible in my hand I could proclaim myself from the housetops, but because I have some virtuous orphan girls in charge, the doors are closed against me. Why, gentlemen," she exclaimed, turning to the crowd, "If I were Henry Ward Beecher, Keokuk would receive me with open arms." [Tumultuous applause from the audience.]

"Don't crowd the mourners," said the brunette, at this juncture, as the crowd pushed up to the steps.

"Stand back, there!" yelled the police. "Git back, git back!"

As the crowd swayed and surged back, the reporter climbed up on an officer's shoulders and took a look. There must have been two thousand people present. A perfect sea of heads was visible, among which were wedged several vehicles, unable to get out. The street for a whole block was densely packed with people, all eager and anxious to catch every word that was said. The Constitution man climbed down off of his perch, and kept an ear to the windward, as Miss Fisk commenced again:

"I want to see the mayor," she said.

She was informed that she would find the mayor at the calaboose, right around the alley, turn to the right, second door to the left, and then marshalling her forces she started, followed by the crowd, which scrambled and pushed, and elbowed and climbed over each other in their endeavors to get front seats to the show. The alley was completely blocked and the crowd was ripe for anything. The blondes pushed their way through, and just before they reached the boose a miserable looking man, bowed down with care, a man with a blonde mustache, was seen disappearing in the gloom. It proved to be the mayor, who is only human, and like the rest of us would rather face a battery than an indignant woman. The blondes started into the boose and Miss Fisk made a fierce lunge at Alderman Paul, seized him and savagely demanded to know if he was the mayor.

"N-n-n-no m-m-mam," said the alderman trembling and turning red and white by turns. "No mam, he just left."

Paul's life was saved by the appearance of his honor, who changed his mind and concluded to face the music. As he entered, the alderman of the first ward sighed in a relieved sort of a way as he pointed Mr. Irwin out, and said: "That is the mayor."

"Reason!" shrieked Miss Fisk.

"I have no reasons to give," replied the mayor.

"I must have reasons," reiterated Miss Fisk.

"Sick 'em," hissed the diminutive fleshy rascal. "I'll stand your back."

Here the reporter fainted. No mortal brain could keep up with the Fisk tongue as

lashed the mayor of Keokuk. No pencil could do justice to the woman's rage or to the aggravating manner of the corpulent little scamp, or the snap of the brunette. The mayor would only say that he had no reasons to give; that he had assumed the responsibility.

"Three cheers for the mayor," said Miss Fisk.

"Hip, hip, hurrah," from the crowd. "Three cheers for Miss Fisk," said the little fat rascal.

"Hip, hip, hurrah-h-h!" from the crowd. More cheers for Miss Fisk, more cheers for the mayor.

Then the blondes swept majestically and grandly out of the alley, followed by the crowd. They turned into Sixth street and pursued their way to Main. Down the latter thoroughfare they went, followed by a triumphal procession, which devastated the sidewalks. As they swept by one grocery they upset the chicken coops on the sidewalk. A good Methodist brother, who keeps grocery just below saw the deluge coming, and went out on the walk, placed his back against his chicken coops, and awaited the deluge. It came and swept on, leaving the old gentleman buried beneath the coop. "Billy!" he yelled out, "what is this?"

"The blondes," yelled Billy as he watched the chickens scattering in every direction. "The blondes! Thunderation, what business have they upsetting people's chicken coops." And then he crawled out from the ruins and hunted chickens until midnight.

The procession moved on until 3d street was reached. Here the blondes turned into the law office of Gillmore & Anderson, and Miss Fisk held a consultation with these gentlemen, the result of which will be found below:

Miss Fisk's interview with Gillmore & Anderson ended with a determination to sue Mayor Irwin and the marshal for two thousand dollars damages in the U. S. courts. This determination was afterwards reconsidered, and it was determined to commence suit in the district court at Ft. Madison, and as Miss Fisk had determined to show here on the 16th, a petition was drawn up praying for an injunction to restrain the mayor from interfering at that time. The petition was filed and the suit entered to-day. It will be heard in chambers by Judge Newman, at Fort Madison.

As the blondes retired from the law office they were escorted by the crowd to the Hardin House. On entering the hotel Miss Fisk addressed the people and said she would run a special train to Quincy and advised all to come and see the blondes.

The whole proceedings will be reported to the proprietor of the Opera House, Patrick Gibbons Esq., who is now in Indiana, and it is strongly intimated that he will bring suit for damages against the city. It is claimed that this affair will go through all of the theatrical papers and damage the Opera House extensively.

There hasn't been anything in Keokuk for years which has created as much excitement as this affair. Public opinion as to the course of the mayor is divided, some upholding, others denouncing his course.

Before leaving, Miss Fisk paid her respects the mayor. She sent a document to him which he received this morning. It was an envelope directed to "John Irwin, would-be mayor." The envelope contained a handsome gilt-edged card, on one side of which was printed "May Fisk, Manageress of the English Blondes." On the other side was written:

"WAR."

KEOKUK CONSTITUTION.

KEOKUK, SATURDAY, OCTOBER 12.

HOLDS THE CITY.

May Fisk Changes Her Mind, and, Instead of Suing Mayor Irwin, Personally, Holds Him Accountable as an Official.

It would keep a man busy to follow up the different crooks and turns made by the attorneys in the suit of the May Fisk English Blonde troupe against Mayor Irwin. First it was entered in the U. S. courts, and damages claimed to the extent of \$3,000. Then the petition was changed, the damages dwindled to \$1,000, and the suit was brought in our district court, a petition for an injunction, to restrain the mayor from interfering with a performance the blondes proposed to give on the 16th, being sued out at the same time. Now the suit has changed its complexion again, and is now entered for actual damages only, and the amount is fixed at \$800. Another new feature is the fact that the suit, instead of being brought against Mayor Irwin as a private individual is now brought against him in his official capacity as mayor of the city, which, if the suit is decided in favor of the Blondes, lets the city in for the damages.

The attorneys are busy taking affidavits as to the character of the show, the mayor's lawyers depending on the advertisements, and certain capers Miss Fisk cut while here, and the opposition being busy collecting evidence from the papers published in towns where the blondes have exhibited, to show that there is nothing objectionable in the entertainment. The mayor's affidavit was taken yesterday and the suit for injunction will be heard before Judge Newman next Monday.

KEOKUK CONSTITUTION.

KEOKUK, WEDNESDAY, OCTOBER 13.

The Fisk Blondes.

As considerable has been said, and done about the May Fisk Blondes in Keokuk, the following criticisms from the Davenport papers may not be amiss just at this time. The Gazette says: "Not a woman was present among the audience which gathered to see the May Fisk Blonde Troupe, Saturday evening—and it was well it was so. The costumes were not peculiar; but much of the talk—double entendre, personal allusion—and actions were shameful."

The Democrat expresses its opinion thus: "The show consisted almost solely of a display of female 'beauty,' such as it was, outside of which the entertainment was made up of the merest rag-tag of stage remnants. The performance of Maud Sanyeah on the rolling globe was good. Both the Sanyeahs left the company here yesterday morning—they could not stand it. Many of the allusions, hints and jokes uttered during the show were very vulgar, but beyond that the show was not extremely bad."

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UNITED STATES

"THE GREAT DUST HEAP CALLED HISTORY"
R. J. BICKEL
KEOKUK, IOWA

THE GATE CITY:

WEDNESDAY MORNING, JULY 24, '78.

Death of Minnie Warren.

FALL RIVER, July 22.—Minnie Warren, the well known dwarf, died to-day in child birth.

THE GATE CITY:

SUNDAY MORNING, JULY 28, 1878.

Death of Minnie Warren.

[N. Y. Sun.]

Minnie Warren, the youngest, brightest, and prettiest of Mr. Barnum's dwarfs, died in Middleboro, Mass., on Tuesday evening, in childbed. She was the youngest of a family of eight children, all of whom, except herself and her sister Lavinia, now Mrs. Tom Thumb, were of ordinary size. When Minnie was 11 years of age she joined the Tom Thumb troupe, and for fifteen years she traveled almost continually, visiting nearly all the civilized parts of the globe. She was 40 inches in height, and never attained a weight to exceed 45 pounds, being considerably shorter and more slender than Mrs. Thumb. She was 27 years of age at the time of her death. To a pretty face she added a pleasant disposition and winning ways, and she became the fast favorite of Mr. Barnum as well as of the public. When Tom Thumb was married to Lavinia Warren the general opinion was that Commodore Nutt would take Minnie for his bride; but the little Commodore had set his affections on Lavinia, and his little heart was blighted when Gen. Thumb won her from him.

"Never mind, Commodore," the jovial Barnum said, "Minnie Warren is a better match for you. She is younger than you, while Lavinia is several years older."

"Thank you, sir," the Commodore said, stiffly, "I would not marry the best woman living. I don't believe in women, anyway."

Time lessened Commodore Nutt's grief, and he partly renewed his attentions to Miss Minnie. But, after his first disappointment in love, it is said he became a fast young man, and Minnie, like a wise young lady, discouraged his addresses.

A few years ago Barnum found another lilliputian, Major Newell, who was rechristened General Grant, Jr., and added to the Tom Thumb combination. The Major was bright and intelligent, and he and Minnie became great friends. About a year ago they were married, and they lived happily together with General Thumb and wife in Middleboro. Their last tour together was in the Western States, from which they recently returned.

When Mr. Barnum was in the city recently he let out the secret, which had been closely kept by Minnie's family, but the memory of the spurious Thumb baby led many to regard the story as a Barnum hoax. But the New Haven women soon discovered the purchase of little bits of muslin, lace and flannel by members of the Warren household, and secrecy became impossible. A lady friend who visited the Warrens described the little

garments as "too comical for anything." Dolls' patterns were used, and the little slips and wrappers were made one-sixth of the size of garments for ordinary babies.

Mrs. Newell is described as looking forward to maternity with great anticipations of happiness and no misgivings. Her husband, however, had gloomy forebodings, and expressed the greatest solicitude. Her death was a great shock to her family. The child died at birth. It weighed five pounds and ten ounces. Four hours later the mother died from exhaustion.

Mrs. Newell's death caused deep sorrow in Middleboro, where she and her sister were much loved. Much sympathy is expressed for Major Newell, who is overwhelmed with grief. Mrs. Newell is to be buried in Middleboro this afternoon.

A gentleman who was with Mr. Barnum for several years says that Major and Mrs. Newell were the smallest wedded pair that ever lived. One smaller couple is mentioned by Marco Polo in his travels in Tartary. They were each 25 years of age, and twelve and eleven inches in height respectively. They married by order of the Khan, and their fourth son was six feet two inches in height. There are some doubts as to the correctness of Polo's figures.

Gen. Tom Thumb and wife have grown corpulent in the last few years, and neither appears so diminutive as in their younger days. The General has been wealthy, but has lived extravagantly and spent a fortune in yachting and other sports, and possesses only a moderate competence. He is 41 years of age.

KEOKUK OPERA HOUSE

C. F. Craig.....Lessee and Manager.
D. R. Craig.....Resident Manager.

Tuesday, December 13th.

2 PERFORMANCES THIS DAY—2
Afternoon at 4. Evening at 8.

Count and Countess Magri, (formerly).

MRS. GEN. TOM. THUMB,

Supported by her company of comedians, including BARON ERNESTO MAGRI (Brother to the Count); ALEX. DAVIS, the Prince of Magicians and Ventriloquists. Prof. BECKER the eminent Pianist and SYLVESTER BLEEKER the celebrated lecturer.

Prices:—35, 25 and 15 cents. Reserved seats without extra charge at Radasch's commencing Friday, December 9th.

Matinee prices:—Adults, 25 cents; children under ten years of age, 10 cents. No seats reserved for matinee.

SPECIAL NOTICE.

In order to accommodate the school children and give them the last opportunity they will ever have of seeing Mrs. Gen. Tom. Thumb (as she retires from public life after this season) matinee will commence at 4 o'clock.

Keokuk Democrat

TELEPHONE No. 82.

FRIDAY, DECEMBER 9, 1887.

AMUSEMENTS.

THE LITTLE PEOPLE.

Countess Magri in this city there should be large audiences at both performances. In order to accommodate the school children the time for the matinee has been placed at 4 o'clock.

Two entertainments will be given at the opera house Tuesday, afternoon and evening, at both of which will appear the Count and Countess Magri and Baron Magri, the world-famous lilliputian vocalists and comedians. Countess Magri is best known as Mrs. Gen. Tom. Thumb, having been the wife of that celebrity. The little people will be assisted during their entertainments by several capital entertainers who will appear in performances both amusing and instructive. The prices of admission have been placed at low figures, and as these are announced as positively the last appearances of

THE DAILY GATE CITY.

DECEMBER 14, 1887.

AMUSEMENTS.

THE MIDGETS.

The Countess Magri, the widow of Gen. Tom Thumb, and her company of lilliputian artists and specialty performers gave a matinee yesterday afternoon and an entertainment last evening. While it possesses no distinctive merit it is an attraction and amusement for little children, whose admiration for the mites is only compassed by their capacity to admire. The management of the opera house is to be congratulated upon the signal ability it has displayed in the effort to provide amusements for juveniles during the season, relieving the monotony occasionally with an entertainment that the intelligent theatre-goers of Keokuk can appreciate. A lilliputian manager can do no other than procure lilliputian shows.

Keokuk Democrat

TELEPHONE No. 82.

THURSDAY, DECEMBER 8, 1887.

—An amusing incident is related of Baron Magri, the diminutive brother-in-law of Mrs. Gen. Tom. Thumb. The company was on a train recently when a collision occurred. The three forward cars of the train were completely demolished, and the people in the rear car, which the company occupied, were all thrown violently forward, falling promiscuously over the seats and on the floor. The Baron occupied a seat in the center of the coach and was intensely interested in a perusal of "Mr. Barnes, of New York." His head just reached

the back of his seat and his short scarcely reached the edge of the seat he occupied. Directly behind him sat a splendid specimen of masculinity, a man of commanding stature and excellent proportions. When the collision occurred the big man was thrown over the Baron into the forward seat, knocking the little fellow to the floor. The little chap hastily scrambled to his feet, gathered himself together, and bubbling over with indignation, yelled at the top of his piping voice, "What in — do you mean?" The man simply gave him a look and did not make a reply.

THE DAILY GATE CITY.

DECEMBER 18, 1883

Tom Thumb's little widow is in Cincinnati. She has been interviewed, and said: "I was so lonely at home I could not remain there. The General and I lived together twenty years, and in that time were constantly together. He never left me except for a few minutes at a time. With us it was not like it is with most married people, where they are often separated for long periods, and thus become in a measure accustomed to being alone. I could not be alone, and, as I feel more at home when I am before the public, I thought it would be better for me to appear in public again. Some people think it is strange that I appear again, and especially upon the stage, but they do not understand how it is with one who has been before the public as long as I have. To remain at home after such an active life, and especially without the General, was too much for me."

THE WEEKLY GATE CITY.

Entered at Keokuk postoffice as second class matter

Y JULY 26, 1883.

TOM THUMB.

Funeral of the Noted Dwarf at Bridgeport, Connecticut—A Large Attendance.

BRIDGEPORT, CONN., July 21.—The remains of Charles Sherwood Stratton, "Gen. Tom Thumb," arrived here from Middleboro, Mass., Wednesday night. They were taken charge of by a delegation of Hamilton Commandery, Knights Templar, and escorted to St. John's Episcopal church, where the body was taken in charge by the undertaker, who placed a watch upon the remains for the night. Hundreds of people gathered at the depot to catch a glimpse of the little casket containing the mortal remains of East Bridgeport's favorite townsmen. Yesterday the body lay in state at the church from 10 to 12 o'clock. Fully 10,000 people flocked to the church to take a last look at the remains, many coming from the surrounding towns. The casket, which was made in Boston, was three feet ten inches in length. It was covered with black broad-cloth, with silver trimmings and massive emblems, and bore a silver plate with the following in-

scription: "Charles S. Stratton, age 45 years six months and 11 days." The body was laid out in a full dress suit. Upon the left lapel of the coat rested a solid gold jewel of the thirty-second degree A. F. & A. M. A guard of honor composed of six Sir Knights was in attendance during the morning.

The funeral services were held in the church at 2 o'clock. The entire Episcopal service, including the committal, was celebrated at the church. Hamilton Commandery No. 5, with the Howe band, and St. John's Lodge No. 3, attended in a body. At the close of the services the remains were taken in charge by Hamilton Commandery and escorted to Mount Grove cemetery, where the burial took place. The floral offerings were profuse and handsome, the largest being an anchor and cross combined of white roses and carnation pinks, sent by P. T. Barnum. The interment took place in the family plot. The casket was placed in a grave of solid masonry two feet thick, covered with a marble slab weighing several tons. Thousands of people followed the remains to their last resting place.

Daily Constitution.

DECEMBER 12, 1887

AMUSEMENTS.

KEOKUK OPERA HOUSE

Tuesday, Dec. 13th.

2 PERFORMANCES THIS DAY. 2
Afternoon at 4. Evening at 8 o'clock.

COUNT AND COUNTESS MAGRI,

FORMERLY

Mrs. Gen'l Tom Thumb

Supported by her company of comedians, including

BARON ERNESTO MAGRI,

(Brother of the Count.)

ALEX. DAVIS,

The Prince of Magicians and Ventriloquists.

PROF. BECKER,

The Eminent Pianist and

SYLVESTER BLEEKER,

The Celebrated lecturer.

Prices—35, 25 and 15 cents. Seats on sale at Radasch's commencing Friday, Dec. 9th.
Matinee Prices—Adults 25 cts., children under 10 years of age 10 cts. No reserved seats for matinee.

For the special accommodation of school children the matinee will not commence until 4 o'clock. Doors open at 3:15.

The Daily Constitution.

KEOKUK CONSTITUTION CO.

DECEMBER 9, 1887.

AMUSEMENTS.

MRS. GEN. TOM THUMB.

Next Tuesday Keokuk is to be favored with a visit from the lilliputian Count Magri, and his wife, the widow of Gen. Tom Thumb. They are accompanied by Baron Magri, brother of the count; Alex. Davis, the magician and ventriloquist; and Prof. Sylvester Bleeker, musical di-

rector. Two entertainments will be given, one at 4 p. m. and the other at 8 p. m. Mrs. Gen. Tom Thumb and husband have returned from their bridal trip to Europe and are receiving as great an ovation as ever. The programme will be varied and interesting. The matinee prices are 25 cents for adults and 10 cents for children under ten years of age. The prices for the evening performance will be: First floor 35 cents, balcony 25 cents, gallery 15 cents. The sale of reserved seats commenced this morning at Radasch's.

The Daily Constitution.

KEOKUK CONSTITUTION CO.

G. DECEMBER 14, 1887.

AMUSEMENTS.

COUNT AND COUNTESS MAGRI.

A good house at the matinee and a light one at night were present at the performance given at the Keokuk opera house yesterday by Count Magri, his wife, the widow of Gen. Tom Thumb, and his brother, Baron Magri. The three midgets entertained their auditors in a very pleasing manner with songs and dances and a duel scene between the count and baron. They were introduced by Sylvester Bleeker, who accompanied Gen. and Mrs. Tom Thumb in their three years' tour around the world. Count Magri and wife appeared, dressed as they were at their marriage in Trinity Episcopal church, New York. Prof. Becker acted as accompanist on the piano and Alex. Davis gave some sleight of hand feats and ventriloquial efforts. On leaving the opera house, the three little people stood on a table and shook hands with all who so desired.

The Gate City.

PUBLISHED BY

E. GATE CITY COMPANY,

MARCH 6, 1892.

MRS. GEN'L TOM THUMB.

The world-renowned original and only Mrs. Gen'l Tom Thumb (the Countess Magri), the royal midgets Count Magri and Baron Magri, and the Lilliputians, will appear at the opera house next Saturday giving two performances, evening at 8 o'clock, and a grand family and school matinee at 3 p. m., presenting the new musical pantomical extravaganza "The Rivals" and Gulliver among Lilliputians, an entertainment absolutely refined in tone and pleasing in effect. Also, the European celebrities and American refined specialty entertainers, including the Imperial Japs. This is announced as the farewell tour of Mrs. Gen'l Tom

Tom Thumb - 1892
Tom Thumb 1892

Thumb and all should attend and shake the hand of this, the most noted lady that ever lived. Read the following from the Philadelphia, Pa., evening Item, May 19, 1891:

"The program is uniformly excellent throughout, combining music, dancing, pantomime and comedy, in all of which the little folks exhibit to splendid advantage their several capabilities, presenting a perfect animated stage picture in miniature—intelligent, pleasing and agreeable.

Mrs. Tom Thumb was fairly ablaze with bedazzling jewels, it being stated upon good authority that during her levees she wears upon her little form no less than \$50,000 worth of diamonds and other costly brilliants, the greater portion of them being souvenirs of remembrance from sovereigns and nobility of the old world, before whom she had had the honor of appearing."

HUGHES & KIRCHNER. KEOKUK OPERA HOUSE

D. L. HUGHES, Manager.

SATURDAY, MARCH 12

Evening at 8, and a GRANT FAMILY and SCHOOL MATINEE at 3 p. m. Farewell tour of the world renowned and Original

Mrs. Gen. Tom Thumb,

(Countess Magri.)

The LILLIPUTIANS in the new pantomimic Musical Extravaganza,

"The Rivals,"
—AND—

"Gulliver Among the Lilliputians."

The European Celebrities embrace: Amelia Sasti, the world's greatest violinist; Ernest Basoldi, the renowned Pianist; Kinuri, the Royal Wizard in new black Art; the piquant little songstress, Miss Lena Holt; Prof. Gleason's Dog Circus and the Royal Japs. Everything new this season.

Mrs. Gen. Tom Thumb's coach and ponies, the smallest in the world, will be on exhibition. Prices of admission: Evening, 35, 50 and 75c; matinee, 25 and 50c. Reserved seats on sale commencing Friday, March 11.

The Gate City.

PUBLISHED BY

E GATE CITY COMPANY,
MARCH 12, 1892.

AMUSEMENTS.

THE LILLIPUTIANS THIS AFTERNOON AND EVENING.

Mrs. Gen. Tom Thumb and her Lilliputians will be at the Keokuk opera house this afternoon and evening. When holding her public levees, the Countess wears upon her person no less than \$50,000 worth of diamonds and jewels. Her little form is fairly ablaze with the costly brilliants. The majority of jewels were presented to her by the sovereigns and nobility of the old world, before whom she had the honor of appearing. Although of such tiny form, the Countess' dressmakers' and milliners' bill exceeds that of almost

any lady in the land. A number of her exhibition dresses were made by Worth, the famous Parisian. The New York Sun, in speaking of her, says: "Her dresses are magnificent, being clothed at the rate of \$2,000 per outfit, and sparkling with jewels and splendor. Many would deem it a show to see the dress, but dress and contents together are a little ahead of anything which tiny hoops have enclosed for many a year."

AMUSEMENTS.

THE LILLIPUTIANS.

Mrs. Tom Thumb, whose appearance has been hailed with delight by the children of more than one generation, has defied apparently the ravages of time for she is as blooming and youthful as she was a quarter of a century ago. The Lilliputians gave a pleasing entertainment at the matinee and evening performance yesterday. Mrs. Tom Thumb, Baron Magri, and Count Magri were of course the attractions. Kinzo, a clever little Japanese juggler, did some difficult feats, with surprising ease. Miss Lena Holt, Chas. Clark and Prof. Gleason and his performing dogs added their specialties to the entertainment.

The Gate City.

PUBLISHED BY

E GATE CITY COMPANY,
MARCH 11, 1892.

AMUSEMENTS.

COUNTRESS MAGRI, FORMERLY MRS. GEN. TOM THUMB.

She was born in Middleboro, Mass., October 31, 1842, and is now forty-eight years of age, and thirty-four inches in height. Until she was a year old, she was of the natural size; from that time she increased in stature slowly and ceased growing entirely when she was ten years of age. Although she has only the stature of a small child, she has the sense of a woman. She speaks like an educated, full grown woman, and selects such topics of conversation as a mature woman would select. Her size is so small that a baby chair is quite large enough for her to sit upon. Her bust would be a study for a sculptor, and the symmetry of her form is such, that were she of average size, she would be one of the most handsome of women. She is now, but in miniature form.

The manner in which Barnum first introduced Tom Thumb was ingenious. The showman had a large pocket made in his coat, and at a certain hour every day Tom would get into it. Then Barnum would enter the museum halls and mingle with the crowd. People would press about him soon and ask where Tom Thumb was. Barnum would pretend to be astonished and inquire: "Why, isn't he here?" Then he would call out: "General! General! where are you?" Tom would instantly pop his head out of the pocket and shout: "Here I am, Mr. Barnum!"

THE GATE CITY:

FRIDAY MORNING, JAN. 26.

TOM THUMB.

This well-known personage, Charles S. Stratton in private life, brought into prominence by the famous showman, P. T. Barnum, and who has ever since been prominently before the public, will give two entertainments at the opera house on Monday, January 29, assisted by his diminutive wife, Major Newell, Miss Zoe Meleke and Bingham, the ventriloquist. The prices of admission are very low and place the performances within the reach of all. Let the children go in the afternoon, they will enjoy it hugely, and attend the evening performance yourself. You will find it both amusing and instructive.

THE GATE CITY:

TUESDAY MORNING, JAN. 30.

AMUSEMENTS.

TOM THUMB.

Two performances were given at the opera house yesterday by the Tom Thumb troupe to the largest audiences ever assembled in that building. In the afternoon the house was crowded to the ceiling, over four hundred tickets having been sold to the gallery, which was occupied by ladies and children, eager to obtain a glimpse at the diminutive personages, Tom Thumb and wife. At night people were turned away, so great was the crowd within. The performance consists of an exhibition of the general and his pleasant little wife, feats of magic and ventriloquisms, cleverly performed by Prof. Bingham, Zoe Melekes' troupe of performing canary birds and Major Newell, in character songs and dances, and a creditable roller skate act. The large audiences were well pleased with the entertainment offered them.

Keokuk Constitution. NOVEMBER 25, 1885.

A Midget Talks About Hand-Shaking.
[Philadelphia Press.]

"Don't you get very tired of the hand-shaking; you must go through?" was asked the little Countess Magri.

"Yes, sometimes it is very tiresome," she replied, "but on the whole I like it. I like the public very much. I find it taxes my strength sometimes to shake hands. People draw one's strength away, and then so few know how to shake hands properly. First will come a dry, hard hand, then a moist one; next a thoughtless person will take my hand with a vice-like grasp, as if he entirely forgot that it was flesh and blood. The English don't know how to shake hands at all. They go at it as if they were working a pump-handle and seem to look upon it as a sort of muscular exercise. I sometimes wish everybody would try the Chinese plan of shaking their own hands and letting me do the same with mine."

There are some fringe benefits for residents of a town like Middleboro, where the population is relatively stable.

The community spirit runs very high, and the people are on a first-name basis. "We only use 'Mister' when someone is trying to sell us something," chuckled one of the town officials.

In many of the suburban towns the population has doubled during the past decade, and the older residents complain, "When we go to church there is hardly anyone we know."

Middleboro's 1960 census gave the town 11,065, which was only 900 more than in 1950. The census now in progress is expected to show about 12,500 persons.

The big subdivision developments haven't yet hit the town, but they are more or less expected. Middleboro has plenty of room, 68 square miles—second only to Plymouth which has the largest land area in the state. A new super-highway to the town, Rte. 25, connects with the Fall River-Boston expressway and it is expected to bring new industry and residents to the community.

Middleboro was settled in 1660 and has been a town since 1669. Its former Indian name, Nemasket, is preserved in a river winding through the community.

The annual Spring herring run has been taking place on warm days. From Narragansett Bay the fish fight their way up the Taunton River into the swift-flowing Nemasket to the series of ponds in Lakeville where they were spawned.

Jan Secondo of Plymouth, who has contracted with the town for the fishing rights, estimated that the herring compulsively swim over 40 miles to the spawning waters. Once prized as food by the settlers and popular during World War II when food was scarce, the herring are now used for lobster bait, catfood and fish meal.

Middleboro has been a manufacturing town since the early 1800's. It still is, and most of the residents work in town, although some of the older houses are being bought up by young families, with the fathers working in Boston.



Miniature exhibit of local museum keep fresh the memory of Mrs. Tom Thumb. She was Mercy Lavinia Bump, born in Middleboro.

One of the Bay Colony's English governors, Peter Oliver, built a house for his son there in 1769. It is kept in perfect condition and is used as a Summer home by the widow of one of his descendants, Mrs. Peter Oliver of Mt. Kisco, N.Y. The governor's own house, near the Oliver Mill Park, was burned by the Sons of Liberty, and recent excavations near his homestead uncovered the foundations of the shovel works and metal strip mill he started.

Middleboro Museum has a room devoted to the Tom Thumb possessions and memorabilia. Mrs. Tom Thumb, a little woman 30 inches tall, was born in the town and died there in 1919 at the age of 78. She was Mercy Lavinia Bump,

BOSTON SUNDAY GLOBE, MAY 30, 1965

and in spite of her size taught school in Middleboro before she came under the aegis of P. T. Barnum. With her husband, who was Charles S. Stratton of Bridgeport, Ct., she traveled the world and the couple received many expensive gifts from nobility in Europe.

After her first husband died she married another midget, an Italian nobleman, Count Primo Magri, who returned with her to Middleboro when they finished their touring. He died in 1920.

Through the persistent efforts of the curator of the museum, the historian and rare book dealer, Lawrence B. Romaine, the possessions of the "countess," as she was known in her later years, were collected and placed on exhibition.

Records show that Mercy Lavinia Bump was the daughter of normal-sized parents and had four tall brothers and two sisters, but a third sister, Minnie, was also a midget.

Through the years the town has benefitted from a fund left by Thomas S. Peirce, spelled with the "e" before the "i," and pronounced by the residents as "Purse." He was the last of the family of Col Peter H. Peirce, who kept a grocery store on the site of the present courtroom and police station. Across the street is the ornate, three-story library which the family gave to the town in 1903. The income from the fund, which is managed by a citizen board of trustees, has been used to create and maintain special projects.



Dignified, simple building houses Middleboro's historical collections.

"THE GREAT DUST HEAP CALLED HISTORY"
R. J. RICKEL
KEOKUK, IOWA

40

Tom Thumb - pg #3

DAILY GATE CITY. THE GATE CITY:

TUESDAY MORNING, JAN. 4, 1876.

HOWELL & CLARK, Publishers.

WEDNESDAY MORNING, JAN. 24.

KEOKUK OPERA HOUSE.

Afternoon and Evening.

MONDAY, JANUARY 29.

THE ORIGINAL

GENERAL TOM THUMB,

—AND HIS—

CHARMING LITTLE WIFE.

With Entire Company of Brilliant Artists, in their Unique Parlor Entertainments.

MAJOR NEWELL,

The Skatolal Champion and Dialect Comedian.

MISS ZOE MELEKE,

With Thirty Trained Canary Birds.

BINGHAM, the VENTRILOQUIST.

THE WOODEN HEADED FAMILY, Magic, etc.

Two hours of splendid enjoyment. Doors open at 1:30 and 7:00 p. m. Begins one hour later.

ADMISSION 10 and 20 CENTS.

Choice Reserved seats 10 cents extra according to location.

H. R. JACOBS, Manager
Sylvester Bie Ker, presenting Gen. Tom Thumb

THE GATE CITY:

THURSDAY MORNING, JAN. 25.

AMUSEMENTS.

GENERAL TOM THUMB.

General Tom Thumb is now at Odd Fellows' Hall, with his charming little wife, formerly Miss Lavinia Warren, together with such universal favorites as Major E. Newell, whose dextrous and amusing act on roller skates creates the wildest enthusiasm. One of the most interesting features and one that engages the attention of the ladies and children, is the troupe of pretty educated canary birds, who so excellently perform the many wonderful exercises under the guidance of the charming Zoe Meleke. The illustrious Bingham, whose exquisite grace ever captivates his audience, and whether as magician or ventriloquist, has few equals, and we doubt if any superiors. We must compliment Manager H. R. Jacobs on his tact in securing so great and complete a company and so small an entrance fee.—Lynn, Mass., Item.

THE GATE CITY:

SATURDAY MORNING, JAN. 27.

TOM THUMB.

Of the performance of the company headed by this familiar personage the Philadelphia Record says: "General Tom Thumb was greeted last evening at Horticultural Hall with an enormous gathering of his admirers, the hall being well filled notwithstanding the storm. When reviewing the two hours' entertainment everything seems a feature. The gen-

eral's poses are perfect, and his charming wee-bit of a wife wins everything by her grace. To say that Major Newell is good does not express it—he is great. The midget, Major Atom, is beyond question the smallest mite of humanity ever able to appear upon the stage, while his excellent acting received well merited applause. The beautiful little canary birds elicited admiration, and the other performers were well received." At the opera house Monday afternoon and evening.

DAILY GATE CITY.

SUNDAY MORNING, JANUARY 25, 1874.

GIBBONS' OPERA HOUSE.

Positively One Day Only.

THURSDAY, JAN. 29th.

Two Performances.

AFTERNOON at 2, EVENING at 8 o'clock.
Doors open at 2 and at 7 o'clock.

SYLVESTER BLEEKER, MANAGER.

GENERAL TOM THUMB & WIFE, COMMODORE NUTT AND MINNIE WARREN,

Just returned to America after a Three Years' Tour Around the World, will appear in a variety of

Fascinating Performances,

Consisting of SONGS, DUETS, DANCES, DIALOGUES, COMIC ACTS and LAUGHABLE SKETCHES.

At each Entertainment the Ladies will wear several NEW AND ELEGANT COSTUMES, MAGNIFICENT DIAMONDS, &c., as worn by them before the Potentates of the World.

POPULAR PRICES:

Admission only 25 Cents.

CHILDREN, under 10 years, 15 Cents.
Reserved Seats, 10 Cents.
Children under 10 to Reserved Seats, 25 Cents.

Ladies and Children are considerably advised to attend the Day Exhibition, and thus avoid the crowd and confusion of the Evening Performance.

GEO. MITCHELL, Agent.
Jan 21-14t-w1t.

DAILY GATE CITY.

THURSDAY MORNING, JANUARY 29, 1874.

TOM THUMB TROUPE.—This company of Lilliputians will visit our city to-day and will give two entertainments, one this afternoon at three and the other this evening at eight. The troupe is composed of Gen. Tom Thumb and wife, Commodore Nutt and Minnie Warren. Of their entertainment at Burlington, the *Hawkeye* says: "It was a performance unique and cute; something that will never grow old. The General, as Napoleon Bonaparte, and in the Sailors' Hornpipe, was heartily applauded. His wife (Mrs. Stratton) won much praise for her fine singing. Miss Minnie Warren was 'so sweet' that every feminine in the house wanted to eat her. The appearance

WASHINGTON.

"Liberty and Union, now and forever, one and inseparable."

TUESDAY, NOVEMBER 7, 1854.

GREAT SALE OF CHOICE FOWLS.—A large collection of rare foreign birds and poultry, which had been on exhibition at Barnum's museum, in New York, during the week, was sold at public auction on Saturday. The stock was imported by Mr. Griles, of Connecticut, for himself and others, and was brought over in the steamship Washington. Among the bidders was Tom Thumb, who was perched upon the top of a cage, and attracted as much attention as the golden pheasants. A pair of white swans and a pair of Japanese peacocks were bid off at one hundred dollars each. A pair of Mandarin ducks brought one hundred and fifty dollars, and a black swan the sum of one hundred dollars. Many very beautiful fowls, which were said to be worth forty dollars a pair, were knocked down at two dollars and a half. The entire lot offered, it is said, cost seventeen hundred dollars.

Tom Thumb - pg #4

Tom Thumb #

of Commodore Nutt upon the stage was always the signal for an outburst of applause. "He is a versatile and talented comedian, and as such can ever secure the close attention of the audience to the minutest details of his acting. In such performances as "The distinguished arrivals," he is peculiarly happy. At the close of the entertainment, many in the audience remained to march in single file past the stage and obtain a nearer view of the features of these Lilliputians."

DAILY GATE CITY.

SUNDAY MORNING, FEBRUARY 1, 1874.

THE LILLIPUTIANS.—The Tom Thumb troupe of Lilliputians gave two entertainments in this city yesterday, both of which were well attended. The Opera House last evening was filled to overflowing and everybody present seemed delighted with the performance. Commodore Nutt is the life of the company and puts his audience in excellent humor whenever he appears on the stage.

The troupe go from here to Quincy.

—A lady who rode up from the depot with the wife of Tom Thumb, the other day, reports that diminutive female to have been in a very troubled and despondent frame of mind. On inquiry it was ascertained that her perturbed spirits were the result of Tom's excessive dissipation. She says that Tom imbibes freely of late and that when he gets on a little spree—he couldn't get on a very big one you know—he abuses her fearfully. Now that's a very disreputable and reprehensible thing for T. T. to do and we advise Mrs. T. T. to secure the services of a small boy to defend her.

The Gate City.

KEOKUK, IOWA.

WEDNESDAY MORNING, NOV. 7.

COMING.—The wonderful little people Com. Foote and sister, and Col. Small, assisted by Mrs. Russell, vocalist and pianist. Wm. B. Harrison, the celebrated comic vocalist; Prof. Brooks, the blind violinist, and other musical talent will give a series of their entertainments at the Atheneum, Monday evening, and Tuesday afternoon and evening November 12th and 13th.

The following notice is from the Baltimore Gazette: "In all our experience—by no means a limited one—we have never come across such an extraordinary and novel exhibition as that of Messrs. Ellinger & Foote, the first performance of which was given in the spacious Hall of the Maryland Institute, last evening. It is, in fact, a rare combination by which the curiosities of all classes may be gratified, while the finer feelings of our nature are pleasantly refreshed by strains

CAPE COD STANDARD-TIMES, FRIDAY, JUNE 17, 1966

Sandwich Students Hear Story of Famed Midgets

SANDWICH, June 17—Students of the elementary and junior high divisions of the Sandwich School System attended a unique assembly this week at which the principal of the elementary school was, not only the speaker, but also a relative of the subject for the assembly.

"The Story That Never Grows Old" by Benjamin J. Bump, principal of the elementary school, concerns the life of the late midgets, General and Mrs. Tom Thumb, world-renowned star attractions of P. T. Barnum's American Museum.

He told of how Mrs. Thumb, the former Mercy Lavina Bump of Middleboro and one of two midgets born into a family of two full-sized sisters and four brothers each over six feet tall, entered show business after P. T. Barnum convinced her family that she would never become wealthy in her profession as a 3d Grade teacher.

After an interim during which General Thumb became so financially sound that he retired from show business, and Miss Bump's acquired fame with her performances at Barnum's Museum, the two eventually met and fell in love.

Their wedding, with approximately 2,000 persons attending, covered the front pages of the daily papers and caused the Civil War news to be relegated to the inside sheets. The New York Observer of that day said, "We know of no instance of the kind before where such diminutive and yet perfect specimens of humanity have been joined in wedlock."

At the close of the assembly, with the school band playing a number of selections, the students saw a partial display of personal effects and photographs of the Thumbs, owned by Mr. Bump.

NATIONAL INTELLIGENCER.

WASHINGTON.

"Liberty and Union, now and forever, one and inseparable."

TUESDAY, AUGUST 31, 1852.

BARNUM AND TOM THUMB.—Barnum's chief source of income, out of Connecticut, are his museum, said to be very profitable, and his famous menagerie, now in Michigan. Sixty thousand dollars were the profits of the menagerie the last year, and among its incidental expenses are \$200 a week, or \$10,400 a year, for Tom Thumb. Barnum made Tom Thumb's fortune, and Tom contributed not a little to Barnum's. Tom is about sixteen years of age now, though passing for more, and it is his money which built for his father the largest house in Bridgeport. Tom has made all his family rich, and when at home is of course the elephant of the town. Barnum being then but a simple lion. Tom has his lion of a room in his great house, with a rosewood bedstead, chairs, tables, and a ten set, &c., all made to match his own diminutive proportions. His quarters contain all the presents he received in Europe, and pistols, bowie knives, jack knives, &c., have been among his favorite playthings. He is amiable, intelligent, and very much esteemed. Barnum took him as an experiment about ten years ago. His pay at the start was \$3 a week, soon it was raised to \$25, and then to \$37. At this price Barnum took him to England, where his great success prompted Mr. B. to share the receipts with him. Now, for showing himself merely, he earns an income equal to the official salaries of Daniel Webster and John J. Crittenden combined.

of harmony that fall ravishingly upon the ear. Never before, perhaps, was a combination of so very diminutive people thrown together. Com. Foote and a diminutive little creature known as the Fairy of the West, must take precedence of all pretenders. These wonderful curiosities, assisted by Col. Small and a talented musical company, form a combination, which for real merit is excelled by none."

NEW ADVERTISEMENTS.

ATHENEUM HALL.

Two Nights Only.

Monday and Tuesday, Nov. 12 & 13.

GRAND MATINEE.

Tuesday Afternoon, at 3 O'Clock.

ELLINGER & FOOTE'S

GRAND COMBINATION!

THE THREE SMALLEST HUMAN BEINGS

IN THE WORLD.

Commodore Foote, Miss Hilda Nestelle, and Col. Small.

Accompanied by their preceptor, Mrs. C. G. Russell, the celebrated Vocalist and Pianist; Wm. B. Harrison, the Extensive Port; Prof. G. H. Brooks, Solo Violinist and Pianist; and Master Jack, the Musical Wonder.

Doors Open at 7; Commence at 8.

Admission, 50 cents; Children under 12, 25 cts. Reserved Seats, 75 cts.

To MATINEE, 30 Cts; CHILDREN, 15 Cts. V. P. A. OLARKE, Agent.

3 CRESTON NEWS ADVERTISER WED., OCT. 16, 1966

Until his early teens, Charles Stratton, famous as Gen. Tom Thumb, was only 25 inches tall. He later grew to a height of 40 inches.

THE GREAT DUST HEAP CALLED HISTORY
R. J. BICKEL KEOKUK, IOWA

ATHENEUM THEATER.

Second St., between Main and Johnson.
J. S. WULFF, Manager.

OPEN EVERY NIGHT, with a first-class entertainment.

Admission—Orchestra Chairs 50; Dress Circle, 35; Gallery, 15.

The Manager most respectfully solicits the patronage of the citizens of Keokuk; and begs to assure all desiring to bring their families to witness the performances, that at no time will anything of a questionable nature be presented. His aim is to establish a strictly respectable place of amusement, and he courts the attendance of Keokuk's best citizens.

TOM THUMB

AND HIS FAMILY!
General Tom Thumb's Troupe!

Consisting of the Original World-Renowned
GENERAL TOM THUMB!
and his beautiful and accomplished little wife
MRS. LAVINA WARREN STRATTON!
that inimitable specimen of wit, skill, agility
and comic aptitude,

COMMODORE NUTT!
(known as "the \$30,000 Nutt!")

and his intended wife, the sweet little girl
MISS MINNIE WARREN!
POSITIVELY ONE DAY ONLY,

AT THE ATHENEUM
Tuesday, Feb. 18, 1868.

Two Levees, at 3½ and 7½.

After an absence of three years in Europe, where they have delighted nearly all the Kings, Queens, Emperors, Nobility, and Five Million citizens of the "Old World" these Wonderful Lilliputians have returned to their native land, and are giving a few Farewell Entertainment prior to their final retirement to private life.

They are undoubtedly the most astonishing and delightful Wonders of the Age! Four beautifully symmetrical formed ladies and gentlemen in miniature. Graciously, intelligent, witty, educated and refined, exhibiting the most polished manners of the fashionable Drawing Room, and yet only the size of three year old children.

Their unique and exquisitely Enchanting Performances and Exhibitions never fail to charm and delight every beholder.

Songs, Duets, Danes, &c, in characteristic Costumes, Military Exercises, Comic Imitations, and Delineations, Fantastic Orations, Dialogues, Amusing Tricks, Classic Statues, Funny Pantomimes and Burlesque Comedies, enchant the children, delight the ladies, and astonish and please the gentlemen.

The scores of Rich and Elegant Dresses, and the trilliant collection of Diamonds worn before the various Potentates of Europe, all of which are introduced in these Popular Levees, cost over TWENTY THOUSAND DOLLARS IN GOLD.

These little, mites of humanity are conveyed to and from their Hotel and Hall by their beautiful Shetland Ponies and Miniature Carriage, attended by Elfin Coachman and Footman in Livery.

Ladies and Children are considerably advised to attend the Day Exhibition, and thus avoid the crowd and confusion of the evening performances.

To the Day Levees—Admission 25 cents; Children under ten, 15 cents; Reserved Seats, 50 cents; Children under ten, 25 cents.

Evening Performances—Admission to all parts of the house, 5 cents; Children under ten, 15 cents.

The Prince Method on used at these Entertainments is furnished by Ayres, Mann & Ayres, 67 Main Street.

The Daily Gate City.

KEOKUK, IOWA:

SATURDAY MORNING, FEB. 15.

The Lilliputian folk are to be here on Tuesday next. They give a levee in the afternoon as well as the evening, and those

Keokukians who are bound to hear Duprez & Benedict's Minstrels at the Opera House in the evening, can go to the afternoon levee. The *Detroit Free Press* says of the little party:

General Tom Thumb and wife, Commodore Nutt and Miss Warren appeared in three levees yesterday to crowded and delighted audiences. To form a proper idea of these little people, they must be visited, for they certainly are a world's wonder—Commodore Nutt being a host in himself. In fact, by his ludicrous antics he kept the audience in roars of laughter throughout the performance, which consisted in acting the clown, singing Irish songs, and taking the character of an Irishman at Donnybrook Fair. He also beats the drum to perfection, and does many other things to amuse the audience. Mrs. Stratton is an extraordinary pretty little woman, can speak fluently, is good looking, and can sing very fairly as well as dance in capital style. Miss Warren is a charming little lady, and carries herself in the most admirable manner. She is much smaller than the General's wife, and is an excellent companion for the Commodore. The exhibition was very amusing and successful.

The Daily Gate City.

KEOKUK, IOWA:

TUESDAY MORNING, FEB. 18.

AMUSEMENTS.—We are to have an abundance of entertainments this week, commencing this afternoon at the Athenaeum, with an exhibition by General Tom Thumb and his family. After an absence of three years in Europe, this troupe is giving a few farewell entertainments previous to final retirement to private life. They will also appear in the evening.

At the Opera House this evening, Duprez & Benedict's Minstrel Troupe will give one of its splendid exhibitions of "burnt cork" burlesque. The mere announcement is sufficient to insure a crowded house.

Daily Constitution.

APRIL 8, 1885.

A LILIPUTIAN COUNT

GIVES A TALL TITLE TO A SHORT
LITTLE WOMAN.

An Interesting Event in a New York
Sanctuary—Mrs. Gen. Tom Thumb
Wears the Orange Flowers—Description of the Wedding.

NEW YORK, April 7.—A spanking team of beautiful bay ponies drew the diminutive but elegantly appointed carriage in which Mrs. Gen. Tom Thumb and the Lilliputian count, Primo Magri, rode to the Church of the Holy Trinity to be married Monday afternoon. They cantered up to the reduced white canvas before the wide church doors through the narrow pathway in a dense throng of men, women, and children. It took fifty policemen to open a way for

the carriage. Men and women hid the four corners of Forty-second street and Madison avenue from view, crowded the roadways full, were barked on the stoops of private residences, and filled the house windows with bunches of curious faces; men and boys who could find an inch of sidewalk to stand on hung in clusters on telegraph poles and lamp-posts, and stuck fast to the ornamental lamps that light the church gateways at night. It took the tiny members of the bridal party ten minutes to get from the carriage door to the little reception-room in the corridor, where they stopped a while to lay aside their outer wrap and group for the wedding march. Nobody was admitted to the church without a card.

The assembly was notable. Men and women who are famous figures in society were mingled with theatrical celebrities, politicians, club men, dudes and policemen. The women outnumbered the men two to one. In the galleries they rose tier about tier in banks of florid Easter millinery. On the floor they stood on tiptoe on the pew-seats, sat in rows on the pew-backs, clambering on Axminster ottomans, and banked themselves around the chancel stairs six rows deep. Mrs. Paron Stevens and a party of friends had two pews. Mrs. August Belmont looked on near by, and other seats were occupied by members of the Astor, Harper and Vanderbilt families. The strains of Mendelssohn's "Wedding March" floated from the gold-frescoed organ. At 5:30 p. m. forty policemen who stretched in compact file along either side of the central aisle drew themselves up statuesquely. The 5,000 guests all stood up together with a rustle of silk that sounded like the lap of waves on a sandy beach, and the bridal party slowly entered. They looked like a procession of brilliantly-dressed dolls. Ahead walked Maj. Newell, the groom's best man, with Miss Lucie Adams, the tiny bridesmaid, resting on his arm. The Count Magri, with the bride on his arm, walked next.

The bride was dressed as elegantly as she was Feb. 10, 1863, when she walked amid a similar throng in Grace church to be married to Gen. Tom Thumb. Her little form was enveloped in a gown of lavender satin, brocaded in uncut velvet. It had a court train as long again as the bride. The front was decorated with lace beaded with pearls. The neck was low and the sleeves short. Cinderella slippers of lavender satin enveloped her feet, which loosely fit a No. 6 infant shoe. A comb that blazed with diamonds held her jet black hair coiled at the back of her head. A diamond necklace with a pendant glittered around her throat diamonds bracelets sparkled at her wrists, and lavender kid gloves that reached nearly to her shoulders covered her shapely hands and arms. The gloves were of the size known as 4½ infants', and they were made on a special block. In her left hand she carried a bouquet of La France roses that was much larger than her head. Nobody who looked at her smiling face would have thought it possible that she had passed her 40th year. The Count Magri was in evening dress; the bridesmaid in a gown of white satin.

Immediately after the ceremony at the church the newly married couple held a reception at the Murray Hill hotel. Scores of women waited hours in the corridors for a chance to kiss the bride and congratulate her. A golden-haired 8-year-old girl whose face was pretty as a picture came in smiling and fitted a fresh daisy in the groom's coat lapel. She was just as tall as he.

The Count and Countess Magri will go to Italy in May. The count's wedding present to his bride was a valuable estate situated near Balagne, Italy, and which he inherited from his father.

THE GATE CITY:

SATURDAY MORNING, APRIL 14.

GIBBONS' OPERA HOUSE,

POSITIVELY ONE DAY ONLY,
Monday, April 16. Afternoon at 3, Evening at 8
o'clock. Doors open at 2 and 7.

SYLVESTER BLEEKER, Manager.
The Great Original and Renowned

Gen. Tom Thumb & Wife,

Together with the Infinitesimal
MISS MINNIE WARREN,
And the Skatorial Phenomenon and Comic Genius
MAJOR NEWELL.

Will appear in a variety of new and fascinating
performances, consisting of Songs, Duetts,
Dances, Dialogues, Comic Laughable
Sketches, replete with

Sentiment, Fun & Frolic!

To exhibit their great versatility of talent they
will appear in a new and original piece entitled
THE MISCHIEVOUS MONKEY!

Everywhere received with uproarious and Con-
vulsive laughter.

At each entertainment the ladies will wear sev-
eral new and elegant costumes, magnificent dia-
monds, etc.

ADMISSION ONLY 25 CENTS.

Children under 10 years, 15c; Reserved seats,
50c; Children under 10 years to reserved seats, 25c.
Ladies and Children are considerably advised to
attend the Day Exhibition, and thus avoid the
crowd and confusion of the evening performance.

Reserved seats for sale at Ayres Bros.
april 14d4t GEO. PECK, Agent.

THE DAILY GATE CITY.

MARCH 11, 1885.

The Loves of the Midgets.
[Blakely Hall.]

Some of the tales of the stage people
are so neat and romantic that they well
deserve to be published. The little widow
Thumb's betrothal to the Count Rosebud
is a fact to which fanciful embellishments
are constantly being added. Here is one
which has not heretofore got into pub-
licity. There is a Maj. Newell in the
company which Mrs. Thumb has brought
to a Bowery museum. He is a song and
dancer man of average size, physically and
academically. Few of the visitors recognize
him as an ex-midget. His period of
fourteenth ended about six years ago,
when he took to growing in a manner
which soon destroyed his value as a curi-
osity.

Well, they will tell you in the museum
how that he is a devoted lover of the
widow; that he wooed her immediately
after the death of Tom Thumb; that she
might have returned his sentiment, but
would not permit herself to wed a man so
ill-assortedly tall; and that, because he
has lost his littleness, the major is com-
pelled to see a bit of Italian in the person
of Count Rosebud, unmeritoriously win
the prize. And this is why he is sad while
he dances, and his jovial songs are the
hollow mockery of a broken heart.

KEOKUK CONSTITUTION

KEOKUK, THURSDAY, JAN. 25, 1883.

TOM THUMB.

Monday afternoon and evening Tom
Thumb, the pigmy general, and his troupe,
will give one of their pleasing perform-
ances to our people. The prices have
been placed so low that all will have an

opportunity of seeing and hearing the
general, the prices being ten and twenty
cents, and ten cents extra for reserved
seats. Concerning the general's appear-
ance in that city, the Harrisburg (Pa.)
Patriot says:

The opera house was filled last evening
to its utmost capacity by a highly intelli-
gent and appreciative audience. The
general with his little wife were intro-
duced to the audience by Mr. Sylvester
Bleeker, and they received a most enthu-
siastic welcome. The performance was ex-
cellent throughout. Major Newell in his
songs and dances, and in his comic sketch,
"Learning to skate," was highly amusing.
Miss Zoe Meleke and her trained canaries
were an interesting feature. Mr. J. W.
Whistlin, the humorist, kept the audience
in a roar of laughter, and his justice court
was something immense. Mr. Bingham,
ventriloquist and magician, was second to
none. Manager Jacobs has gathered
together a host of attractions, and success
is wished him in his enterprise.

KEOKUK CONSTITUTION

KEOKUK, WEDNESDAY, JAN. 24, 1883.

KEOKUK OPERA HOUSE!

Afternoon and Evening,

MONDAY, JANUARY 29.

THE ORIGINAL

GEN. TOM THUMB

—and his—

Charming Little Wife.

With ENTIRE COMPANY of Brilliant Artists,
in their unique PARLOR ENTERTAINMENTS.

MAJOR NEWELL,

The Skatorial Champion and Dialect Comedian.

MISS ZOE MELEKE,

With Thirty Trained Canary Birds.

BINGHAM, THE VENTRILOQUIST

The WOODEN HEADED FAMILY, Magic, etc.

Two hours of splendid enjoyment. Doors open
at 1:30 and 7:30 p. m. Begins one hour later.

ADMISSION 10 and 20 CENTS.

Choice Reserved Seats 50 cents extra, according
to location.

H. E. JACOBS, Manager.

Sylvester Bleeker presenting Gen. Tom Thumb.

KEOKUK CONSTITUTION

KEOKUK, TUESDAY, JAN. 30 1883.

AMUSEMENTS.

TOM THUMB.

Yesterday afternoon and evening the
pigmy general, Tom Thumb, gave his en-
tertainment at the opera house, to crowded
houses. Long before the hour for open-
ing the doors an immense crowd surround-
ed the doors patiently awaiting admission.
No sooner were the doors opened than a
crowd surged in and the house was filled
to overflowing. "Standing room only!"
was the cry long before the curtain went

up. The entertainment was much the
same as has always been given by the
company, and afforded the children much
amusement. Major Newell, in his com-
ical songs and dances, was particularly
good, and in his skatorial business he ex-
ceeds anything we have ever seen. Dancing
a clog dance on roller skates, on a polished
marble slab sixteen inches square, at an
elevation of three feet from the floor is no
easy task, and yet Major Newell does it
as easily as though he were on the stage
without skates. Miss Zoe Meleke's troupe
of trained canaries are also wonderful,
while little Mrs. Stratton completely cap-
tured her audience by her charming little
song. Taken all in all, the performance
is well worth twice the amount charged
to see it, and will draw wherever it goes.

KEOKUK CONSTITUTION

KEOKUK, TUESDAY, JAN. 30, 1883.

GEN. TOM THUMB.

A Brief but Pleasant Chat With this
Celebrated Personage.

Probably no two persons are so well
known all over the globe as General Tom
Thumb and lady. Many who are now
men and women can recall the amazement
and delight with which they first viewed
the diminutive couple, when they them-
selves were but children. And yet, with
the exception of a slight baldness dis-
played by the general, this little couple
seem at young and pretty as ever. For
years they have traveled, taking in, in
their train, a nearly every town of any im-
portance in this country and most of the
important towns in foreign countries.
Meeting the general in the office of the
Patterson house yesterday morning, a
representative of the Constitution handed
him his card, which the General took,
with a "Thank you, sir," and then, as if
knowing that the reporter's pump was to
be applied, drew himself up into a chair
and looked around at the scribe complac-
ently.

"Well, General, when did you arrive
here?" queried the scribe.

"This morning," answered Thumb.

"Rather disagreeable weather for travel-
ing, is it not?"

"Yes, indeed."

"You had a very narrow escape from
destruction at the Newhall house did you
not?"

"Yes, indeed, we did."

"Of course you have received the news
of the death of Mrs. Bleeker?"

"Yes; Mr. Bleeker is now absent from
us, to attend her interment. He had her
body taken to Brooklyn for burial. How-
ever, he will join us to-morrow."

"Where do you go from here, genera?"

Tom Thumb pg #7

THE GREAT DUST HEAP CALLED
K. J. RICKEL KEOKUK

"Really I do not know—wait until I see," and the pigmy general ran one of his short arms into his coat pocket and draw forth a slip of paper on which was written the names Ottumwa, Oskaloosa and Des Moines, with the corresponding dates.

"What is that badge you wear, general," queried the pencil pusher, at the same time pointing to a large elegant gold badge which the general wore attached to his vest by a white ribbon and a gold pin.

"That's the 32d degree Masonic pin," responded Thumb, at the same time fondling it tenderly and looking up with a look of justifiable pride.

"You have but one more degree to attain in that order then? Do you expect to take it?"

"Yes I shall as soon as I go to Europe. One must go to Germany to take the final degree, you know."

"Then you intend returning to Europe when you shall have completed your tour of this country?"

"Probably. I can travel in this country for ten years yet and make money, too."

At this moment the soliciting committee for the German relief fund came up and asked the general for a contribution.

"I shall need assistance myself," replied he, "if I experience any more fires." Then to the reporter: "I lost \$5,000 by that fire in Milwaukee."

"Was Mrs. Bleeker the only one lost in your troupe?"

"Oh no. My colored body servant was burned, you know. Mrs. Bleeker only died from injuries received in jumping, but he was burned. Chas. Kelsey was his name, and he was from Detroit."

A few commonplace remarks were then passed between the general and the scribe, when the latter thanked him for the favor shown, and excused himself. Thumb is an interesting little personage to talk with and is not at all backward about expressing his views. The troupe left this morning for Ottumwa, where they show to night.

THE DAILY GATE CITY. APRIL 5, 1859

Entered in Keokuk postoffice as 2d class matter.

CELEBRATED MIDGETS.

SOME DIMINUTIVE MEN AND WOMEN
WHO ACHIEVED FAME.

A Dwarf Who Killed His Man in a Duel.

A Short Pole with a Long Name and Title—Our Own Tom Thumb and the "Matron in Miniature"—Huldah Bump.

Sir Geoffrey Hudson is used for the genesis of this article, not because he was the smallest of the long list of midgets who have appeared upon the stage of action during the past 300 years, but for the reason that he is the earliest

of which authentic record has been preserved. He was born in the year 1619, at Oakham, Rutlandshire, England. He first attracted the attention of the Duke of Buckingham in 1628, he being then 9 years old and but eighteen inches high.

Little Geoffrey, or Jeffrey, as it is sometimes written, remained in the service of the duke until the time of the tour of Charles I, king of England, through the different shires after his marriage with Maria Henrietta.

When the king and his new bride visited Buckingham, in order to serve their majesties with a unique surprise, Geoffrey, the dwarf, was incased in a large cold pie and served at dinner, much to the delight of the royal visitors.

THE DUEL ON HORSEBACK.

Her majesty was so pleased with the pranks of the little elf that she was allowed to take him with her to London. Soon after this event he began to grow rapidly and soon shot up to three feet: a calamity which he characteristically claimed was due to royal feeding. Still he retained his position as court dwarf under the suggestive name of Lord Minimus, was present upon all state occasions and knew more, perhaps, of the affairs of the government than the king's ministers themselves.

He was sent to France to bring an attendant for the queen, she being a native of that country. While on this errand, thinking himself a dwarf of considerable importance, he formed the acquaintance of Mr. Crofts, a young man of high social standing and position in France, who teased the poor little dwarf beyond the bounds of reason. Being a courtier when at home he naturally resented the treatment of young Crofts, which finally became unbearable, resulting in a challenge from the dwarf.

When Crofts and his friends appeared at the scene of rendezvous Crofts was armed with a squirt gun filled with muddy water. This enraged the little Englishman to the extent that a real duel followed, the participants being mounted on horseback, which put them more on a level. Crofts fell dead at the first fire.

The remainder of the adventurous life of Hudson reads like a romance. He was for some time a slave in Barbary; afterwards, upon his return to England, a captain in the royal army. In 1664 he accompanied the queen on a visit to France, but after the bestowal of all this royal honor upon him he was sent as a prisoner to Gatehouse, Westminster, having been suspected of being privy to the popish plot. He died at the Gatehouse prison in his 63d year.

BOROWLASKI AND THUMB.

Count Joseph Borowlaski was a Pole. He was born in the year 1739, he came of a family of six children, of which every other one were dwarfs. The first of the family was a son 3 feet and 4 inches high, then came another who was 6 feet in his stockings after he had attained man's estate; next came Joseph, the subject of this sketch, who was but 27 inches high on his twenty-first birthday; of the three that followed Joseph the first and last were of ordinary proportions, the middle one being a dwarfess, who died at the age of 22, being then but 23 inches tall. Joseph became celebrated for his remarkable longevity as well as for the brevity of his stature, he living to the advanced age of 98. After his tour through England he visited his native land, but returned two years later to the British Isles, married a lady of ordinary size, raised a large family and died at Bank's cottage, near Durham, in 1837.

About five years after the death of Borowlaski, in 1842, Tom Thumb, the most celebrated dwarf of modern times, although not the smallest by any means, began his triumphant march under the auspices of his patron saint, P. T. Barnum. Tom's real name was Charles Stratton. He was born in 1838, and was therefore but 4 years of age when put on exhibition at Barnum's museum, New York city. He weighed twelve pounds when first

exhibited, soon became famous, and made his first trip to England in 1844, I believe, but it may have been a year or two later. He grew but very little until after the end of his fifteenth year, then grew until he was 23. At the age of 30 he began to "fill out," and during his last trip west, in 1883, he stated his weight to be seventy pounds! Not much of a "midget," sure. He died at his summer residence, near Middleboro, Mass., July 15, 1883, aged 45.

THE WARREN SISTERS.

Mrs. Tom Thumb, the wife of the subject of the foregoing, was, before she attracted the attention of her husband's patron saint, little Betsy Bump. When put on exhibition beside her future husband, at the New York museum, she adopted Lavinia Warren as a stage name. She was married to the little general at Grace church, New York city, in 1863, and was, therefore, just twenty years a wife.

Mrs. Stratton, when young, weighed anywhere from fifteen to thirty pounds. As age advanced she became quite portly, and weighed, when she made the last trip west, not less than fifty pounds. Robust health, general portliness combined with a natural rotund figure, gave her quite a motherly appearance, which earned for her the sobriquet of the "Matron in Miniature."

After mourning the death of the renowned Tom for a year and nine months, Mrs. Stratton tried abbreviated matrimony a second time by a union with Count Primo Magri, April 6, 1885. The count is but thirty-two inches in height and weighs less than his miniature bride. Like her first marriage, this second one was also performed in New York city at the Church of the Holy Trinity, Rev. Dr. Watkins officiating.

Since her second marriage the late Mrs. Thumb has settled down to the enjoyment of an enviable reputation, but few inklings of her everyday life are given to the public.

Minnie Warren was another celebrated dwarfess. She was a sister to Mrs. Tom Thumb, and before being put on exhibition beside her sister was plain Huldah Bump. Minnie was some ten years younger than Mrs. Thumb and weighed 42 pounds. She was born on the Bump homestead, two miles out from Middleboro Center, Mass., and early began the show business. She was married to Maj. Newell in 18— and died July 23, 1878, eight hours after the birth of a girl baby weighing 6 pounds, one-seventh the weight of the little mother. The baby lived but a few hours. Mother and baby were buried in the same coffin.—John W. Wright in St. Louis Republic.

KEOKUK CONSTITUTION.

KEOKUK, SATURDAY, APRIL 14, 1859

Tom Thumb.

The Tom Thumb combination will be here Monday, and give two exhibitions at the Opera House, one in the afternoon and one in the evening. The St. Paul Pioneer-Press says:

Tom Thumb and his party drew very large audiences at both matinee and evening entertainments yesterday, as they also did at both performances on Tuesday. It is not necessary to say that these miniature people delighted every person, not only by their size and the beauty of the little ladies, but by their dramatic and musical talents. Major Newell is likewise immense in his specialties, and he kept the house in a roar all the time he occupied the stage. The Tom Thumb combination can be commended for furnishing an exceedingly attractive and satisfactory entertainment to old and young.

KEOKUK CONSTITUTION.

KEOKUK, MONDAY, APRIL 16.

Gibbons' Opera House,

POSITIVELY ONE NIGHT ONLY.

Monday, April 16th.

Two Performances Daily,

AFTERNOON at 3, EVENING at 8 o'clock.

Doors open at 2 and 7 o'clock.

SYLVESTER BLEEKER,.....Manager.

The Great, Original and Renowned

Gen. Tom Thumb and Wife!

Together with the Infinitesimal

MISS MINNIE WARREN,

And the Skatorial Phenomenon and Comic Genius,

MAJOR NEWELL.

Will appear in a variety of New and Fascinating Performances, consisting of Songs, Duets, Dances, Dialogues, Comic Acts and Laughable Sketches, replete with Sentiment, Fun and Frolic!

To exhibit this great versatility of talent, they will appear in a new and original Piece entitled

The Mischievous Monkey

Everywhere received with Uproarious and Convulsive Laughter.

At each entertainment the Ladies will wear several new and elegant Costumes, magnificent Diamonds, etc.

Admission only 25 Cents.

Children (under 10 yrs), 15c; Reserved Seats, 50c. Children (under 10 yrs), to Reserved Seats, 25c.

Ladies and Children are considerably advised to attend the Day Exhibition, and thus avoid the crowd and confusion of the Evening Performance.

Reserved Seats for sale at Ayres Bros' Music Store. GEO. PECK, Agent.

The New-York Times.

NEW-YORK, WEDNESDAY, FEB. 11, 1863.

THE LOVING LILLIPUTIANS

WARREN-THUMBIANA.

Marriage of General Tom Thumb and the Queen of Beauty.

Who They Are, What They Have Done, Where They Came from, Where They Are Going.

Their Courtship and Wedding--Ceremonies, Presents, Crowds of People.

THE RECEPTION--THE SERENADE.

These who did and those who did not attend the wedding of Gen. Thomas Thumb and Queen LAVINIA WARREN composed the population of this great Metropolis yesterday, and thenceforth religious and civil parties sink into comparative insignificance before this one arbitrating query of fate--Did you or did you not see Tom Thumb married?

The Scriptures tell us that a little matter kindleth a great flame, and that being the case, no one need be surprised that two little matters should create such a tremendous hullabaloo, such a *furor* of excitement, such an intensity of interest in the feminine world of New-York and its neighborhood, as have the loves of our Lilliputians. We say "feminine world," because there were more than twenty thousand women in this City yesterday morning up and dressed an hour and a half before their usual time, solely and simply because of the approaching nuptials of Mr. STRATTON and Miss WARREN. They didn't all have cards of admission, oh no, but it wasn't their fault. Fathers were flattered, husbands were hectored, brothers were bullied and cousins were cozened into buying, begging, borrowing, in some way or other getting tickets of admission to the grand affair.

The marriage of Gen. Tom Thumb cannot be treated as an affair of no moment--in some respects it is most momentous. Next to LOUIS NAPOLEON, there is no one person better known by reputation to high and low, rich and poor, than he.

THUMB WAS BORN, (so runs the legend,) of poor but honest parents, on the 4th of February, 1838, in the pleasant burgh of Bridgeport, Conn. At his birth he weighed nine pounds and a half, so that he bid fair to become a bouncing boy. He grew steadily until he attained the age of eighteen months, when nature put a veto on his upward progress, and ordered him forever afterward to remain in statu quo. When he was two years old, persons fancied that he had not grown an inch for some time; measures were resorted to for the purpose of ascertaining his stationary condition, but although in every other respect he improved with rapidity, not a hair's breadth was added to his stature. Calisthenics couldn't help him, and

"Physicians were in vain."

That he was no longer, no shorter, no heavier, but much handsomer, was accredited to him by every one. His appetite increased, he never complained of illnece, but partook freely of ordinary food, enjoyed refreshing sleep, and has always enjoyed perfect health, with the exception of those slight colds to which the most robust are liable. His parents have had other children, who are of the ordinary size. In fact, there is nothing in his history or appearance, or in that of his family, which furnishes the slightest clue to the astonishing phenomena which are presented by his miniature features and frame.

He kept up his growing operations only till he had attained the height of thirty-one inches, and the weight of twenty-nine pounds. At the age of ten or thereabouts, Mr. BARNUM, the Museumist found him out, and brought him out, and has kept him out ever since. His tour through the States, through England and over the Continent are matters of record in the newspapers and of remembrance with the elders of our community; but for the benefit of our youthful readers we will state, that the little General, (who was christened Tom Thumb after the little Skeezecks of the Fairy Tale with whom all children are of course familiar,) met with the most unbounded success here, was greeted with affectionate enthusiasm and enthusiastic affection by the Queen of England, was courted and fêted by LOUIS PHILLIPS and his suite, was treated most handsomely by every one with whom he came in contact, and came home laden with gifts, the exponents of royal favor, and with pockets filled with yellow-boys. Since then he has remained at ease with his parents in Bridgeport, living on his money, conducting himself with eminent propriety, and developing into a good citizen, a sensible man, a good fellow generally.

THE QUEEN OF BEAUTY; Miss LAVINIA WARREN BUMP, is a native of Middleboro', Massachusetts, where she was born on the 31st of October, 1842. She too is the child of ordinarily sized persons, and has brothers and sisters of customary dimensions. She has, however, a little sister, MINNIE WARREN, who though sixteen years of age, is the smallest woman in the world. Of her, more anon. The little queen, until she became one year old, grew as children generally do at that age, but from that time she increased in stature slowly, and ceased growing entirely when she was ten years of age. She attended

school regularly, and found no difficulty in keeping up with the members of her classes. At home, her mother taught her to sew, knit, cook and do all manner of housework, making her really a good housekeeper. She also has a knowledge of fancy work, practiced by ladies who have the leisure to devote themselves to it. She is, in a word, an accomplished lady--intelligent, pleasant, modest and agreeable. She is very lively in conversation, and speaks with all the confidence, and even wit, of an accomplished and talented woman. She is fond of poetry, music, eloquence, and the fine arts generally; indeed, she is quite as charming mentally as she is physically. Her eye is bright, her smile sweet, her hair dark, and her figure perfection itself.

Really, she, so far as she goes, is externally all that the most fastidious of the lords of creation could desire, and if all that is told of her feminine virtues be correct, she will prove to the gallant Tom a treasure far better than greenbacks, and one which moth can't corrupt, though thieves might possibly steal her.

But a few months since she was discovered by Mr. BARNUM, and though on the eve of departure for Europe, engaged herself to him for a brief exhibition at the Museum. While at Boston she was

INTRODUCED TO THE GENERAL.

She encountered her destiny--she met her "gray-eyed man." Tom, while gazing at her through the chill atmosphere of Boston, alternately shivered and quivered. He literally fell desperately in love with her, and vowed his little vows, backed by the sternest of oaths. Commodore NUTT was also in a condition which school-girls entitle "cracked." He forgot the disparity of age, and thought only of the charms of his admiration. He grew pale, thin and melancholy, for a while, but like most men, soon recovered his spirits, and became the staunch friend again of the high contracting parties. The General and the Queen loved wisely, and after consultation with their mutual friend, protector and exhibitor, Mr. BARNUM, determined to do nothing rashly, but to submit the entire matter, with all due respect, to Mr. and Mrs. BUMP. Inquiries concerning the "life and character of Gen. T. Thumb," met with favorable responses, and the parental consent was given, the plighted troth was made, the nuptial preparations, and the advertisements of

"Only one week. Only one week."

were put forth. It can't be worth while to allude, or more than allude, to the thousand-and-one attentions paid by Mr. STRATTON to the bride-elect; he did just as any other man would do under like circumstances, with the possible exception that his admiration was an all-time affair, public as well as private.

It was at first determined to make the affair strictly a private one, but the public desire was so great to see them that Mr. BARNUM, who has kept modestly in the background, was compelled to yield to the pressure. Bishop POTTER, the venerable prelate who supervises the doings of the Episcopacy of this Diocese, was the clergyman selected for the performance of the ceremony. After a personal inspection of the Lilliputian pair the Bishop consented, and named Trinity Chapel as the place. Rev. Mr. DIX, recently appointed Rector of Trinity Parish, didn't see the propriety of the Bishop's decree, and put down his foot, vetoing the use of the church for the purpose. His reasons, whether mental, moral or physical, have not as yet been made public, nor do we imagine there is the least curiosity regarding them. Another church was readily found, and the arrangements for the wedding went smoothly on, until the Bishop discovered that there was "too much publicity given to the affair," and backed out from the agreement, but his place was supplied.

Every artisan of New-York, every tradesman of Gotham, thought it would be a fine opportunity to obtain a little gratuitous advertising, and rushed frantically into the presentation line; snobs and nabobs followed suit, and the town rang with vague reports of the richness, the elegance, the superlative magnificence of the presents given by Messrs. this, that or the other, to the dear little Queen of Beauty.

Regardless of all this, Time moved slowly but steadily on. The day approached, it dawned magnificently, and with the glad warmth of Springtime in its rays.

THE WEDDING

took place yesterday, at 12½ o'clock, in Grace Church, on Broadway, the ceremony being performed by the Rev. Mr. WILKX, of Bridgeport, Connecticut, assisted by the Rev. Dr. TAYLOR, of this City. The Church was comfortably filled by an audience comprising representatives of each and every strata of New-York's respectable society. There were very many elegantly dressed ladies, and quite as many who paid but little respect either to the request of the writer, the customary rules of *etiquette*, or the obvious proprieties of the occasion. It can hardly be considered the correct thing to newspaperize the presence of private individuals, however conspicuously placed or dressed, but the appearance of Maj-Gen. BURNHAM we may mention with propriety. The gallant soldier looked well and hearty, and received the erident regard of the audience with ease and dignity. There were but few reserved seats, the entire church edifice being open to the guests, with the exception of a few seats reserved for the bridal suite, and friends of the parties.

Previous to the entrance of the bridal party, Mr. MORGAN relieved the weary waiters by performing, as few beside him can, the following upon the organ: Overture to William Tell, Overture to Oberon, Grand March of Tannhauser, Selection from Meyerbeer, Voluntary. Frequent cries of "They come!" started each and every one upon his feet, but until the hand indicated the hour of half after twelve, there were no signs of the little ones.

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Tom Thumb - 1863

LOVING LILLIPUTIANS

At last

THEY CAME.

Preceding them was the self-possessed, the self-poised, the shrewd-eyed, kindly-faced BARON—Baron, the Prince of Showmen, the manager of the affair, which is, in his own word, "the biggest little thing that was ever known." After the General and the Queen, followed Com. NUTT, the groomsmen, and Miss MINNIE WARREN, the bridesmaid. An instantaneous uprising ensued; all looked, few saw; many stood upon the seats, others stood upon stools placed on the seats; by many good breeding was forgotten, by very many the sanctity of the occasion and the sacredness of the ceremonies were entirely ignored. As the little party tottered up the aisle a sense of the ludicrous seemed to hit many a bump of fun and irrepressible and unpleasantly audible giggle ran through the church.

After a moment's reflection, the most absolute silence was maintained and the bride and groom, supported by the bridesmaid and groomsmen, stood upon an elevated platform facing the altar, where stood the officiating ministers.

TOM THUMB

Looked cheerfully serene in full evening dress; his hair was curled and frizzled; his appearance that of a little old man in whom the juices of life were yet rich, and whose jolly days were not yet done.

QUEEN LAVINIA

Appeared, nobly speaking, to great advantage. Her head was overlaid by the absurdities of fashion, and her hair-trig generally was not marked with good taste, but her *front ensemble*, her whole, was singularly attractive. Her dress was of rich white satin made décolleté, the skirt trailing half a yard and trimmed with a mass of satin tulle and applique, the lace covering nearly the depth of half a yard. The corsage was a double veil was to match. Her hair was arranged in front and relieved in double rolls, the hair-trig forming the outspread wings of a butterfly, lengthened as to almost touch, the ears in the center of these was placed the *chute d'eau*. The point lace veil was tastefully entwined in three elaborate *bandeaux*, and was surmounted in front by a diamond star corresponding with the set of diamonds worn by the bride, over which was a crescent (or half) wreath of natural orange blossoms. The bouquet de corsage was of natural flowers in star design, as was also the bride's bouquet. This differed from most star bouquets, from the fact that the spaces were left open between the points and edges gracefully fingered. White satin slippers with rosettes of white satin, trimmed with seed pearls and lace, and a point lace hair kerchief, completed the bride's *petite* and very tasteful costume. Her jewels attracted much attention. The brooch consisted of a cluster in form of a star. The earrings are solitaires with pear shaped pendants. The veil was fastened with two diamond hair-pins, with three pendants to each. The bracelets correspond with the brooch, and are of star design. The necklace was superb, forming leaves of diamonds, each diamond and accompanying pendant resembling sparkling dew-drops.

Altogether she seemed exceedingly pretty, and her manner, like that of the General, was quiet, modest and proper.

MISS MINNIE WARREN.

The bridesmaid, is the dearest little duck of a creature on the face of the globe. She is sweet sixteen and short; her face is pretty, her form good, her manners pleasing, and her natural ability above mediocrity. She was dressed in a white silk skirt with a white illusion over-dress, trimmed half way up the skirt with bouillons of the same material dotted with pink rosebuds. The corsage was décolleté with bertha to match. Her hair was curled and ornamented with a wreath of pink buds. She wore a diamond necklace, ear-rings and brooch of plain pattern but very rich, and conducted herself with the most absolute propriety.

THE COMMODORE

looked ill. The absurd reports concerning his jealousy and all that are grounded upon an exceedingly ill-bred habit of jesting at the expense of others, in which some people delight to indulge. He probably had a little "round pain," and needed not that the "collect for the day" should be read as a reminder of his misery. He was dressed like the General, and behaved as well.

The service was performed in the usual manner, the responses being given by the happy pair in tones distinct and audible, without flush, flourish or non-sense. They were married as they should be, and all things were done decently and in order.

The bride was given away by the Rev. Dr. PALMER, of Middleboro, with grace and dignity, and the gift was accepted by the gallant General, with every indication of grateful joy.

After the Benediction was pronounced, the General honestly kissed his wife, and in the presence of the entire audience bestowed upon her the "killing glance" with which he has, in days gone by, captivated so many millions of equally susceptible damsels.

After a moment's tarrying, while MORGAN'S organ rolled out the delicious reminiscences of MENDELSSOHN'S "Wedding March," they marched down the aisle arm in arm, and man and wife.

Long before the hour appointed for the ceremony, a great concourse had gathered.

OUTSIDE THE CHURCH.

and that portion of Broadway between Union-square and Ninth-street was literally crowded, it not packed, with an eager and expectant populace. All classes of society were represented, not excluding the "spectacle man" and the woman retailer of apples. As the time approached for the ceremony of the nuptials, the crowd increased in density, every one exhibiting the most impatient desire to catch a

glimpse at the happy pair when they should arrive. All the buildings in the vicinity of the church were made subservient to the general curiosity, and not a door, or window, or balcony, which would in the least facilitate view, but was put into practical service. The smiling faces of the thousands of fair ladies thus assembled contributed not a little to the attractiveness and joyfulness of the occasion. The system of police was admirably executed. Order was preserved throughout the entire proceedings, and a general good feeling seemed to exist among the people. Stages, and all vehicles excepting the carriages which contained invited guests and holders of tickets, were turned off Broadway at Ninth-street below the church, and at Twelfth-street above. In the intermediate space, and near each sidewalk, were stationed lines of policemen, who succeeded in maintaining their position until nearly noon, when the multitude became so vast that they were obliged to form new lines nearer the centre of the street. The open space was then harried of sufficient width to admit of the free passage of carriages, but the drivers threaded their way through, notwithstanding the slight inconveniences which opposed them. To place a correct estimate upon the number of carriages that passed through the line, unless a person stood by and counted them one by one, would be impossible. There was one unbroken chain of them for over two hours preceding the arrival of the "little couple."

From the steps of the church to the outer edge of the walk was spread a single width of tapestry. Upon each side stood a file of policemen, and at the lower end were stationed three others whose special duty was to assist the guests in alighting from their carriages. That they appreciated the pleasant task was evident from the happy expression of their countenances and the genial savagery of their manners.

At 12 o'clock the carriage containing the bride and bridegroom; also, Commodore NUTT and the sister of the bride, came rolling along very much to the relief of the outsiders. When the carriage had stopped, a general rush was made to get nearer it. Curiosity and excitement seemed to be unbounded for the time, and it was with the most strenuous exertions that the policemen could hold in check the determined and resolute crowd. It was not until the party had passed into the church that the confusion could be quieted and order restored. The crowd remained patient for the succeeding half hour, at the expiration of which time the marriage ceremony was completed and Mr. and Mrs. STRATTON—formerly Tom Thumb and Lavinia WARREN—preceded by the bridesmaid and bridegroom, again made their appearance to take the carriage. Another jam, another pressure and another stampede, was the consequence. The former eagerness of the multitude was again manifest, and did not even subside when the carriage had got several blocks off. It is not necessary to mention here of the shouts and yells and screeches with which the junior portion of the throng hailed the happy couple as they entered and left the church. Although it may seem ridiculous, yet it is nevertheless true, that hundreds of persons, including adults, ran after the carriage, not diminishing their speed until the Metropolitan Hotel had been reached.

The appearance of Broadway between the church and the hotel was similar to that observed on the day of the cable celebration. The sidewalks were crowded, and the windows of the buildings on each side were thronged. The centre of attraction was in the vicinity of the Metropolitan Hotel, whither the married pair had arrived, and at which place the reception was to be given.

THE MESS OUTSIDE THE HOTEL.

Policemen were detailed to preserve order in the vicinity of the hotel, as well as of the church. Vehicles were turned off the main thoroughfare at Houston and Spring streets, and the long line of carriages which was noticed at the church, came pouring down toward the place of reception. The crowd followed, and in less than fifteen minutes the street in front of the hotel block was completely choked with human beings. Upon each side of the hotel entrance was displayed the American colors, as was also the National flag upon the roof of the building. The inmates of the carriages, as they alighted, were closely scrutinized by the outsiders, many of whom naturally envied the good fortune which entitled their inferior, perhaps, in social standing to congratulate the married party. Pickpockets, as usual, were busy playing their vocation. Two of that "genteel profession," however, were discovered in the act, and taken to the station-house. The crowd, becoming convinced that they might possibly have to wait longer than would be agreeable to see the objects of their curiosity, wisely concluded to disperse, but not until they had witnessed the last of the carriages. In the course of a few hours the stages were allowed to proceed by the hotel, and between that time and evening the world in that quarter seemed to revolve after its accustomed method.

The breath-exhausting, crinoline-crushing, balloon-pinching mass of conglomeration humanity that rushed eagerly to view other portions of the all-absorbing ceremonies, likewise congregated at

THE BRIDAL RECEPTION AT THE METROPOLITAN HOTEL.

the late residence of the Japanese Princess—the scene of the great Japanese ball—the ball of balls. Of course, the *élite*, the *crème de la crème*, the upper ten, the *bon ton*, the select few—the very F. T.'s of the City—nay, of the country—together with many, very many, of what are called "citizens generally," found means of being present to view the Lilliputian wedding. The friends of the Messrs. STRATTON—whose name is legion—stowed themselves in every available nook and corner of the house, and lined the

passageways from the hall to the bridal chamber with rows of peering, anxious, inquisitive and expectant eyes—whose gauntlet few could run without the stoutest of hearts and steadiest of nerves.

Now, the General—by which we mean the happy bridegroom, Tom Thumb—or CHARLES STRATTON, Esq.,—while he is not celebrated as a Pascal, a Grotius, a Kirk Whitte, a Colburn, or an Admirable Crichton—if he knows anything, knows what's what in a crowd. He—if any one—can endure the flashing artillery of ten thousand eyes—the running fire of ten thousand comments—the bombardment with admiring exclamations, which the hero of such a scene must endure. He, therefore, looked, not unusually astonished—nor remarkably surprised—but as pleased and joyful, and smiling, and jolly as the happiest of happy bridegrooms might, when he finally reached the Metropolitan Hotel.

AFTER THE CEREMONY.

and toddled through the crowd and climbed the stairs, gallantly helping up his bride, and keeping close at the heels of the sturdy M. P.'s, who portentously cleared their way—the *avant-couriers* of diminutive greatness. Then the crush of crinoline, the jostling jam, the skeleton-compressing crowd—enfolded tenfold by the excitement of the moment—swarmed in the passageways and stairways of the house, greeting the piny pair with welcome words, with God-speeds, and mirthful comments, and imposing exclamations. The even more wonderfully infinitesimal appearance of the bridesmaid, Miss MINNIE, and the automic groomsmen, Commodore NUTT—the \$30,000 Nutt—but heightened the interest, increased the wonder, and revived the already compact mass of wondering spectators. Every vision was strained to obtain the earliest and latest view of the dainty couple, who pursued the even tenor of their way, diligently climbing the stairs, until at last they disappeared in the sanctum sanctorum of the bridal chamber, to prepare for the

FORMALITIES OF THE RECEPTION.

which comprised the most interesting exercises of the succeeding two hours. The spacious parlors of the Metropolitan were all thrown open to the guests, who had assembled in large numbers even previous to the arrival of the microscopic hosts, and kept pouring in as rapidly as the disentangling of the almost inextricable mass of carriages at the church would permit. There was no special

ORDER OF PROCEEDINGS.

as, after entering the favored precincts of the reception-rooms, the guests were at liberty to pursue the bent of their inclinations, it was amusing to stand at the head of the staircases and witness the perpetual bewilderment of the newcomers as they reached the top step, and looked inquiringly about with a view to see what was the best method of seeing all that was to be seen. All were left to find out as best they could, and generally proceeded to circulate at a venture among the motley crowd; for such a confusion of toilettes is unparalleled except in the confusion of tongues at the Tower of Babel.

The *ten d'ait* of the assemblage was novel and pleasing, and presented a cosmopolitan as well as Metropolitan *vraisemblance*, but rarely to be seen. The exquisite and the artisan, the lady of twenty and the lady of fifty, the habitation of street, dining-room, drawing-room, and almost of nursery, commingled in charming confusion, out-barnuming BARON in their unsurpassed conglomeration of all specimens of humanity. The weary minutes seemed hours while the tiny couple were making their toilettes, and in the meanwhile the main interest centered in the

EXHIBITION OF BRIDAL PRESENTS.

which, vigilantly guarded by stout policemen, were to be seen in the whilom reading room—now transformed into a gay and festive scene. The main attraction was, of course, the jewelry case, with the contributions from HALL & BLACK'S, TIFFANY'S, and others; the exquisite confectionery tower from PARKERSON'S caramel depot; the magnificent bridal cake, with its delightful four cupids or quarters; the gorgeous fruits and delicious wines in the cornucopia basket, from No. 585 Broadway; the fragrant bouquet from GRS. BROWN; the neatly carved, easy chair from No. 547 Broadway; the costly set of crinoline from G. G. GORHAM; the fans from Mrs. CHAPIN, and an *incog.* lady; the pair of slippers from EDWIN BOOTH; the set of chairs from AUGUST BELMONT; the coral jewelry from J. A. CRAIG; the pearl ring from Mr. MERR; the locket and chain from Mrs. BELMONT; the wonderful bird watch, the full tea set of five silver pieces lined with gold, from Mrs. JAMES GORHAM BENNETT; the silver watch and cups from Mrs. LIVINGSTON; and *ad libitum* silver spoons, castors, forks, nut pickers and napkin rings enough to make the newly married humming birds sing most discordant notes when the United States tax gatherer comes to collect the Government tax on plate. The tax alone on such a mass of silver and gold is enough to make even the miniature CROesus and his wife feel poor. But among the presents we must not forget the elegantly carved, neatly mounted billiard table, with the inlaid cues and minute balls—the very balls, by the way, that the famed BAXTER played with during his exhibitions in this City. The entire establishment is valued at \$100, and is in every way calculated for the convenient exercise of the recipients in the healthful game of billiards. The gift is accompanied by copies of PEARL'S *Manual of Billiards*, so that if the General and his wife don't know how to play they can soon learn. Then there were also the following:

The miniature silver horse and chariot by TIFFANY & Co. The vehicle is ornamented with rubies. The eyes of the charger being garnet. The whole is in the chastest style of filigree work and is a model of beauty and art. Dr. HENRY RAILTONS, a magnificent church service, mounted in gold. A set of silver suit

cellars, with silver castor, presented by Mrs. Stratton. Mrs. Quackenbush, a set of coffee spoons, silver, plated with gold. C. A. Phelps, set of salt cellars and spoons. MADAM TILMANS, head-dress of white feathers elegantly worked, the head-piece forming a butterfly. A similar head-dress, composed of red feathers, was presented by the same lady to Miss MINNIE WARREN, all of which were very nice, excepting the common affair of a cradel with which some person of little wit and less modesty encumbered the table.

The buzz of conversation was soon hushed by the news which rapidly spread through the room—"They are coming," and there was a general rush to see the Brobdingnagian (!) bride and groom descend the stairs and proceed to the reception rooms. They

CAME TRIPPING DOWN THE STEPS.

And melted like quicksilver through the yielding crowd, which rained down upon them a shower of compliments and a storm of searching glances. "Isn't she pretty?" "How graceful!" "How beautiful!" "How nicely!" "How manly!" "How charming!" "Dear little creatures!" "Was there ever anything so lovely?" "Was there ever such a picture?" "Isn't it nice?" "What a manly bearing he has!" "It's like a fairy scene!" "Isn't it wonderful?" "Did you ever?" &c., &c. Amid all of which, piloted by the smiling BARNUM, the smiling twins—for such they seemed, were eventually guided to their pedestal—the piano—on which they were speedily raised by the athlete DIBBLE, and all was ready for

RECEIVING THE VISITORS

with a nod, or a shake of the head, as the circumstances might prompt. The General and his lady had a smile and a bow for all, and manifested so much spirit, gaiety and life, that all were charmed beyond measure; in fact, Mr. and Mrs. STRATTON acted as if they had been in the habit of being married. The veteran Commodore NUTT occupied his position on the right of the groom, and the petite MINNIE WARREN on the left of the bride, with becoming gravity, and were likewise the centre of attraction. Of course there were many suggestions that they would form the next match, to all of which they replied good-naturedly.

THE RECEPTION WAS A SUCCESS.

As, of course, it was expected to be when BARNUM was the head and front of the offending. The brilliant assemblage, the delicious music, the merry laughter, the surging sea of laces, tulle, silk, satin, broadcloth, moire antique, muslin, velvet, furs and fine feathers of every imaginable hue and material, have been unsurpassed even in the gorgeous halls of the Metropolitan. All that the Messrs. LEAKS could do for the guests was done, and if a hundred or so did accidentally stray into the dining room, it seemed to be considered in the programme. All was hilarity, jocularly, fun, amusement and the acme of enjoyment, down to the happy moment when the twins retired.

THE SERENADE.

At 10½ o'clock P. M., a band of music, consisting of eight pieces, congregated in front of the Metropolitan Hotel, and played "The Land of the Brave and the Home of the Free." About five hundred people were soon collected, and shortly afterward the Lilliputian pair appeared upon the balcony, to the great delight of the crowd below. When the music had ceased, Gen. THUMB bowed his acknowledgments to the assemblage and said "Good night all." His bride then advanced and waved a kiss to the company, after which the bridal pair retired.

It is understood that the little General and his wife will proceed to Washington tomorrow. They will remain in that city for a few days, and then proceed to their home at Bridgeport, Conn., where they will hold a reception. In about two weeks they will sail for England, in which country they will doubtless receive the special favor of Queen VICTORIA. The General will be attended by his valet and the bride by her newly-appointed maid.

Chicago Tribune.

WEDNESDAY, JULY 19, 1865.

Tom Thumb and Friends at Court.

[From the London Post, June 26.]

On Saturday afternoon, by command of her Majesty, General and Mrs. Tom Thumb, with their infant daughter, Minnie Warren Stratton, and accompanied by Commodore Nutt and Minnie Warren, arrived at Windsor Castle, for the purpose of giving a performance before the members of the royal family. The General and his party had been performing in the course of the week at the Windsor Theatre, and had left town, but on receiving the Queen's commands the little people immediately returned. On reaching the castle they were at once conducted to one of the private state apartments, known as the "Rubens' room," on the north side of the palace, and where for many years the theatrical performances took place. In this room their Royal Highness Princesses Louise and Beatrice

and Prince Leopold were seated in front of the platform, and surrounded by the ladies and gentlemen of the Court, among whom were the Duchess of Roxburghe, Lord Methuen, Lord Charles Fitzroy, Sir T. M. Bidolph and Lady Biddulph, Lady Caroline Barrington, the Hon. Flora Macdonald, the Hon. H. Stopford, the Hon. Mrs. Wellesley, &c. The performance commenced shortly before four o'clock, being opened by Mrs. Tom Thumb with a song, "My Native Land." This was followed by "Impersonations of Billy O'Rourke" and "Napoleon Bonaparte" by General Tom Thumb. Mrs. Stratton, the General's wife, then introduced her infant daughter. The programme also embraced a duet, "The Lover's Quarrel," sung by General and Mrs. Tom Thumb; a song, "The Captain with his whiskers," by Mrs. Tom Thumb; a song, "The perfect Cure," by Commodore Nutt; a song and drum solo also by the latter, who was attired as a British grenadier; a duet, "Matrimonial Sweeties," by Commodore Nutt and Miss Minnie Warren, the entertainment closing with "The Fairy Bride Polka," danced by General and Mrs. Tom Thumb, Commodore Nutt and Miss Warren. Every part of the performance of the little people gained them the applause

of the royal family, and his Royal Highness Prince Leopold seemed highly delighted at the Commodore's version of "The Perfect Cure," and his execution of the song and drum solo.

The Weekly Gate City

WEDNESDAY, APRIL 18, 1877.

TOM THUMB.—The Tom Thumb troupe played to crowded houses in this city Monday afternoon and evening, and the little folks demonstrated that they are always welcome visitors.

The entertainments were thoroughly enjoyable, and kept the audience in an uproar of laughter. The antics of Maj. Newell on skates, the songs and impersonations of Gen. Tom Thumb and wife and Miss Minnie Warren furnished a fund of amusement, and the laughable sketch of "The Mischievous Monkey" brought down the house. Everybody was delighted with the performance.

Tom Thumb's Wedding Recalled

Sunday Standard-Times, New Bedford, Mass., February 25, 1968

By FLORENCE S. OTTKE

Standard-Times Special Writer

WAREHAM — An old newspaper story recalling one of Middleboro's most famous residents and summing up memories of these United States a century past came to light here recently.

Mrs. Edward Bartholomew found the clippings, reporting the marriage of Charles S. Stratton, better-known by the name P. T. Barnum gave him "Tom Thumb," to Miss Lavinia Warren in February 1863.

Bride and bridegroom were both 32 inches tall; he was 24, she was 20. They were married in Grace Church, New York, with fashionable society and military figures present including General Ambrose Burnside.

Course of true love was somewhat disturbed because Miss Warren feared her mother might object to her marrying a man with a mustache, something General Tom Thumb possessed.

But her ardent suitor was up to the challenge; he offered to shave off not only his mustache, but also his ears, if necessary.

A few days after the wedding, the diminutive pair were guests at the White House; Phineas T. Barnum was a good Republican as well as a great showman. The time was a dark one for the Union; still to come were the victories at Vicksburg and Gettysburg and Lincoln was still searching for a general who could win battles.

Barnum, observing Lincoln's smallest generals had trouble getting along with each other, offered General Tom Thumb as a possible solution; Lincoln wryly observed his generals were the



GENERAL TOM THUMB was made famous by Barnum; his real name was Charles Stratton and he and his wife were long connected with Middleboro.

smallest.

Mrs. Bartholomew has an old photo of Barnum autographed on the back in his own hand to Charles Stratton and presented to the famous midget on

Barnum's 62nd birthday.

THE GATE CITY.

SATURDAY, JUNE 14. 1867

COMMODORE NUTT'S BROTHER.—The Keene (N. H.) Sentinel of the 29th ult. says:

Many of our readers know that Barnum has a specimen of a Tom Thumb, who rejoices in the name of "Commodore Nutt," and whose parents reside in Manchester, in this State. A brother to the pigmy has been born whose live weight at the time of birth was one and a half pounds.

THE CONSTITUTION.

THOS. W. CLAGETT, Editors. CHAS. SMITH.

CITY OF KEOKUK:

TUESDAY MORNING, : : : JAN. 20.

The Wedding of Tom Thumb and Miss Warren.

The excitement and interest in the marriage of Gen. Tom Thumb and Miss Lavinia Warren, the little Queen of Beauty, increases with the days, and crowds attend her levees to pay their respects previous to her retirement to the private and domestic circle. The wedding is to be a rich and recherche affair. In fact, it promises to be the great fashionable event of the season. They are to be married on Tuesday Feb. 10. The nuptial ceremonies will take place at one of the most fashionable churches in this city. Cards of invitation will be issued to the relatives and friends and to some of the first families of the city. As the number of tickets will correspond with the number of seats in the church, no person will be admitted except those invited. The bridal party will proceed to one of our leading hotels immediately after the marriage ceremonies, where they will hold a brief reception for those only who have cards of invitation to the wedding. The following morning they will go to Philadelphia and remain there a few days, after which they may extend their journey to Baltimore and Washington. They will then visit Boston, and subsequently spend a couple of weeks at the residence of the bride, in Middleborough, Mass., and of the bridegroom at Bridgeport, Conn. At the close of their honeymoon the illustrious little couple intend to make the tour of Europe, the trip being merely one of pleasure, as they never intend to give public exhibitions. They expect to be absent several years.—[N. Y. World.]

THE CONSTITUTION.

THOS. W. CLAGETT, Editors. CHAS. SMITH.

CITY OF KEOKUK:

WEDNESDAY MORNING, : : JAN. 21.

Little Folks in Love—A Wedding at hand.

Strange as it may seem, it is true, that General Tom Thumb [Charles S. Stratton] is smitten by the charms of Miss Lavinia

KEOKUK OPERA HOUSE.

D. L. HUGHES, Manager.

TUESDAY AFTERNOON AND EVENING, FEBRUARY 28, 1882.

Harry Deakin's

ORIGINAL LILIPUTIAN COMIC OPERA CO.

COMPRISING THE LARGEST AND SMALLEST PEOPLE IN THE WORLD.

MISS JENNIE QUIGLEY, "The Scottish Queen," Soprano.

ADMIRAL DOTT, the Liliputian Comedian and Tenor.

COMMODORE FOOTE, Baritone.

CAPTAIN MIDGES, Bass.

MISS SADIE ARONS, "Mezzo-Soprano."

COL. ORR, Basso-Profundo.

Appearing in the Charming Operetta,

"JACK THE GIANT KILLER."

New Costumes! New Music! The Funniest Show on Earth!

See the Minature Carriage and Ponies.

Evening prices 25, 50 and 75 cents, Matinee, afternoon at 2:30, Matinee prices 22 cents to all parts of the house. Seats on sale for evening performance at box office, commencing Monday morning, February 28th, at 10 o'clock.

Warren. He first met her at the Parker House, in Boston, in the presence of her mother, who rather objected to the appearance of the General because he wore a mustache. This meeting happened just before the holidays, but it made an impression on the heart of the little man, which deepened when the parties met again a few days ago, at the St. Nicholas Hotel, in this city. Of late, these petite people have met daily at the Museum, and their acquaintanceship, which soon ripened into friendship, has culminated in love. The General has already avowed his passion and proposed marriage to Miss Warren. She reciprocates his affectionate attachment, and modestly acknowledges that his society is pleasant to her, and that it gives her pain to be separated from him, but she is disinclined to marry without the consent of her parents, and she archly reminded the gallant General that her mother objected to the mustache. Mr. Stratton says he will cut off his mustache and his ears also, if the sacrifice be required, to secure the hand and heart of the fascinating little belle. He has already discontinued the habit of smoking to please her, and yesterday a messenger was dispatched to Middleboro to ask the consent of the parents.

Mr. Stratton is worth \$100,000, and has promised in the event of his marriage, which is regarded as pretty certain, to take his bride to the courts of Europe and introduce her to the crowned heads with whom he had personal acquaintance, but he will not allow his wife to be exhibited for money. This is a bona fide love affair, but is not the first instance of the kind on record. Count Boruslawski, who died in 1837, and who was thirty-six inches in height, married when he was forty years of age, and became a father. He was a man of great wealth and superior intelligence, and lived a life of elegant leisure on his estate in Durham. Richard Gibson and Anne Shepherd, each of whom measured three feet ten inches in height, were married in the presence of Charles the 1st of England. Waller wrote a poem on the occasion, and Sir Peter Lely painted their portraits. Gibson attained great distinction as a painter. In 1710, Peter, Czar of Russia, celebrated a marriage of dwarfs with great

parade, and all the minature men and women within 200 miles were commanded to attend the wedding.—[N. Y. Tribune.]

The Keokuk News.

MARCH 4, 1882.

KEOKUK, IOWA.

DEAKIN'S LILLIPUTIANS.

Harry Deakin's Lilliputian Comic Opera Company, gave two performances of their original operetta, "Jack, the Giant Killer," at the Keokuk Opera House, Tuesday. The matinee was one of the most successful given here this season in point of attendance. All the seats were filled, many sat in the aisles, and others stood up. It seemed as if all the children in the town were present, and it was not strange for those who watched the throng pour out after the performance to wonder where all the children came from. A moderately sized audience witnessed the evening performance. "Jack, the Giant Killer" is a rather stupid production, but is enlivened with charming music from popular operas, and the songs, dances and specialties of the talented little company cannot fail to make it successful. Miss Jennie Quigley is the best lilliputian actress we have ever seen, and Admiral Dot is inimitable. Commodore Foote was especially fine in his sailors' hornpipe, and the other little people and the giant, Col. Orr, combined to make a very pleasing entertainment.

THE GATE CITY.

THURSDAY, DEC. 1. 1864

Presentation to Commodore Nutt.

Commodore Nutt sails for England to-day in the City of Baltimore, and we are informed intends to hold his receptions at St. James' Hall, Regent street, London, assisted by his quondam little friend Miss Minnie Warren, for whom it is said the Commodore entertains a sneaking kindness that will soon eventuate in matrimony.

Some of the Commodore's lady friends determined to present him a token of their admiration before leaving; accordingly at 11 o'clock yesterday morning he received an invitation to meet some old acquaintances in the parlor of the Astor House. He went over and there found a hundred or more ladies and gentlemen awaiting his arrival. After exchanging courtesies, one of the ladies drew forth an elegantly ornamented Gold Medal in the form of a shield suspended from an anchor, which she presented to the Commander in the name of herself and lady friends. The shield represents the Commodore as standing on the top of a ship's capstan, the national flag falling in graceful folds on each side and a diamond Union star glittering overhead, and on the reverse is the following inscription: "Presented to Commodore Nutt by his lady admirers in New York, November 16, 1864."

The Commodore having attentively examined this elegant present promptly responded as follows:

DEAR MADAM AND LADIES: I feel both flattered and delighted at receiving this beautiful token on the eve of my departure for Europe, flattered by the inscription it bears, and delighted in receiving the kind consideration of such charming ladies. Ever since the date of my commission as Commodore, I have been attached to the Home Squadron. I now go to join my little fleet in England, being ordered upon foreign service, where, perhaps, I may be so fortunate as to meet with an engagement and capture a prize. My flag is Union. I shall wear this upon my breast next my heart as a remembrance of this happy event, not forgetting you until I surrender to the great Admiral. Ladies, I thank you and wish you all "health and happiness." After this presentation the Commodore entered into lively conversation with all present. Isaac J. Oliver, Esq., questioned him in regard to his temperance principles, and elicited the fact that he is a member of the Sons of Temperance. Mr. Oliver then astonished his little mightiness by drawing forth a magnificent gold watch and chain, which he, as the author of the Sons of Temperance Organization, presented to the Commodore from a number of members of that body. Mr. Barum then gave the Commodore a beautiful diamond breast pin as a mark of his esteem. The two last presents evidently

took the little manikin by surprise. He, however, made very happy replies to each of the speeches accompanying the presents, much to the gratification of all present. We heartily wish the little Commodore a "bon voyage," and a prosperous career in foreign lands.—[New York Tribune.

THE GATE CITY.

KEOKUK: 1863

TUESDAY, DECEMBER 8.

The Dubuque Times of Tuesday says: At four o'clock yesterday afternoon, Commodore Nutt went down to the slough at the foot of Fourth street, and putting on skates, such as the fairy princes wear in Santa Claus Land, astonished the crowd present with his rapid and graceful skating. It was a funny sight. There were children on the ice, but the Commodore was almost as much smaller than they as they were smaller than the large-sized men who were gliding around. He "struck off" lightly and surely, and with great ease. He seemed to enjoy it very much, and delighted hundreds of little boys and girls who cavorted around him in great glee, and made the air ring with their cheers for the handsome Commodore.

DAILY GATE CITY.

THURSDAY MORNING, JANUARY 29, 1874.

GIBBONS' OPERA HOUSE.

Positively One Day Only.
THURSDAY, JAN. 29th.

Two Performances.
AFTERNOON at 3, EVENING at 8 o'clock.
Doors open at 2 and at 7 o'clock.

SYLVESTER BLEEKER,.....MANAGER.

GENERAL TOM THUMB & WIFE,
COMMODORE NUTT AND
MINNIE WARREN,

Just returned to America after a Three Years' Tour
Around the World, will appear in a variety of

Fascinating Performances,
Consisting of
SONGS, DUETS, DANCES, DIALOGUES, COMIC
ACTS and LAUGHABLE SKETCHES.

At each Entertainment the Ladies will wear several
NEW AND ELEGANT COSTUMES,
MAGNIFICENT DIAMONDS, &c., as worn by them
before the Potentates of the World

POPULAR PRICES:
Admission only 25 Cents.

CHILDREN, under 10 years.....15 Cents.
Reserved Seats10 Cents.
Children under 10 to Reserved Seats.....75 Cents.

Ladies and Children are considerably advised to
attend the Day Exhibition, and thus avoid the crowd
and confusion of the Evening Performance.
GEO. MITCHELL,
jan21-44t-w1t. Agent.

Gibbons' Opera House
(The People's Theatre.)

FRIDAY EVENING, NOV. 25TH

THIRD ANNUAL SEASON. 1881
Miner & Rooney's Combination

Under the management of
HARRY MINER.
The most Stupendous Novelty Organization on
the face of the Globe, everything new,
fresh and sparkling.

Notice the Brilliant of Stellar Attractions
The great and only PAT ROONEY. The
wonderful European Bicycle Riders, The FIVE
STIRK FAMILY. The world renowned Irish
Comedians, CRONIN & SULLIVAN. The Mus-
ical Wonders, SHARPLEY & WEST. The Re-
witching Vocal Queen, CARRIE HOWARD.
The German Burlesque Artists, CRANDALL &
EASTWOOD. The Elastic Specialists, LAMONT
& DUCROW. The Ethiopian Comedians THE
COGIL BROTHERS. The Child Wonder, the
Greatest Imitator of her Father, Little KATIE
ROONEY.

Concluding with CRONIN & SULLIVAN'S
Great Comedy,

LIFE IN A TENEMENT HOUSE.

POPULAR PRICES—Admission 50 and 75 cts.
Reserved Seats at LeBron's Jewelry Store, 344
Street, near Fourth. 12 6t

KEOKUK CONSTITUTION

KEOKUK, SATURDAY, OCTOBER 1, 1864

The New Management.

Among the attaches and assistants of the
Keokuk opera house under the new man-
agement, Mr. Hughes taking charge to-
day, we find the names of Mr. R. S. Ran-
som, assistant manager and treasurer; Mr.
Fred Stripe, head usher; with Messrs.
Loftus, Bull, Collins, Hatch and Frank
Ross; with Nill Vencill as chief pro-
grammer; Mr. King in charge of the gas
and heating apparatus, and the old vet-
eran, John Anderson, in charge of the
stage work. The force will be thoroughly
organized, and much effective work, by
united effort, is anticipated. We predict
a successful career for Mr. Hughes as
manager of the Keokuk opera house. His
acquaintance with the members of the
profession, and his experience will
greatly aid him in his new
field of duty, and we feel confident
he will present the coming winter to the
people of Keokuk a class of entertain-
ments that will meet the approbation of
all.

On next Thursday the Keokuk opera
house will be legitimately opened with
Frederick Warde in "Virginius," one of
the strongest dramas ever written, in which
Mr. Warde assumes the leading role, and
has gained a reputation that places him
amongst the brightest of dramatic stars.
The selection is a very good one for Mr.
Warde's first appearance in this city and a
crowded house should be Keokuk's testi-
monial to his rare ability and qualifications
as a legitimate tragedian.

"THE GREAT DUST HEAP CALLED HISTORY"
R. J. BICKEL KEOKUK, IOWA

THE GATE CITY:

THURSDAY MORNING, SEPT. 11.

The Knight of the Plains 1879

Buffalo Bill, his Indians and his scouts succeeded in attracting to the Opera House last night an audience large in numbers and demonstrative in applause to witness the presentation of the drama of "The Knight of the Plains," which is one of the most sensational kind and abounding in thrilling situations, hair-breadth escapes and dramatic enough to arouse the enthusiasm of readers of ten cent literature and weekly sensation papers to the highest pitch. The play is similar to those already presented here by this famous scout, but is minus the glare of red fire and the continual crack of the rifle which have heretofore been characteristic of his dramas.

Buffalo Bill assumed four characters and shows no improvement in his acting over his former visits. The parts of Ralph Royston, Shyster, "Wild Nellie" and Rose Melton were well taken by Messrs. Loudon, Bravely, Misses Denier and Jones, while the others were hardly up to the average. A little more attention to stage setting would have produced a more realistic effect. A prairie on fire with the stage floor covered with a red carpet is hardly the proper thing.

THE GATE CITY:

WEDNESDAY MORNING, SEPT. 10.

Knight of the Plains. 1879

Buffalo Bill, supported by a strong company, will present his new play, "The Knight of the Plains," at the Opera House this evening.

This combination has never failed to draw a crowded house in Keokuk, and there is no reason to believe it will in this instance. The play is new, thrilling and entertaining, and the company is one of the very best that Mr. Cody has ever had with him. The Hartford *Vouant*, in a notice of the new play, says:

"Col. Prentiss Ingraham's new play, written for Buffalo Bill, was submitted at the Opera House last evening to public criticism for the second time. It is essentially a drama of the plains, in its salient features, resembling those with which theatre-goers are familiar, yet far above the average in plot, in situations and in dialogue. These merits were brought out by a company of more than the excellence ordinarily found in performances of this particular character. Last evening "The Knight of the Plains" was presented with special scenery, good costuming, and a spice of reality was added by the introduction in the opening act of a troupe of Nez Perce and Pawnee Indians and their interpreters. The galleries were crowded as might have been anticipated; but for that matter so were the dress and parquet circles, and indicative that Buffalo Bill and his combined

novelties in his new drama has a fascination for adults as well as the youthful portion of the community."

Reserved seats may be secured at Ayres Bros. We predict a large audience.

THE GATE CITY:

SATURDAY MORNING, NOV. 8.

**MIDGET HALL,**

POSTOFFICE BLOCK.

Will be on Exhibition for a few days, commencing Nov. 10th, the Greatest Wonder since the World began.

Major Tot
THE
MIDGET of MANKIND.

Age 14½ years. Weight only 10½ lbs.
Leaves daily from 2 to 9 p. m.
Admission only 10c.

N. B. His \$1,000 Miniature Coach &c. will be on Exhibition in the Window. n7-1w

Major Tot. 1879

Major Tot, the most diminutive specimen of humanity for his age in existence, is on exhibition in the Opera House block, and is attracting large audiences of young and old. The Major is 14½ years of age and weighs but 10½ pounds. He is perfectly formed, active and intelligent, and entertains visitors in a variety of ways. He is a genuine curiosity, and should be seen by everybody. He will hold levees daily during the present week from 2 to 9 p. m. The admission is but 10 cents. His miniature coach is on exhibition in the front window.

THE GATE CITY.**KEOKUK, IOWA:**

FRIDAY MORNING, NOV. 5, 1889.

A LILLIPUTIAN VISITOR.—The GATE CITY office was visited yesterday afternoon by the most complete and perfect specimen of a man in miniature there is in existence. His name is Chas. R. Decker, Esq., and he enjoys the reputation of being the smallest man living. Mr. Decker is 21 years of age, 31 inches in height, and weighs exactly 45 pounds. He is possessed with vastly more than his proportionate share of intelligence, activity and energy of character, and has received a very liberal education. His father died some years ago, and he is now the main support of his mother. He makes a business of traveling through the country, selling photographs of himself and sketches of his life. He will circumnavigate among our citizens to day, and those who have a desire so to do will have an opportunity of seeing and patronizing him.

AMUSEMENTS.**Keokuk Opera House,**

Friday, April 14th, 1882.

Return of the Greatest Living Tragedienne;

J A NAUSCHEK,

Supported by a company whose exceptional merit has been the theme of warm praise from the critics of New York, Boston, Philadelphia, Chicago, St. Louis, Cincinnati, etc.

The production will be, Schiller's historical masterpiece,

MARY STUART,

J A NAUSCHEK as Mary, Queen of Scots.

Reserved seats \$1.00. Admission 35, 50 and 75 cents. Private boxes (5 seats) \$6.00. Sale opens Wednesday, April 12th, at 10 a. m. 18 Ct 4 14

Keokuk Opera House.

ONE NIGHT ONLY.

Monday Evening, April 17th, 1882.

DUPREZ and BENEDICT**Famous Gigantic Minstrels**

And Military Uniformed Brass Band.

Newly Reorganized on a Grand Scale.

An Incomparable List of some of our winning new features: 2 Burlesque Prima Donnas, 12 Brilliant Endmen, 8 Silver-Shower Clogists, 15 Artists in the Polar Bear Farce, 9 Cabin Banjo Players, 14 Florida Plantation Investigators, 16 Performers in the Burlesque Opera A La Sarrah Burnheart, 8 Genteel Song and Dance Men, 13 Shouting Cottonfield Belles, 12 Jolly Comedians, 16 Sentimental and Comic Vocalists, 20 celebrated Musicians, 25 people appearing in the new First Part Finale, entitled Burlesque P. T. Barnum's Greatest Snow on Earth; 30 in Military Uniformed Brass Band, and 100 other features of Merit.

Prices: 35, 50, and 75 cents. No extra charge for reserved seats. Sale opens Saturday, April 15. 4 17

THE DAILY GATE CITY.

Entered MAY 8, 1887. matter.

KEOKUK OPERA HOUSE.

Tuesday Evening, May 10.

TESTIMONIAL BENEFIT ENTERTAINMENT,

TENDERED KEOKUK'S TALENTED ARTISTE

MISS
MARY TIMBERMAN,

On which occasion she will present a program embracing popular recitations and

Scenes in Costume from Shakespeare's Plays,

MACBETH
and **KING JOHN.**

Also introducing throughout the program, vocal and instrumental selections kindly furnished by Keokuk's most accomplished musical talent.

PRICES—25, 35 and 50c. Seats on sale at Radasch's commencing Saturday morning.

KEOKUK CONSTITUTION.

KEOKUK, SATURDAY, JANUARY 1882

TERMS OF THE DAILY,

AMUSEMENTS.

HOUSES CROWDED TO THE DOORS

In Chicago and Through the West.

KEOKUK OPERA HOUSE

Monday Jan. 16, Price, 35, 50 & 75 cents.

Attractions with no other Company in the World.

Direct from its Enormous Engagements for Ten Months in BOSTON, NEW ENGLAND AND CANADA.

C. E. Smith's Double Mammoth UNCLE TOM'S CABIN CO.

MR. SAM LUCAS, The Famous Colored Comedian and Vocalist, as the greatest living UNCLE TOM, and introducing his Celebrated Specialties. The Only Double Company in the World.

FUN! LAUGHTER! TEARS!



Famous Topseys
Marks, the Lawyers
Educated Donkeys, Jack and Jill
Mammoth Siberian Bloodhounds
The Charming Sherwood Sisters, Smith's Colored Troubadours, Harper's Ferry Jubilee Singers, Old Tennessee Minstrels, Great Cotton Plantation Festival, Grand Steam Boat Race, Magnificent Transformation and Allegory. Tickets for sale at Box office.

KEOKUK CONSTITUTION

KEOKUK, MONDAY, JANUARY 16, 1882

A DISASTROUS DASH.

THE UNCLE TOM'S CABIN PROCESSION FRIGHTENS A HORSE.

Which Dashes Away and Huris the Occupants to the Ground—Hon. John Irwin and John Rankin Escape with Slight Injuries—John Johnson the Driver is Badly Cut About the Head.

An accident occurred on Fourth street to-day about 1 o'clock, which can be considered a miraculous one in the fact that it did not result more disastrously than it did. The Hon. John N. Irwin, accompanied by John Rankin, and John Johnson,

driver, was driving home to dinner, and on Fourth street between Morgan and Fulton came in contact with Smith's double Uncle Tom's Cabin procession, which consisted of two donkeys, several bull-dogs and a raised cupola on top of a wagon. The horse became frightened at the hideous sight and started to run, the carriage striking a hitching post on the left side of the street, tearing off the left hind wheel. Mr. Irwin was thrown out, and lighting on the brick side-walk, sustained slight injuries of the limbs. His arm was considerably bruised, otherwise he is no worse for the accident. Rankin was also thrown from the vehicle but was not injured to any great extent. Johnson, the driver, displayed unusual grit, and clung to the lines, while the steed was dragging him along over the cold and frozen earth. Rankin ran ahead and checked the horse in his mad career directly in front of the residence of Mr. Irwin on Fourth street between Fulton and Franklyn. Mr. Irwin immediately went to the succor of the driver who was lying senseless and unconscious near the side-walk. Assistance was procured and he was removed to the residence of Mr. Irwin. Medical aid was summoned, Dr. Hallis and Dr. Hughes soon after arriving. An examination of the unfortunate man by the physicians developed the fact that he was seriously but not fatally injured. His face was covered with cuts and abrasions, while his wounds bled profusely, the most serious gash was in the left cheek just below the ear. His forehead was scarred in several places, and together with the intense pain which the victim suffered, he presented a sorry spectacle. None of his bones were broken. The wounds were dressed and every possible attention paid the patient by Mr. Irwin and his family that could promote his convenience. Mr. Irwin's position, at one time in the carriage, was perilous, while his escape uninjured was miraculous. The carriage was completely demolished, the two wheels of the left side being rent to pieces. The horse in question is not considered a wild one, being used for driving only. This afternoon Johnson was resting comparatively easy, though at times severe pains shoot through his face. The accident was a fortunate one, if a disaster can be called such, as under the circumstances it is surprising that two of the occupants should escape uninjured while the third was not dangerously maimed.

KEOKUK CONSTITUTION

KEOKUK, TUESDAY, JANUARY 17, 1882

AMUSEMENTS.

UNCLE TOM'S CABIN.
Smith's double Uncle Tom's Cabin com-

bination appeared last evening at the Keokuk opera house, and despite the cold weather a good sized audience assembled to witness the rendition of this drama, which has such a hold on the hearts of the American people. No matter how inferior the company may be, or how poorly and unsatisfactorily the drama may be presented, the people flock in crowds to witness its production. Its presentation last evening was decidedly weak in many respects, though several features are deserving of commendable mention. The singing of Sam Lucas was good and pleased the audience. The jubilee singing was the most distressing ever heard in Keokuk, and grated on the ears. That melody so common to the negro voice was absent, and the selections were talked off, so to speak. The make-up of the Markses afforded a greater amount of amusement than their acting. T. H. Newhall, as George Harris, the fugitive slave, failed to come up to the ideal, his acting appearing of a forced nature. His costume was not exactly suitable to the times and scenes which this play is supposed to depict as such things in the line of wearing apparel as ulsters with side pockets were unknown then. C. E. Williams assumed the role of Phineas Fletcher, the Kentuckian, owing to the death of J. B. Howard at Chicago, treasurer of the company, whose part it is and who died on Friday last. The remainder of the cast was in accordance with the above. We failed to appreciate the rendition of Uncle Tom's Cabin by the great double mammoth combination of donkeys, bull-dogs and colored singers.

ATHENEUM HALL!

HARRY WESTON, MANAGER

Three Nights in Wonder World

Monday, Tuesday and Wednesday,
March 6th, 7th and 8th.

RETURN OF THE 1876
Great Macallister,

Who will present each evening a choice selection of his

Illusions, Wonders and Miracles,

Embracing SCIENCE, MIRTH and MYSTERY.
100 elegant and costly presents will be given away at each performance.

Admission (one envelope) 25 cents. Reserved seats (two envelopes) 50 cents. N.B.—A dollar ticket entitles the holder to a seat in any part of the house and will be given six envelopes.

Doors open at 7 o'clock; performance at 8.
ma-2-St W. S. WALLACE, Business Agent.

WALTER CRIMPLE LEAF

CREDITS

THE GREAT DUST HEAP CALLED HISTORY
R. I. BICKEL KEOKUK, IOWA

GIBBONS' OPERA HOUSE.

ONE NIGHT ONLY,

Wednesday Evening, Nov. 21st.

The Eminent Actor,

Mr. Robert McWade!

Whose reputation is world-wide, supported by MISS MEROE CHARLES, late of Daley's Fifth Avenue Theatre, New York, and a complete Dramatic Company, in his own dramatization of

RIP VAN WINKLE,

The Vagabond of the Catskills.

All heads of families should see this great lesson of life, and bring the children with them; They will never forget it.—"It is a great sermon."—Rev. Daniel MacFie, Scotland. New Scenery, new properties, new wardrobe.

Notice.—Notwithstanding the great expense attending this organization, there will be no advance in prices. Admission 75 and 50 cents. No extra charge for reserved seats. Seats now on sale at Ayres Bros.' Music Store. nov18d3t

THE GATE CITY:

SUNDAY MORNING, NOV. 18, 1877.

RIP VAN WINKLE.

When the Opera House was engaged for Mr. Robert McWade it was announced that he would play "The Fern." Our citizens will be glad to learn that he has decided to appear in his great specialty of "Rip Van Winkle." He will be here on Wednesday evening of this week, and although the time is short it is sufficient to insure him a large audience. Mr. McWade's impersonation of Rip is a very artistic piece of acting, and is by many considered fully the equal of Jefferson's conception of the same character. The play as rendered by McWade is somewhat different from that given by Jefferson, but it is equal in quiet beauty and grace. His reception will be cordial. The merits of this entertainment deserve a crowded house. It is stated that his present support, which includes Miss Charles, late of Daley's Fifth Avenue Theatre, is unusually strong. The prices of admission will be fifty and seventy-five cents. Reserved seats may be secured without extra charge at Ayres Bros'.

THE MINSTRELS.

On Thursday evening Barlow, Wilson, Primrose & West's Minstrels, composed of nineteen star artists, will appear at the Opera House in a chaste and entertaining programme of novelties. Several of the performers have been connected with some of the best troupes that have ever appeared here, and are known as leading artists in their profession. Among the prominent features are Milt Barlow, the famous aged negro delineator, George Wilson, one of the most popular comedians who visits this city, Primrose and West, song and dance men, and the banjoist, E. M. Hall. Reserved seats are for sale at Ayres Bros.

THE GATE CITY:

TUESDAY MORNING, NOV. 20, 1877.

Rip Van Winkle.

Robert McWade, the eminent actor, appears at the Opera House in this city tomorrow evening in his impersonation of Rip Van Winkle. That Mr. McWade fully sustains his deservedly high reputation is evident from the following, which we copy from the Peoria Transcript of Saturday last:

"A large audience assembled at the Academy of Music last evening to see the old yet always new play of Rip Van Winkle, with Robert McWade in the title role. In many respects his version is unexcelled by even Joe Jefferson's, and there are many people who consider his rendition of the character of Rip Van Winkle as equal to that of Jefferson's; it is universally conceded that no one except the great master rivals him in personating the good, honest, shiftless vagabond of the Catskills.

It is unnecessary to enumerate the features of the play as they are familiar to all. The acting of Mr. McWade was in his best style, and was by turns pathetic and ludicrous. The support was good. Miss Meroe Charles sustained the part of Eda, Rip's wife, and Steenie, his grown daughter, excellently.

The prices of admission to the entertainment here will be 50 and 75 cents. Reserved seats are now on sale, without extra charge, at Ayres Bros.'

McWade as Rip.

To-night the favorite actor, Robert McWade, will appear at the Opera House in his great impersonation of Rip Van Winkle. Mr. McWade is so well and favorably known here in connection with his artistic delineation of this character, that we anticipate it will require something more than unpleasant weather to prevent our people from hearing him. He is supported by Miss Meroe Charles, late of Daley's Fifth Avenue Theatre, New York, and a dramatic company selected expressly for the production of the play. Rip Van Winkle is a temperance drama, and in it are portrayed the trials and struggles of Rip in his repeated efforts to "schwear off." It possesses a special interest to the red ribbon reformers, and should bring them out in large numbers.

The prices of admission are but 50 and 75 cents. Reserved seats can be had without extra charge at Ayres Bros'.

THE GATE CITY:

THURSDAY MORNING, NOV. 22, '77.

Rip Van Winkle.

The prediction that the bad weather would not prevent our people from hearing Robt. McWade in the character of Rip Van Winkle at the Opera House last evening proved true. The house was more than half filled, and the audience was a much larger and better one in every respect than Keokuk is in the habit of turning out on such a night.

Mr. McWade's impersonation of Rip

was received with the highest appreciation. The character was invested with the originality, the artistic effect and the careful attention to every detail that have won for Mr. McWade a high rank among the eminent actors of the day, and it is the opinion of those who have heard him on previous occasions that he is constantly improving.

In the first act the support was decidedly weak. The character of Eda is one to which it is impossible for Miss Charles to adapt herself. Besides this she does not seem to be able to resist the impulse to laugh at times when she should be most serious. She was obliged to turn her face repeatedly last evening to avoid appearing ridiculous. In the character of Steenie, however, in the last act she was much more at home and appeared to better advantage. The remainder of the company also partially redeemed itself in this act, although it cannot be said that the support, on the whole, is as good as Mr. McWade has had with him heretofore. Rip is an entertainment in itself however, and Mr. McWade will always be a welcome visitor to Keokuk. We beg to suggest, however, that he secure an agent at the door, who is capable of transacting business with common courtesy. His present one does not seem to possess that faculty.

THE GATE CITY:

SUNDAY MORNING, JULY 11, 1880

AMUSEMENTS.

Gibbons' Opera House.

ONE NIGHT ONLY.

Wednesday, July 14.

THE BEST!

Tony Pastor,

AND HIS NEW COMPANY,

From Tony Pastor's Theater, New York City, comprising

Tony Pastor's Superior Specialty Troupe, And the famed burlesque,

GO WEST ON THE EMIGRANT CAR.

Forming the best show Mr. Pastor has ever put on the road.

An entertainment for ladies and amusement for families.

Surpassing in attractiveness all others.

Particulars and list of artists on programmes and posters.

Reserved seats at Ayres Bros.' Music Store. Prices as usual. 9-5t

Tony Pastor.

At last we are to be visited by an organization which stand at the head and front of companies, presenting the varied and attractive style of entertainment which has been designated by the title of "Variety," but we hope our readers will not confound it with the word as applied to the performance of so-called female minstrels or loud burlesque and variety exhibitions given by the people who have

neither reputation or character at stake. The company headed by the genial and popular Tony Pastor is a strong one in every aspect, comprising in its list of membership the names of those who have achieved enviable reputation as the leaders in their respective lines of specialties. This company comes direct from Mr. Pastor's New York Theater, and the name that he has builded as a most successful amusement caterer to the people of the metropolis, and the reputation he has made for presenting, only that which is pure, wholesome and refined, and which is entertaining, pleasing, instructive and highly amusing is so good that his annual summer tours have always been complete ovations, and he has successively played during the excessive heat of the summer months to packed houses in all the principal cities from Maine to California. Every performance is given under the supervision of Mr. Pastor himself, and the most fastidious need not fear that anything objectionable will be presented, as the company is composed of ladies and gentlemen of recognized ability and whose aim is to present to the public such an entertainment as is adapted to the season of the year, act following act in rapid succession, and being so diversified in their nature as to be certain of proving pleasant to all who may attend. During the performance the laughable burlesque upon the "Tourists in a P. P. C.," entitled "Go West on an Emigrant Train," will be presented, and in this the full strength of the company will be seen to the best advantage, and they make it one of the funniest acts ever witnessed.

THE GATE CITY:

TUESDAY MORNING, JULY 13.

Tony Pastor's New Company.

To-morrow evening our citizens will have an opportunity of hearing a really excellent variety troupe, and one which, selected with the greatest care by the famous manager, Tony Pastor, has been meeting with extraordinary success throughout the country this season. Hot weather generally inclines persons to seek the open air in preference to an opera house, but it seems to have no effect on Tony Pastor's Company, as crowds flock to each performance, despite the heat. Of this troupe the Minneapolis Journal says:

"For twenty years Mr. Pastor has been successful in pleasing the people at large, and is to-day the only really first-class variety manager in America. The entertainment last night was simply immense. It was two hours and thirty minutes of rollicking fun, full of excellent music and wit, and nothing bordering on the profane. The company is the best of its kind that ever appeared in this

city, and the rounds of applause and laughter that greeted every feature were sufficient evidence of the excellence of the performance.

THE GATE CITY:

WEDNESDAY MORNING, JULY 14.

Tony Pastor.

This company which is to appear at the opera house this evening is one of the largest and it can be truthfully said the strongest of its kind ever placed upon the road and it is very seldom that our amusement goers have an opportunity of seeing the performance of such a notorious organization outside of the principal cities, and it is to be hoped that there will be such an audience in attendance to-night as will induce Mr. Pastor to place Keokuk upon his route hereafter, and cause us to look forward to his annual appearance with as much pleasure as do those whom he regularly visits now. A glance at the list of artists composing this excellent organization will be sufficient guarantee that the performance will be all that is promised and everyone may rest assured that each attraction will be presented as advertised, for Mr. Pastor has never yet broken faith with the public and points with pride to the record of past years and to promises always fulfilled. First we have the ever popular Tony who will appear in a budget of entirely new songs and who never fails to "catch on." Then the Kernells, Harry and John, Irish comiques and dialect performers who stand at the head of the list. Bryant and Hoey the comical musical mokes, whose acts are provocative of uproarious laughter, besides being artistic in the extreme. The three Rankins, Carl, Will and Rit, will be seen in their graceful songs and dances, highly accomplished banjo performances. Miss Fannie Beane and Charles Gilday will present neat and attractive character sketches. The St. Felix Sisters, four in number, those clever exponents of graceful song and dance and ballet divertissement, are not strangers to a Keokuk audience. The four excentrics, Curdy, Magrew, Perry and Hughes, are a host in themselves, and by their grotesque antics soon establish themselves as favorites. The French Sisters, in refined songs, dances, sketches, and little Eva French, who was the "Buttercup" of Haverly's Juvéniles on their first appearance, are a strong card. Miss Lina Tattenborn, the clever German soubrette; Bonnie Runnells, Dutch performer; Chas. Diamond, Milanese minstrel; Mrs. Flora Moore, the popular serio-comic, and Frank Girard, excentric Ethiopian comedian, with a full orchestra and brass band, making in all thirty-five people.

Since leaving New York their success

so far this season has been phenomenal, and their reception everywhere wildly enthusiastic, crowds of the best people being turned away nightly, so great has been the demand for admission.

THE GATE CITY:

THURSDAY MORNING, JULY 15.

Tony Pastor.

The heat last night was overpowering and it was thought that no attraction, no matter how great the reputation, would prove of sufficient drawing power to induce an audience to swelter for two hours in the almost unendurable heat of the opera house, but the fame of Tony Pastor had preceded him and his reputation for producing only that which is high-toned and refined and healthy in the peculiar line of the amusement profession which he follows, was so well known that it induced a large crowd to attend upon this, his first appearance in our city. It was a merry, laughing lot of people, to many of whom this character of entertainment was entirely new, and to say that such were agreeably surprised and delightfully entertained, would scarcely express the feelings experienced by such. The performance last night is one vastly superior to anything presented by any other manager in this line of entertainment, and Mr. Pastor is to be relied upon at all times, when promises are made that his performance is one intended as well for ladies as gentlemen, and it would scarcely be possible to effect an improvement upon the performance as presented by his strong company, or if so, it is not discernible to the average amusement seeker. The three Rankins in their graceful songs and dances, accompanying themselves upon their banjos, do an elegant act and are a strong card, being numerousy encored. Those bright and sparkling little misses, the French sisters, most graceful exponents of the terpsichorean art, danced themselves at once into the affections of the audience. Tony Pastor, in his budget of comic songs, is the same old fellow, and meets with the same genuine and hearty reception wherever he appears. The musical act of Bryant and Hoey is ludicrously funny and at the same time highly artistic, affording these versatile performers an opportunity of displaying their powers as musicians of good ability and comedians of more than average merit. The St. Felix sisters, four in number, have changed considerably since their former appearance here, and in the meantime have made rapid progress in their profession. Their performance is refined, elegant and entertaining, they being the possessors of rich, clear, young voices, graceful and animated in

July 15, 1880
(Tony Pastor)

movement and brilliant in personnel. The Kernels, Harry and John, in their laughable Irish dialogue, threw the audience into convulsions, from which they had not fully recovered when the four eccentrics, Perry, Hughes, Curdy and Magrew burst upon them, and kept up the fit of laughter for some time. The appearance of the quartette is absurdly funny, while their grotesque antics are ridiculously comical. Chas. Deamond, the Milanese minstrel, danced gracefully while he played his own accompaniment upon the harp, and for an encore gave a well rendered solo. The laughable burlesque of "Go West," introducing specialties by Misses Lina Tettenborn and Flora Moon, little Eva French and Bonnie Runnells, was a splendid termination to a first-class entertainment and pleasantly-arranged programme. We hope to see more of Mr. Pastor, and can assure him that he will always be certain of a crowded house in Keokuk.

THE GATE CITY:

SATURDAY MORNING, SEPT. 14, '78.

HENRY WARD

BEECHER,

IN OPERA HOUSE,

Wednesday night, September 25,

On his new and great subject,

THE REIGN OF THE COMMON PEOPLE!

LAST WESTERN TOUR!

Last Opportunity to See and Hear Him!

Tickets 75 cts. and \$1.

Reserved Seats without extra charge.

Sale of seats commences at C. Hornaday's at 10 a. m. Thursday, September 19th.

First Come, First Served.
sept14td&wit

KEOKUK DEMOCRAT.

FRIDAY, MAY 27, 1887.

KEOKUK OPERA HOUSE

C. F. Craig.....Lessee and Manager.
D. R. Craig.....Resident Manager.

ONE NIGHT ONLY!

Wednesday, June 1st!

AMBERG'S

New York Thalia Opera Comp'y,

From the Thalia Theatre New York, in C.
MILLOCKER'S charming opera,

The Beggar Student!

Grand Chorus of 40 Voices.

Elegant Costumes.

Prices: 75, 50, and 25 cents. Seats on sale at
Radasch's commencing Monday.

Free List Absolutely Suspended!

THE DAILY GATE CITY.

DECEMBER 26, 1901.

AMUSEMENTS

Local Talent at the Airdome.

"Smoky" Miller and John Brassil took the boards last evening in place of Martin, who failed to appear. They appear again tonight.

Airdome devotees were given one of the pleasant and unexpected treats last night which the versatile management of that popular amusement resort are constantly offering their friends. It all came about through the inability of Martin, the character sketch artist engaged for the first half of the week, to fulfill the contract, and the substitution of a vaudeville sketch by Johnnie Brassil and Smoky Miller, Keokuk's popular vaudeville favorites, in his place. Appearing in a negro and Irish comedy skit, full of witty dialogue and enriched by num-

erous catchy songs they at once became the top liners and as such will continue until the mid-week change in the program. They were good, clever and balanced perfectly. The artistic operetta preceded them, in which Rudolph and Lena, two entrancing yodlers gave the music loving audience a delightful twenty minutes of charming melody.

The work of these two artists differs a little from anything in the way of musical features presented here this summer. As already described, their act is an operaetta which rises almost to the level of a musical romance classic. Each of them is a graceful, finished actor-artist capable of appearing successfully before a critical audience. In connection with the feature they present, if anything deserves especial notice it is the whistling of Rudolph. This is a treat worth many times the price of admission and when taken in connection with the sweet singing of Lena makes an attraction which insures packed houses.

Of Harvey Hull's singing so much has been written and said that anything commendatory must appear needless. He has two good songs and



JOHNNIE BRASSIL
Appearing with "Smoky" Miller tonight for last time at Airdome.

does each of them in his characteristic way.

In the moving pictures another Indian drama "The Hidden Mine" proves very fascinating, while the Higgins and Lodsons, or the Kentucky Fued, is a bit of film comedy telling the story of a near tragedy which ends in two sets of happy lovers putting an end to family differences.

The attendance last night was all that could be asked at both perform-

ances, as it went to the standing room line. The cool evenings seem to add to the attractiveness of the Air-dome and it is probable that the week will finish as it began, a record breaker as looked at from any standpoint.

THE GATE CITY:

TUESDAY MORNING, MARCH 9.

GIBBONS' OPERA HOUSE.

ONE NIGHT ONLY.

FIRDAY EVENING, MARCH 12th, 1880.

Engagement Extraordinary.

180 Laughs in 180 Minutes! 180

CHAS. L. DAVIS,

The greatest living old man character actor. Endorsed by press and public as the only true representative of the NEW ENGLAND FARMER, in his character creation of



ALVIN JOSLIN

Supported by the emotional actress,

Emma Vern,

And a powerful Dramatic Company. The people's play. Three hours of continuous fun. Presented with new and beautiful scenery. Admission, 50 and 75 cents. Reserved Seats on sale at Ayres Bros. Music Store, without extra charge. Doors open at 7:15; commence at 8. B. S. CRANE, Business Manager.

AMUSEMENTS.

ALVIN JOSLIN.

From the complimentary notices we see of Chas. L. Davis in the press, we judge that our citizens will have an opportunity of witnessing a superb piece of character acting upon the occasion of his appearance at the Opera House on Friday evening, as "Alvin Joslin." The Fort Wayne News says of him:

This sterling comedian, with his comedy company, appeared at the Academy last evening and was greeted by a full house. The play of "Alvin Joslin" serves very well, indeed, to bring out the remarkable talents of Mr. Davis. This young man, scarcely over thirty years of age, is doubtless in many respects the finest delineator of "old man" specialty parts in the world. His "make up" is perfect, his dialect good and his facial expression a marvel of artistic perfection. In these points Mr. Davis is absolutely without a rival. Nature has done much, and a bright intellect, which has

never been impaired by the use of liquor, (Mr. Davis being absolutely temperate in his habits) has finished the work of producing a complete artist in his specialty. His dramatic action is easy, graceful and perfectly natural. Throughout the play, whether as the rollicking, jolly old farmer "on a lark," or as the prisoner condemned to death, Dr. Davis always loses his identity in the character of "Alvin Joslin." For the time being he is not the genial Charley Davis, but the happy old man, and the enthusiastic encores accorded to him at the close of every act, shows how thoroughly he delights the people.

The admission will be 50 and 75 cents. Reserved seats are on sale at Ayres without extra charge.

THE GATE CITY:

WEDNESDAY MORNING, MARCH 10.

ALVIN JOSLIN.

Mr. Chas. L. Davis, who appears at the Opera House this evening in the character of Alvin Joslin, a creation of the Joshua Whitcomb type, comes to us with the reputation of a sterling actor whose impersonation of the New England farmer is unsurpassed. The Indianapolis Sentinel has this to say of him and the young lady who is supporting him:

Mr. Davis has a true and vivid conception of his character and carries it out to perfection in every minute detail, even to the pathetic scene where the court pronounces the sentence of death on him for the murder of Julia Ford, Alvin wiped his eyes with the palm of his hands. Little more can be said of Mr. Davis than that he is undoubtedly the finest "old man" on the stage to-day.

Miss Emma Vern, as Julia Ford, deserves more than a passing notice. She has a fine stage presence, an excellent voice and rare dramatic ability, sustaining several difficult scenes in the most highly successful manner, the death of Julia Ford being unusually well presented.

They bring a strong company. Reserved seats are on sale at Ayres', without extra charge.

THE GATE CITY:

SATURDAY MORNING, MARCH 13.

AMUSEMENTS.

ALVIN JOSLIN.

Last night the comedy of "Alvin Joslin" was presented for the first time in this city, by the C. L. Davis Combination, and as the name of the star was one unfamiliar to the majority of theater goers here, the audience which assembled to witness its initial presentation was a limited one in numbers, but loud in the uproarious applause and enthusiastic plaudits which were bestowed upon Mr. Davis in his representation of the down-east farmer taking in the sights of New York. Mr. Davis gave a pleasant bit of character acting and one bristling with humor, his delineation of this eccentric and

quaint personage being a perfect one and served to keep the audience in continuous laughter from beginning to end.

He is quite a young man, but has already achieved fame and fortune in the character presented upon last evening, and we think that in a proper play a brilliant future is before him. The piece in which he appeared is one of the highly sensational order, and would admit of a considerable amount of pruning and retouching to make it one that would commend itself to the class of audiences before which he now appears. The support afforded him was of the average class, there being none particularly brilliant among those with whom he has surrounded himself. Miss Emma Vern, as the wronged and persecuted wife of the villain of the play, and Miss Hatton, as the better half of Uncle

Alvin gave a creditable performance of their respective parts, while of the gentlemen, J. Ogden Stevens as Rob Ford, and C. W. Allison as a Bowery Boy, appeared to the best advantage. Walter Fletcher as Jim Dean, had but little to do but did that little well. Should Uncle Alvin ever again visit us, he may rest assured of a warm welcome.

THE DAILY GATE CITY.

Entered in Keokuk postoffice as 2d class matter
TO BE REMODELED.

6/17/1881

Gibbons' Opera House to be Remodeled
and Elegantly Furnished.

Patrick Gibbons has decided to have his opera house, corner Sixth and Main, remodeled and elegantly furnished, and F. M. Ellis, architect and building superintendent, of Marshalltown, was in the city yesterday, arranging for the work. Mr. Ellis is the architect who built Greene's Opera House, Cedar Rapids. P. J. Toomey, of the firm of Noxon, Holley & Toomey, scenic artists, St. Louis, was in the city yesterday to arrange for the scenic work. Mr. Toomey is a fine workman, and has few if any superiors in this section of the country. Gibbons' Opera House will be completely remodeled and refurnished, at a cost of from \$8,000 to \$10,000. The second floor will be taken out, and the stage will be changed from the front to the rear of the building. A balcony will be built on the Main street front of the house, but the entrance will remain on Sixth street. Over the balcony will be rows of gas jets forming the word "Gibbons," and the entire front will be richly treated. The inside work will also be of the best. A parquette, dress circle, balcony and gallery will be put in and the house will be furnished with the new-style perforated opera chair. The work will probably be completed about the middle of September.



Keokuk Opera House.

THE WEEKLY GATE CITY.
MAY 27, 1880.
SIXTH AND BLONDEAU.

The Location Decided Upon for the Keokuk Opera House—Purchase of Real Estate.

At the last meeting of the board of directors of the Keokuk Opera House Company, the committee on real estate reported several pieces of property in the central part of the city as available, and after some discussion as to the merits of the various locations, the committee were instructed to purchase lots Nos. 1 and 2, situated on the southwest corner of Sixth and Blondeau streets—providing the matter of price could be arranged satisfactorily. These lots belonged to Mrs. R. H. Hueston and Mrs. Horace Ayres, heirs of the Reeves estate, and negotiations for their purchase have been pending for the past two days. Yesterday afternoon the committee decided to take the lots at the price asked, \$2,000, and the necessary transfer papers were drawn up and signed.

THE WEEKLY GATE CITY.
JUNE 17, 1880.
OUR OPERA HOUSE.

Work will be Commenced this Month—Final Arrangements Perfected Yesterday.

The new opera house will add to the beauty of our city to no inconsiderable extent, and its completion will be a source of great gratification to all our citizens. We are happy to state this

week that work will be commenced during the present month, and that the new edifice will be completed by the latter part of December or early in January. It is expected to have it in readiness for at least one-half of the coming amusement season.

On yesterday the necessary bonds and contracts with the building association were signed by individual members of the Keokuk Opera House Company, and the stock will be issued at once.

Several plans are now under consideration and a definite one will be settled upon in a few days. Specifications and contracts with the builders will be next in order, and to use the exact words of our informant "The dirt will begin to fly this month."

THE WEEKLY GATE CITY.
JULY 22, 1880.
OUR OPERA HOUSE.

A GLANCE OVER THE PROPOSED PLAN OF THE BUILDING.

An Elegant Structure That Will Equal Any in the West, and Has Features Unexcelled in America.

Oscar Cobb, of Chicago, the architect chosen to draft plans and specifications for Keokuk's new opera house, arrived in the city Monday and is quartered at the Patterson House. In an interview with Mr. Cobb a GATE CITY reporter elicited the following facts concerning the new edifice:

GENERAL DESCRIPTION.

The building will be located on the south end of a piece of ground on the southwest corner of Sixth and Blondeau

NOVEMBER 26, 1891.
HUGHES & KIRCHNER.
KEOKUK OPERA HOUSE
D. L. HUGHES, Manager.

SATURDAY AFTERNOON and EVENING,
Nov. 28th.

FRANK E. GRISWOLL'S

Mammoth Company

In a Grand and Realistic Production of the Most Successful Drama Ever Written.

Uncle Tom's Cabin;

OR,

Life Among The Lowly.

(Clay M. Greene's New Version.)

PRICES—Matinee, 25 and 35c; Evening, 25, 35 and 50c.

Sale of seats opens Friday.

streets, the said ground having a frontage on Sixth street of 140 feet and on Blondeau of 100 feet. The opera house will be 100 feet deep by 62 feet wide, with a projection on the west side for dressing rooms, etc., 12 feet by width of stage, with, also, a projection in front of 16 inches, at grand entrance. The basement walls will be built from rubble lime stone, and the walls above of hard burned, merchantable brick. The study has been to make each and every part of the structure substantial and good, and at the same time of a neat, tasty character, gotten up with a view to economy.

The front of the building will be in the Renaissance style of architecture, being very bold and liberal in treatment and presenting a decidedly handsome and attractive appearance. The structure will be surmounted with a heavy, galvanized iron cornice, returning round at the ends sufficiently to relieve the side view, with a bold pediment structure in the centre. The words

KEOKUK OPERA HOUSE

will be conspicuously placed in the lower panel.

The distance from the ground to the top of the pediment will be 64 feet, the front side walls being constructed of Keokuk brick, filled, stained, tucked and pointed in imitation of Philadelphia pressed brick. The window caps, door caps, belt courses, bunch blocks, bases, etc., will be trimmed with ornamented cut stone.

A special feature of the front will be the band balcony, placed directly over the grand entrance, projecting out 6 feet from the building, and being 16 feet in length, surmounted with three clusters of lights from each pedestal, each cluster bearing three globes. This balcony is connecting with the band room, being reached from the entrance stairs to the gallery, and is 10 feet wide by 25 feet long.

Another feature of the front is the street lamps, which will be very bold and unique in design. There will be four lamps in all, one at each side of the front of the building and one at each

side of the grand entrance. The center lamps will each have three globes and the end lamps one.

THE INTERIOR
will be separated into four divisions, namely: Parquette and parquette circle below, with dress circle and gallery above, the lower tier being reached directly through a vestibule 20 feet wide, with stairs leading from both sides of the grand entrance to the dress circle, and large, roomy stairs leading from the north and south sides of the grand entrance to the gallery, the first floor being provided with exits from the sides and front, and the second floor with four broad, roomy and elegant flights of stairs to the lower floor and direct to the street, making it an easy matter to disperse an audience within the space of two and a half minutes.

The safety of life and dangers certain to arise in case of an alarm of fire, have received special and careful consideration. It can be truthfully said that our opera house will have the best means of exit of any like building in the west, and Mr. Cobb informs us that there is not an opera house in the country that will equal it for this highly necessary facility.

Another special feature as a guard against fire is a system of fire-pipes, one being placed at the grand entrance, with an opening and hose attachment in basement, on first floor and gallery and two behind the stage, on each side of the proscenium, provided with hose attachments in the basement, on stage floor and fly gallery. With these arrangements the house could be flooded at any time within the space of one minute, making it impossible for a fire to gain the least headway.

A very good feature of the building is that the main entrance is separated from the gallery stairways, thus preventing the possibility of a jam in the passage-ways.

HEAT AND VENTILATION.

Another especial feature that the architect prides himself on is the mode of heating the auditorium, which is accomplished by laying a system of pipes under the parquette and perforating the rises behind with small registers. This system of pipes is boxed in so that the cold air is taken to the heating chambers directly from outside the building. In this way the floor is warmed first, the air rises immediately and passes out through the ventilating dome, giving a complete change of atmosphere every 10 minutes. This improvement on the old plan will be duly appreciated, when it is known that all drowsiness, the greatest affliction of theater-goers and actors, is thus obviated.

ANOTHER EXCELLENT FEATURE

of the house is the line of sight, every seat being so placed that the party occupying it faces directly toward the stage front, and are raised sufficiently above the front tier to enable the shortest man to see over the highest bonnet, an object long sought and ardently desired.

The side boxes are eight in number, four on the first floor and four above, the rear box being raised so that the occupants may see plainly, looking directly over the front box. The boxes are brought out into the audience and are made a part of the same, separated with wire guards and rails; constructed in the Pagoda style, with as perfect line of sight as elsewhere in the house.

THE CONVENIENCE OF THE AUDIENCE
has not been overlooked. On the first floor the ladies will have a private retiring room, with all necessary appurtenances. This room will be at the right of grand entrance, under the stairs. The gentlemen will have a like convenience to the left of grand entrance.

SEATING CAPACITY.

This matter has received careful consideration and the following is the result:

First floor, including boxes.....389
Second floor, including boxes.....423

Total.....812

When the fact is taken into consideration that calculations for seating capacity are based on the understanding that a house will comfortably accommodate one-half more than the figures indicate, it will be seen that the capacity of our opera house will be ample, and will accommodate fully 1,200 people.

The parquette, parquette circle and dress circle will be furnished with folding opera chairs, those below upholstered with plush and those above with leather, all provided with hat racks underneath and double-numbered—on front and back, so that a party wishing to find his seat can see his number and do so without disturbing those in front.

THE STAGE.

The stage and equipments have not been overlooked. This most important part of this house will be very large and roomy—37 feet deep and 59 wide, with an orchestra in front 6 feet wide and 30 feet long, provided with star and vampire traps, Macbeth and center traps, bridge trap, scene slips for transformation and spectacular work, etc.

THE DRESSING ROOMS

are very ample. Underneath the stage are four large dressing rooms for minstrels. On the prompt side is placed a property room; on the o-p side a green room, while at the side in projection are two ladies' dressing rooms. All these rooms are carried three and four tiers high, the upper tier over ladies' dressing room being divided into a large chorus room—14x46 feet in dimensions. There will be four tiers of grooves, with arrangements for 16 sets, wings, borders, tormentors, set houses, set cottages, set rocks, garden vases, statuary, rustic bridge, balustrade, Romeo balcony, etc., also, a complete fly gallery and rigging loft, with carpenter shop and store room, painter's bridge, and a large ventilator on top, 6x10 feet, to facilitate the escape of smoke in the use of chemical lights, which can be opened and closed at will.

SCENERY.

Among the scenery will be a dark wood scene, landscape scene, garden scene, mountain pass, cut wood flats, ancient street, modern street, street arch, palace arch, palace chamber, side door chamber, center door chamber, oak library, ocean horizon, rustic kitchen, prison scene, balustrades, rustic bridges, tomb, etc., etc.

DECORATIONS.

The frescoing will be of a medieval style of architecture, being beautifully blended and harmonized with the interior decorations; the tints, colors and shades perfectly blended to give the auditorium a warm, subdued and cheerful effect.

A particular feature of this work will be the silk bands and panelled reliefs, the study being to make the proscenium

a particularly ornamental and pleasant feature of the house, which will be accomplished by gilding, figures and scroll work.

The entire structure will be built in the best manner possible, and no expense will be spared in making the opera house safe, comfortable and pleasing to look upon.

Mr. Cobb has made it his special aim to give us an opera house unexcelled by any in the west, and a glance at the plans and specifications is sufficient evidence that he has not labored in vain.

THE GATE CITY:

TUESDAY MORNING, AUGUST 10.

OUR OPEPA HOUSE.

How the Work is Progressing and Future Prospects.

The Architect, Oscar Cobb, Well Pleased
With the Progrese of the Work
—Another Contract Let.

The excavation for the basement of the new opera house is completed and the actual work of laying stone begins this morning. Oscar Cobb, of Chicago, the architect of the new building, was in the city yesterday and in conjunction with City Engineer Cole had all the levels established and the lines put up and any of our citizens who have a curiosity as to the size of the building can now satisfy the same by a visit to the ground.

The opera house building committee held a meeting last evening, and awarded the cut stone work for the front to J. O. Voorhies, of this city. The ornamental portion of the front will be of Asbestine stone, and will make a very handsome appearance.

The committee also decided to open the plans for bids at once. They will be found at the office of J. A. M. Collins, on Fifth street, opposite the GATE CITY building.

The contracts for superstructure will be awarded August 23d. In about a week or ten days the new building will begin to assume shape and it is expected that by that time an actual outline will be formed by walls.

Mr. Cobb states that our opera house will be a grander structure than is anticipated. The plans do not magnify its beauty and he expresses the belief that it will look better in brick and stone, than it does on paper.

Mr. Cobb left for Chicago this morning, and will return in about two weeks. When the building is ready for the finishing touches the best talent obtainable will be secured and every effort put forth to give Keokuk the model opera house of the west.

Reel Co.

Date Recd

THE GATE CITY:

THURSDAY MORNING, MAY 13.

SURE OF SUCCESS.

Keokuk to Have a First-class, Commodious Opera House.

The Enterprise in the Hands of Men who Mean Business, and Success of the Undertaking Assured - Our City's Rapid Growth.

The dawn of prosperity seems to be upon our city and a commendable spirit of public enterprise is evinced by our citizens in every direction in which the interest of Keokuk and her future greatness is concerned. During the past year several large and important railroad projects have been fostered and aided to a successful termination and others are nearing the same end. Our steamboat trouble has been adjusted and settled and Keokuk is likely to be soon placed on one of the great east and west through lines of railway. The interest in manufacturing appears to be awakening and the outlook in this particular line is more flattering. The enlarging and branching out of several of our present manufactories and the starting of new ones indicate a prosperous state of affairs. Business projects, too, are receiving attention and the erection of a public library building or the purchase of a suitable building for that purpose has been decided upon. Within the last few days some of our enterprising citizens have devised a new scheme for adding to the attractions of the city by building a pretentious opera house—one that will be a credit to the city and a lasting source of pride to our citizens. This movement meets with popular favor and will be the means of bringing the very finest theatrical and operatic talent in the country to our city. The modesty of the originators of this commendable enterprise prevents us from naming them, and the results of their labors must suffice. Up to the present time their whole efforts have been devoted to obtaining subscriptions towards the project and no definite plan for the building has been decided upon except that it is to be exclusively an opera house with no store rooms, banquet halls or anything else connected with it. It is designed, however, to have it modern in every particular, with large seating capacity, and elegantly finished and furnished. Particular attention will be given to the matter of ingress and egress, ventilation and acoustics.

It is estimated that the total cost will

be in the neighborhood of \$30,000, and to raise this amount of money it was decided to form a joint stock company and issue 150 shares of \$200 each. One hundred and forty-four shares of this stock have already been taken and the balance will be to day. The list of subscribers comprises our best business men. It is as follows:

C. L. Williams.	Jas. Hagerman.
J. O. Voorhees.	Stephen Irwin.
Brownell Bros.	Ayres Bros.
Frank Allyn.	Dr. A. M. Carpenter.
Jesse B. Howell.	John N. Irwin.
J. G. Anderson.	R. F. Bower.
Howard Tucker.	Dr. J. C. Hughes, Sr.
W. B. Collins.	J. N. Welch.
L. J. Drake.	A. M. Hutchinson.
Ben. B. Jewell.	H. A. Heaslip.
Geo. Hill.	J. A. M. Collins.
S. P. Pond.	J. F. Smith.
H. Buel.	A. Hosmer.
Samuel Klein.	

The location of the building has not been decided upon, but it will be in the central part of the city.

No organization has been effected or attempted so far, but a meeting will be called for the purpose of perfecting an organization as soon as the stock is all disposed of.

THE GATE CITY:

SATURDAY MORNING, MAY 15.

OUR OPERA HOUSE.

The Stock Company Organized and Board of Directors Elected.

The Objects of the Organization—A List of the Directors Chosen and Their Duties and Powers.

A meeting was held yesterday afternoon in the GATE CITY editorial rooms, for the purpose of organizing a stock company to build an opera house, and there were thirty-two stockholders present. The fact was noticeable that the stockholders are of the very best of our citizens and largely composed of active young business men. The meeting was called to order by Wm. A. Brownell and on motion R. F. Bower was elected President and Ben B. Jewell, Secretary. By request, Hon. John N. Irwin stated the object of the meeting. Joseph G. Anderson read the articles of incorporation which had been prepared, and they were passed upon by sections, and after being slightly amended were adopted.

On motion of C. L. Williams, by a unanimous vote of the members and against the protest of Mr. Irwin the name of the company was changed from Keokuk Opera House company to Irwin Opera House company. The following is a synopsis of the more important sec-

tions of the articles of incorporation:

The corporation will be known as the Irwin Opera House Company of Keokuk, and its principal place for the transaction of business in the city of Keokuk. The purpose of the corporation will be to build and manage an opera house in the city of Keokuk. It will have full power to purchase real estate, build an opera house thereon, and operate the same. The capital stock of the corporation will be \$30,000, to be divided into 150 shares of \$200 each, and must all be paid in at the time of the adoption of these articles of incorporation, and the beginning of the business of the corporation.

The annual meetings of the stockholders will be held on the first Monday in May in each year.

The affairs of the corporation, in the intervals between stockholders' meetings, will be managed by a board of nine directors, who will have all necessary powers for that purpose. At the stockholders' meeting to be held immediately after the organization of the corporation, nine directors will be elected, three of whom will hold their offices for one year, three for two years, and three for three years, and at each annual meeting thereafter, three directors will be elected for a term of three years. The directors will elect from their own number a president and vice-president for the term of one year, and from the stockholders not directors a secretary. The directors are required to meet on the first Monday in each month and a majority constitutes a quorum.

The corporation begins its existence on May 14th, and endures for twenty years, unless sooner dissolved. It may be renewed at the end of twenty years if desired.

The indebtedness must not exceed \$1,000 at any one time.

The stockholders and their private property are not to be liable for the debts of the corporation except to the amount of capital stock held by them and not paid up.

On motion an informal ballot was taken for nine directors, and after the result was announced the secretary was instructed to cast the full vote: (150) of the corporation for the following, who will comprise the board:

John N. Irwin, C. L. Williams, D. J. Ayres, B. P. Taber, James Hagerman, J. G. Anderson, Ed F. Brownell, J. O. Voorhees and Frank Allyn.

A meeting of the directors will be held at Irwin, Phillips & Co.'s on Monday evening at 7:30.

By special request of Mr. Irwin the name of the corporation will be changed to the Keokuk Opera House Company at the meeting of the stockholders to be held next week.

THE GATE CITY:

WEDNESDAY MORNING, OCT. 27.

OUR OPERA HOUSE.

The Work Now Progressing Very Favorably.

Architect Cobb Confident that the Structure will be Completed by December 16.

Work on our new Opera House is progressing at a good rate, at present, and operations will soon be commenced with a rush. A meeting of the directory was held last evening, and it was decided to put on an additional force and go on with the work night and day until completed. Mr. Cobb has gone to Burlington to procure a number of workmen, and he feels confident that the Opera House will be ready for the grand opening at the appointed time, December 16.

S. N. Kinney, a prominent citizen of Peoria, is in the city to examine the *modus operandi* by which our opera house is being built, hoping to consummate a like scheme in Peoria. He expresses himself as very favorably impressed with the plan, and thinks there is no reason why his own city should not go ahead as we have done in this direction.

The Peoria papers are quite enthusiastic on the subject. In speaking of it, the *Transcript* says: "Should certain private negotiations be consummated, a certain site, and a very good one will be selected. The first thing to be done is to secure the necessary capital for the enterprise, and we are happy to state that the prospects of that happy consummation are extremely favorable."

We find the following in the Springfield, Ohio, *Republic*. Mr. Cobb has won praise wherever he has been called, and has supervised the erection of a number of elegant opera houses:

Mr. Cobb, the Chicago architect in charge of the re-modeling of Black's Opera House, has acquitted himself as is his wont to do, and has displayed rare taste in the new arrangement and decoration of this most beautiful temple of Thespis. The most notable features are the enlargement of the stage which has been made 9 feet deeper than the old one, the boxes have been discarded and in their stead is a very artistic and unique display of fresco work and statuary. The arrangement of seats on the lower floor is that adopted in all modern theaters, namely, that the auditor sitting squarely in his seat is in a direct line of vision to the center of the stage,

and the elevation to the rear of the house is the result of a minute calculation and entirely overcomes the former objection of obstruction so common when a "big bonnet" occupies the seat in front. The old gallery has been entirely torn out and replaced by a "balcony circle," brought much nearer to the stage, with the gallery proper in the rear, separated so that there can be no possible interference. The sunlight dome chandelier is another vast improvement. It contains 80 gas jets and as indicated by the name, makes a beautiful effect. New scenery, another want much felt, has been supplied, making it possible to render plays much more acceptable. This feature has received much attention and does credit to the artist. The entrances and exits are as perfect as can be conceived, there being four double doors from the lower floor to the hall itself much enlarged, and two from the balcony and gallery, besides an ornamental stairway from the parquette circle to the balcony. The main entrance is now on the Market street front, and is quite ornate, the whole making one of the finest theatres in America, and truly a credit to our enterprising city, as well as to the gentlemen who made it possible for us to have it.

THE GATE CITY:

TUESDAY MORNING, JULY 20.

OUR OPERA HOUSE.

A Glance Over the Proposed Plan of the Building.

An Elegant Structure That Will Equal Any in the West, and Has Features Unexcelled in America.

Oscar Cobb, of Chicago, the architect chosen to draft plans and specifications for Keokuk's new opera house, arrived in the city yesterday and is quartered at the Patterson House. In an interview with Mr. Cobb a GATE CITY reporter elicited the following facts concerning the new edifice:

GENERAL DESCRIPTION.

The building will be located on the south end of a piece of ground on the southwest corner of Sixth and Blondeau streets, the said ground having a frontage on Sixth street of 140 feet and on Blondeau of 100 feet. The opera house will be 100 feet deep by 62 feet wide, with a projection on the west side for dressing rooms, etc., 12 feet by width of stage, with, also, a projection in front of 16 inches, at grand entrance. The basement walls will be built from rubble lime stone, and the walls above of hard burned, merchantable brick. The study has been to make each and every part of the structure substantial and good, and at

the same time of a neat, tasty character, gotten up with a view to economy.

The front of the building will be in the Renaissance style of architecture, being very bold and liberal in treatment and presenting a decidedly handsome and attractive appearance. The structure will be surmounted with a heavy, galvanized iron cornice, returning round at the ends sufficiently to relieve the side view, with a bold pediment structure in the centre. The words

KEOKUK OPERA HOUSE

will be conspicuously placed in the lower panel.

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A special feature of the front will be the band balcony, placed directly over the grand entrance, projecting out 6 feet from the building, and being 16 feet in length, surmounted with three clusters of lights from each pedestal, each cluster bearing three globes. This balcony is connecting with the band room, being reached from the entrance stairs to the gallery, and is 10 feet wide by 25 feet long.

Another feature of the front is the street lamps, which will be very bold and unique in design. There will be four lamps in all, one at each side of the front of the building and one at each side of the grand entrance. The center lamps will each have three globes and the end lamps one.

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The safety of life and dangers certain to arise in case of an alarm of fire, have received special and careful consideration. It can be truthfully said that our

THE GREAT DUST HEAP CALLED HISTORY
H. J. RICKET
KEOKUK, IOWA

July 29, 1880, pg. #1
(Our opera house)

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ence to the left of grand entrance.

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This matter has received careful consideration and the following is the result:

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Second floor, including boxes.....	423
Total.....	812

When the fact is taken into consideration that calculations for seating capacity are based on the understanding that a house will comfortably accommodate one-half more than the figures indicate, it will be seen that the capacity of our opera house will be ample, and will accommodate fully 1,200 people.

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THE STAGE.

The stage and equipments have not been overlooked. This most important part of this house will be very large and roomy—37 feet deep and 59 wide, with an orchestra in front 6 feet wide and 30 feet long, provided with star and vampire traps, Macbeth and center traps, bridge trap, scene slips for transformation and spectacular work, etc.

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SCENERY.

Among the scenery will be a dark wood scene, landscape scene, garden scene, mountain pass, cut wood flats, ancient street, modern street, street arch, palace arch, palace chamber, side door chamber, center door chamber, oak library, ocean horizon, rustic kitchen, prison scene, balustrades, rustic bridges, tomb, etc., etc.

DECORATIONS.

The frescoing will be of a medieval style of architecture, being beautifully blended and harmonized with the interior decorations; the tints, colors and shades perfectly blended to give the auditorium a warm, subdued and cheerful effect.

A particular feature of this work will be the silk bands and panelled reliefs, the study being to make the proscenium a particularly ornamental and pleasant feature of the house, which will be accomplished by gilding, figures and scroll work.

The entire structure will be built in the best manner possible, and no expense will be spared in making the opera house safe, comfortable and pleasing to look upon.

Mr. Cobb has made it his special aim to give us an opera house unexcelled by any in the west, and a glance at the plans and specifications is sufficient evidence that he has not labored in vain.

A meeting of the building committee will be held at 10:30 this morning, when all matters needing attention will be considered and we have no doubt the plans and specifications furnished by Mr. Cobb will meet with approbation and approval.

Daily Constitution.

MAY 2, 1885.

CURTIS & HUGHES.

KEOKUK OPERA HOUSE

D. L. HUGHES, Manager.

MONDAY EVENING, MAY 5th.

Positively the only grand Shakespearean event of the season. Engagement of the Tragedian

THOS. W. KEENE

Supported by a Powerful Dramatic Company under the Management of Mr. W. R. Hayden, and appearance for this occasion only of

Miss Mary Timberman,

Presenting Colley Cibber's Version of Shakespeare's Historical Tragedy

RICHARD III.

Duke of Gloster, Afterwards T. W. KING RICHARD III. KEENE.

LADY ANNE, Miss Timberman.

PRICES—\$1.00, 75, 35. Seats on sale Saturday morning, May 2, 8:30 a. m., at Box office.

CONSTITUTION - DEMOCRAT.

FRIDAY, FEBRUARY 1, 1889.

WHEN AND WHERE THEY WERE BORN

Louis Aldrich was born in Ohio in 1843.
Sarah Bernhardt was born in Paris in 1844.
Agnes Booth was born in Australia in 1843.
William F. Cody was born in Iowa in 1845.
Pauline Lucca was born in Vienna in 1840.

Adelina Patti was born in Madrid in 1848.
 Mina Rhea was born in Brussels in 1855.
 Adalaid Ristoni was born in Italy in 1891.
 T. Salvini was born in Milan, Italy, in 1890.
 Emma Abbott was born in Peoria, Ill., in 1851.

Edwin Booth was born in Belair, Md., in 1838.

Fanny Davenport was born in London in 1850.

John Drew was born in Philadelphia in 1853.

Mrs. John Drew was born in England in 1818.

Effie Elsie was born in Philadelphia in 1858.

Joseph K. Emmet was born in St. Louis in 1841.

Rose Dytinge was born in Philadelphia in 1837.

Minnie Hank was born in New Orleans in 1854.

Louis James was born in Tremont, Ill., in 1842.

Janaushek was born in Prague, Austria, in 1850.

Catherine Lewis was born in Wales in 1856.

Frank Mayo was born in Massachusetts in 1859.

Helena Modjeska was born in Poland in 1844.

Clara Morris was born in Cleveland, O., in 1846.

Christine Nilsson was born in Sweden in 1843.

John W. Albaugh was born in Baltimore, Md., in 1837.

Mary Anderson was born in Sacramento, Cal., in 1859.

Lawrence Barrett was born in Paterson, N. J., in 1838.

Dion Boucicault was born in Dublin, Ireland, in 1822.

Mrs. D. P. Bowers was born in Stamford, Conn., in 1850.

Italo Campanini was born in Parma, Italy, in 1846.

Mrs. F. S. Chanfrau was born in Philadelphia in 1837.

Kate Claxton was born in New York city in 1848.

Roland Reed was born in Philadelphia in 1852.

Ada Rehan was born in London, England, in 1860.

Lillian Russell was born in Clinton, Ia., in 1860.

Mrs. Scott Siddons was born in India in 1844.

Adeline Stanhope was born in Paris in 1854.

Lydia Thompson was born in London in 1838.

Lotta Crabtree was born in New York city in 1847.

Augustin Daly was born in New York city in 1838.

Mrs. E. L. Davenport was born in London in 1832.

Louise Dillon was born in Savannah, Ga., in 1857.

Henry E. Dixey was born in Boston, Mass., in 1839.

Nat C. Goodwin was born in Boston, Mass., in 1837.

Tony Hart was born in Worcester, Mass., in 1855.

Joseph Jefferson was born in Philadelphia in 1829.

Herbert H. L. Kelcey was born in England in 1855.

Steele Mackaye was born in Buffalo, N. Y., in 1843.

Minnie Maddern was born in New Orleans in 1862.

Sadie Martinot was born in Yonkers, N. Y., in 1857.

Annie Pixley was born in New York city in 1854.

Emma Thursby was born in Brooklyn, N. Y., in 1857.

Anna Dickenson was born in Philadelphia, Pa., in 1842.

Mrs. W. J. Florence was born in New York city in 1840.

Edward Harrigan was born in New York city in 1845.

Thomas W. Keene was born in New York city in 1840.

Maggie Mitchell was born in New York city in 1832.

Frank Mordaunt was born in Burlington, Vt., in 1842.

Stuart Robson was born in Annapolis, Md., in 1836.

Sol Smith Russell was born in Brunswick, Mo., in 1848.

Joseph S. Haworth was born in Providence, R. I., in 1855.

Henry Irving was born in Keinton, England, in 1838.

Rose Coghlan was born in Peterboro, England, in 1852.

Margaret Mather was born in Detroit, Mich., in 1861.

W. J. Scanlan was born in Springfield, Mass., in 1856.

Etelka Gerster was born in Kaschau, Hungary, in 1837.

William H. Crane was born in Leicester, Mass., in 1845.

William J. Florence was born in Albany, N. Y., in 1831.

Lily Langtry was born in St. Helens, Jersey, in 1850.

A. McKee Rankin was born in Sandwich, Canada, in 1844.

Robert B. Mantell was born in Ayrshire, Scotland, in 1854.

Frederick Warde was born in Wadlington, England, in 1851.

Mrs. G. H. Gilbert was born in Rochdale, England, in 1820.

Clara Louise Kellogg was born in Sumterville, S. C., in 1842.

The Gate City.

AUGUST 31, 1892.
 Entered in Keokuk Postoffice as Second-Class Matter.

HUGHES & KIRCHNER.
 KEOKUK OPERA HOUSE
 D. L. HUGHES, Manager.

ONE NIGHT.
 TUESDAY, SEPT. 6.

FINAL TOUR OF THE TRAGIC QUEEN,
MADAM JANAUSCHEK

THE GREATEST LIVING TRAGEDIENNE,
 With her admirable company, including
 Edmund K. Collier, Mary Timberman, Etc.
 Presenting a grand performance of Shakespeare's immortal tragedy,

"MACBETH."

Sale of seats for the Janauschk performance will open Saturday, 7:30 p. m., at box office. Prices of admission, \$1.00, 75, 50 and 35cts.

DAILY GATE CITY.

SATURDAY MORNING, DECEMBER 13, 1878.

Music, Mirth and Mystery!
GIBBONS' OPERA HOUSE.
 FOUR NIGHTS ONLY.
 COMMENCING
 Wednesday Eve'g, Dec 17.



Prof. De CASTRO.

THE renowned Spanish Illusionist and Ventriloquist, assisted by Madame De Castro, the wonderful Clairvoyant, also Miss ARZENO ARZENO, the young and talented Vocalist and Pianist, will give a series of entertainments in this city, introducing some of the most startling illusions ever witnessed. De Castro's great Decapitation Feat, or headless body. In this feat his head will appear suspended in mid air, while his body is laying upon the floor a distance of six feet. Also his beautiful Magic Growth of Flowers, Dancing Skeleton, Coins of Mo-homet, besides hundreds of others. He will also introduce many laughable scenes in Ventriloquism. 15 Presents will be distributed to the audience each day. Admission, with one envelope, 25 cents; Reserved Seats, with three envelopes, 50 cents. GRAND MATINEE Saturday afternoon at 2 o'clock for Ladies, Schools and Children. Every child attending will receive a handsome present. Children's admission to Matinee, 15 cents; adults to all parts of the house, 25 cents. Reserved seats for sale at Ayres'.

CHARLES FORBES, Manager.
 E. A. ALEXANDER, Gen'l Agent.

THE GREAT DUST HEAP CALLED HISTORY
 R. J. BICKEL KEOKUK, IOWA

THE GATE CITY:

TUESDAY MORNING, MARCH 15.

THE OPERA HOUSE OPENING.

It Will Take Place To-night and will be a Grand Event—The Programme.

Our amusement-going people are on the tip-toe of expectancy concerning the new opera house which is to-night to be dedicated to the future use of our people, something which for a long time we have been sadly in need of and which at last has been supplied us, and which in its development has been carried on attended by the best wishes of all our citizens, and in its completion goes far beyond the anticipations of the most sanguine and expectant. A number of our prominent citizens fully realizing the need of a first-class place of amusement, have given to this city a building which for years will stand as a monument to their generosity, one of which they may well feel proud, and in the success of which every patron of music or the drama should take a keen interest, and by a liberal support of the various amusements which the management may present to us, attest their appreciation of these efforts by the financial assistance so necessary to its future success. The opera house is completed. It now remains with our people to show that such movements upon the part of those who have the interests of the city near their hearts, receive the encouragement they so largely deserve by giving the company crowded houses on the occasion of their every appearance, remembering that the organization is possessed of vocalists of more than ordinary ability, who are highly capable of presenting an agreeable and pleasing entertainment, and that it is due to those who have by their liberality given us such an elegant structure.

To-night there should not be an inch of available space but that should be occupied.

As a result of the completion of this house may be cited a few of the engagements made for the immediate future and which shows plainly that it is the aim of the management to present the very best class of attractions before the people. First comes T. W. Keene, he "who flashed like a meteor upon the dramatic horizon," and leaped at a bound into the foremost ranks of our great tragic stars. His success has been phenomenal and business everywhere unprecedented, and the desire to see him here is very great. Baker and Farron, the German comiques, fresh from their successes of the past few years in Australia; Salsbury's "Troubadours," a party

of merry makers who stand unequalled and whose performances are of the most pleasant nature; Hooey and Hardie's "Child of the State," a dramatic combination of great excellence and whose former performance here was a strong one which created a good impression, Jos. Jefferson, whom everybody is anxious to hear and whose name is familiar to all theater-goers, will follow in rapid succession, affording a list of attractions that cannot fail to please.

Don't forget the C. C. C. Company to-night, but be on hand early as the opening dedicatory exercises will be a feature of the performance.

Don't forget the grand matinee, tomorrow afternoon, and the excellent entertainment, Wednesday evening, at both of which a change of programme will be given. Following is the programme to be rendered this evening:

Overture—Mignon—Thomas, Mr. Geo. Loesch and Orchestra.
Fantasie—The Nightingale..... Mollenbaur
1. Quartette—Rhine Wine Song—Mendelssohn, Messrs. Knorr, Clark, McWade and Noble.
2. Piano Solo..... Frank T. Baird
3. Duet—The Fisherman—Gabussi, Messrs. Chas. H. Clark and J. E. McWade.
4. Scene and Duet—Refrain Andacious Tar, from the popular opera of H. M. S. Pinafore (in costume and proper stage effect)..... Sullivan Josephine, Ada Somers McWade, Ralph Rackstraw, Chas. A. Knorr, as sung by them with great success in Haverly's Original Chicago Church Choir Company.
5. Take Me Jamie Dear—Bischoff, Jessie Bartlett Davis.
6. Humorous Quartette—MacKenzie—Franklynnes Dogge, Chicago Chickering Quartette.
Scene and Sextette—Chi Ma Rena, from Lucia di Lamermoor. Donizetta—Chicago Chickering Quartette, Ada Somers McWade and Jessie Bartlett Davis.
Selections from Fatinitza—Suppe..... Orchestra
PART SECOND.
First presentation in this city of Balfe's Beautiful and Romantic Opera.
THE SLEEPING QUEEN.
Maria Dolores—Queen of Leon, Miss Ettie Butler
Donna Agnes—Maid of Honor to the Queen, Mrs. Jessie Bartlett Davis.
His Excellency—The Regent..... Henry T. Hart
Don Philippe d'Aquilar..... W. L. Grimsley
Guards, &c., &c.

The programme for the matinee Wednesday afternoon is as follows:

Zanetta Overture—Amber, Geo. Loesch and Orchestra.
Fantasie Caprice—Freising, Geo. Loesch and Orchestra.
1. Mixed Quartette—Of a' the air the wind can blow..... McFarren
Ada Somers McWade, Jessie Bartlett Davis, Chicago Church Choir Quartette, J. E. McWade, C. A. Knorr.
2. Fantasie Pourrie—Piano..... F. F. Baird
3. Quartette—Spring Night—Fisher..... Chicago Chickering Quartette.
4. Trio—I Navigante (The Mariner). Randegger
Ada Somers McWade, Chas. A. Knorr and J. E. McWade. [Balfe]
5. Tenor—Aria—Then You'll Remember Me, From Bohemian Girl.
6. Scene and Duet—Fair Moon, and the Proverb Duet from Pinafore..... Sullivan
Captain Corcoran..... Jno. E. McWade
Little Buttercup..... Jessie Bartlett Davis
As sung by them over three hundred times in Haverly's C. C. C. Opera Co., and everywhere conceded to be without equal.

ORCHESTRA.
Concert Valse, Cagliostro..... Strauss
Geo. Loesch and Orchestra.

PART SECOND.
THE SLEEPING QUEEN.

Maria Dolores—Queen of Leon, Miss Ettie Butler
Donna Agnes—Maid of Honor to the Queen.....
..... Jessie Bartlett Davis
His Excellency, the Regent..... Henry T. Hart
Don Philippe d'Aquilar..... Will L. Grimsley
Guards, &c., &c.

Sam M. Clark will make a short introductory address, and will be followed by Hon. John N. Irwin, who will make the opening and dedicatory address. The

audience should be in their seats by 7:45, so as not to interfere with the programme as arranged. Parties arriving late will have to remain in the vestibule until the close of an act or address, as no one will be shown to seats while the performance is going on.

The following gentlemen will act as ushers: Fred. Stripe, Frank Loftus, Fred. Buell, Ed. Wycoff and Arthur Kilbourne.

Don't fail to be on hand early.

THE DAILY GATE CITY.

KEOKUK'S PRIDE.

MAR 16 1881
Dedication of Our New Temple of Amusement

By the Chicago Church Choir Concert Company.

The Building Conceded to be the Finest in Iowa

And One of the Grandest Structures in the Western States.

A Description of the Handsome Interior and its Decorations

Together with a Look at the Excellent Stage and Appointments.

The Drop Curtain a Marvel of Beauty

And the Scenery and Stage Furnishings Simply Superb.

A Large and Fashionable Audience Present to Witness the Dedicatory Exercises—The Concert.

Last May a number of our public-spirited citizens set about devising a scheme for adding to the attractiveness of our city and supplying a long felt want in our midst—namely: The building by subscription of a pretentious opera house, one that would reflect credit upon our beautiful city and be a lasting source of pride to our citizens, and moreover, bring here the finest dramatic and operatic talent in the country. The movement met with popular favor and the estimated cost, \$30,000, was raised in a short time, the shares being placed at \$200 each. The originators of the enterprise are modest, and it will probably never be known to whom the initial efforts in securing our elegant Home of the Muses is due. The following gen-

lemen were the first to come forward and subscribe, taking altogether 144 of the 150 shares:

C. L. Williams,	Jas. Hagerman,
J. O. Voorhies,	Stephen Irwin,
Brownell Bros.,	Ayres Bros.,
Frank Allyn,	Dr. A. M. Carpenter,
Jesse B. Howell,	John N. Irwin,
J. G. Anderson,	R. F. Bower,
Howard Tucker,	Dr. J. C. Hughes, Sr.
W. B. Collins,	J. N. Welch,
L. J. Drake,	A. M. Hutchinson,
Ben. B. Jewell,	H. A. Heaslip,
George Hill,	J. A. M. Collins,
S. P. Pond,	J. F. Smith,
H. Buell,	A. Hosmer,

Samuel Klein.

On Friday afternoon, May 14th, 1880, a meeting was held in the GATE CITY editorial rooms for the purpose of organizing the stock company that was to build the new opera house. There were 32 stockholders present, and it was a noticeable fact that they were of the very best of our citizens, and largely composed of active young business men.

John N. Irwin was elected president, C. L. Williams, vice president; J. A. M. Collins, secretary, and the following board of directors was chosen: John N. Irwin, C. L. Williams, D. J. Ayres, R. P. Taber, James Hagerman, J. G. Anderson, Ed. F. Brownell, J. O. Voorhies and Frank Allyn, and thus on May 14th, the corporation began its existence and will endure for twenty years, unless sooner dissolved, and may be renewed at the termination of twenty years.

Messrs. Voorhies, Anderson and Taber were appointed a committee on real estate and location and secured the southwest corner of Sixth and Blondeau streets, the said ground having a frontage on Sixth of 140 feet and on Blondeau of 100 feet. A better location could not have been selected, as the future will demonstrate.

About that time Oscar Cobb, the well-known architect of Chicago, who has made this class of buildings a specialty in his practice and can point with pride to such buildings as Shultz & Co.'s Grand Opera House, Zanesville, Ohio; National Memorial Theater for the Government, Dayton, Ohio; Black's Opera House, Springfield, Ohio; Academy of Music, Chicago, and many other first-class theaters and opera houses throughout the land presented plans, which were accepted by the building committee, with slight modification, on Tuesday, July 20th, and on Monday morning, August 2, the first shovel-full of dirt was thrown, the excavation being completed August 9th, and the first stone of the foundation being laid on August 10th.

THE EXTERIOR.

The exterior of the opera house presents quite a commanding appearance. The building is 103 feet deep by 63 feet wide, a projection in front of 16 inches, at

grand entrance. The basement walls are built of rubble limestone and the walls of Keokuk hard-burned, merchantable brick. The study of the architect has been to make every part of the structure substantial and good and at the same time neat and tasteful, and in this he has succeeded beyond peradventure.

The front is in the Renaissance style of architecture, being very bold and liberal in treatment and presenting a decidedly handsome appearance.

The structure is surmounted with a heavy galvanized iron cornice, the side view being relieved and a bold pediment structure in the center making a very attractive ornament.

In the center of the cornice are the words:

KEOKUK OPERA HOUSE. Erected 1880.

The distance from the ground to the top of the pediment is 74 feet, the front side walls being of Keokuk brick, and are to be filled, stained, tuckered and pointed in imitation of Philadelphia pressed brick. The windows and doors are heavily capped with Asbestine stone, from the works of J. O. Voorhies, of this city, forming a prominent ornament. The corners are also handsomely ornamented with Asbestine stone and heavy projecting pilasters. A neat and attractive band, balcony, highly ornamented, improves the appearance of the front very much. It is 6x16 feet in dimensions, and is surmounted by handsome chandeliers. The main entrance is very neatly and conveniently arranged, the entire exterior being a model of modern architecture and workmanship.

THE INTERIOR.

The house proper is divided into parquette and parquette circle below, balcony and gallery above, making in all two tiers, the upper tier being divided in the center so that the separation between balcony and gallery is perfect. The auditorium on the inside has a width of 60 feet by 68 feet deep, being 44 feet high to bottom line of dome, and from this on to highest point of dome still 14 feet more. For exits on the first floor there are two large doors at the sides, on first floor, with a grand entrance in front 20 feet wide. For exits from the second tier there are two large roomy stairs down from the gallery and two down from the balcony, making in all opening from the auditorium into the streets and alleys about 36 feet direct width of openings. For exits from the stage there are large property doors placed at the side, the one on Blondeau street being 12 feet wide, and the architect assures us that an audience of 1,200 people can move easily from the build-

ing without bustle in the space of two and one-half minutes, and this is very commendable in Mr. Cobb, for it shows that one of the great plans with him in the construction of public buildings is the complete and absolute safety of human life. Another feature of the interior which the architect takes special pride in calling attention to, is the construction and location of the proscenium boxes, which has been placed well out into the audience, thus using the end of side aisles and the blank spaces in front of the balcony, and giving each occupant a perfect view of the stage and at the same time a comfortable, cosy separation from the audience. These boxes are surmounted with a beautiful canopy, upholstered with hanging drapery, and cloth panel at the bottom, and finished in the Grecian style of architecture.

Another special feature as a guard against fire is a system of fire pipes, one being placed at the grand entrance with an opening and hose attachment in basement, on first floor and in gallery, and two behind the stage, on each side of the proscenium, provided with hose attachments in the basement, on stage floor and fly gallery. With these excellent arrangements the house could be flooded at any time within the space of one minute, making it utterly impossible for a fire to gain the least headway.

HEAT AND VENTILATION.

Another good feature of this model house is the mode of heating the auditorium, which is accomplished by a system of steam pipes under the parquette and perforating the rises behind with small registers. In this way the floor is warmed first, the hot air rises immediately and passing out through the ventilating dome gives a complete change of atmosphere every 10 minutes. Amusement goers will appreciate this new arrangement, as it obviates all drowsiness, the greatest affliction upon theater-goers and actors.

THE SEATING.

The seating of parquette, parquette circle and balcony is from the noted house of A. H. Andrews & Co., Chicago, who stand among the leading firms in the manufacture of opera house chairs in this country. They are of their best make, having movable backs, folding fronts, hat racks under the seats and foot rests behind. Those in the parquette and parquette circle being neatly upholstered in imitation of Russia leather.

CAPACITY OF HOUSE.

The capacity of the house is about 1,000, comfortable; but in case of necessity can easily be crowded to 1,200 or 1,400.

The line of sight, a highly important

Opera House - Pg 4

THE GREAT EAST SIDE OPERA HOUSE
BY J. BICKEL, KEOKUK, IOWA

feature in these fashionable days of high hats, is a marvel of perfection, every seat being so placed that the party occupying it faces the stage front, and are raised sufficiently to see perfectly clearly over any obstruction in the front seats.

THE STAGE.

The stage, really the most important part of the house, is marvellously perfect, and professionals are enthusiastic in their praise of it. It is large and roomy, being 37 feet deep and 59 wide, with orchestra position in front, 6 feet wide and 30 feet long. The appurtenances are complete: There are speaking tubes from the stage to the ticket office, one to leader or orchestra, one to fly gallery, a bell to fly gallery and orchestra and trap bell; the latest improved gas stand with seven sets of pipes, controlled from prompter's side of stage. The sun burner lights are controlled by one pipe, and the entire front of the house can be darkened or flashed up at pleasure in an instant; a main border light, which branches off the separate lights for borders is easily controlled, and the stand is so arranged that one or all can be controlled instantaneously. The foot lights, ground lights, and pilot, a standing jet kept burning and from which the balance are lighted, are operated in like manner, the operating machinery being little larger than a medium-sized checker-board. There are five traps—Star, Vampire, Macbeth and center traps, and raising bridge, two fly galleries, a working paint frame with paint bridge, moveable, which can be used for stage effects, shafting, purchase wheels, and all the necessary appurtenances for putting any kind of a play on the boards. Fine sponge silk stage furniture of the latest pattern has been added.

THE DRESSING ROOMS.

Underneath the stage are four large dressing rooms for minstrels. On the prompt side is placed a property room, furnished, star dressing room, carpeted and elegantly furnished. On the o. p. side is the green room, and several dressing rooms for the ladies, all elegantly appointed.

RETIRING ROOMS.

The convenience of the audience has not been overlooked and on the right side of the house is located a ladies' retiring room, handsomely furnished, with pier glass, combs, brushes, towels, etc., and everything that could be suggested as conducive to the comfort of the audience. The gentlemen will have a like apartment on the left.

THE DROP CURTAIN.

The new drop curtain is a source of continual admiration, and reflects great

credit upon the taste and skill of Mr. Harvey, the scenic artist, who designed and executed it expressly for the new opera house. The centre of the canvas represents the lake of Orta—one of the smallest in that famous chain of Italian lakes, of which Maggiore and Como are the largest and most celebrated—and the artist has succeeded admirably in giving to sky, lake, and distant mountain, the rare tint and coloring so peculiar to that enchanting region. The little island of St. Giulio, which rises in the middle of the lake, crowned with charming villas, hotels, etc., like a miniature island city, is an especial feature of this lake of Orta—and while it adds greatly to the effect of the picture, marks at the same time the remarkable similarity which this lake of Orta bears to the renowned Maggiore and its wondrously beautiful Borromean islands.

In the foreground are characteristic touches of Italian life and scenes—the Capuchin monk and peasant—the way-side shrine and group of humble worshippers—the inevitable donkey with laden panniers—all of which are most picturesque when drawn with strictest fidelity to the real scene, as is the case in the present instance. For the rest of it, the simulated drapery forming the framework, so to speak, of this picture, and giving the effect of a folded curtain, is marvellously well done. Too much praise cannot be awarded to the efficient artist who has thus given to the new Keokuk Opera House "a thing of beauty" that will be "a joy forever."

THE SCENERY.

There are 16 sets of scenery, among which we noticed:

- Garden Scene.
- Wood Scene, complete, and very fine.
- Landscape, very pretty.
- Mountain Pass.
- Ancient Street.
- Modern Street.
- English Kitchen, or Cottage Scene.
- Blue Chamber.
- Eastlake Chamber.
- Gothic Interior.

Sea View, with the horizon above the blue waves, making a very pretty scene.

There are, of course, a large number of accessories with which combination scenes can be made and, taken altogether, the scenery is very good, and complete. Mr. E. T. Harvey, the scenic artist, is an old hand at the business, being at present connected with Pike's Opera House, Cincinnati. He painted the original scenery in the Olympic Theatre, St. Louis, and has been wielding the brush for 15 years.

THE DECORATIONS

are among the most imposing features of the interior, and those which strike the eye with their grandeur is the frescoing

of the ceiling and the proscenium arch. This work was done by Mr. Fred N. Atwood, of Chicago, in our opinion a master of the decorative art, and pronounced champion of color combinations; every stroke of his brush is masterly and all his combinations of colors have appropriateness, and the particular point which we wish to mention here, in the treatment of the auditorium, is its complete harmony with the architecture. This feature of the work is on a par with the balance of the building, and Mr. Atwood's name will always be associated with others whose taste and talents have made this one of the most beautiful auditoriums in the western country.

HOW LIGHTED.

Through all the building runs coils of gas leading from the gas stand at the prompt side of the stage, and there controlled by by-passes, checks and stops, each division of pipes being so arranged that by the quarter-turn of a simple wrench, each of the divisions or separately can be controlled from the dimmest flicker to the brightest halo. This work has been completed under the immediate supervision of Mr. A. C. Hickey, of Chicago, and is as perfect in its mechanical arrangements as any house in the country. The brilliancy of the several hundred jets controlled as easy as one, and for scenic effect you can place the house in an instant of total darkness and immediately raise it to a daze of dazzling splendor, the center light being a particular feature of the house. The sun-burner is a German patent, introduced in this country in 1872; the lights are so arranged that the flare of the jets lies flatwise, increasing the volume of radiation some four times more than the ordinary gas-jet, and answers the double purpose of being a beautiful reflector and at the same time a strong ventilator. We will simply say that this light to be appreciated must be seen.

RECAPITULATION.

In company with the architect, Mr. Cobb, we will now take our readers through this elegant temple of amusement on a tour of inspection. In entering the building from Sixth street the first thing that meets the eye of the observer is a beautiful vestibule, 14 feet wide by 18 feet long, richly treated with fresco and decorative work, and the floor covered with Eucaustic tile. To the left is the ticket office, from which admissions are sold to the lower part of the house and front portion of the gallery and also to a side-door leading to gallery. This ticket office being arranged with all needed appliances, is occupied by that gentlemanly manager, David J. Ayres, who performs his duties

Opera House pg #5

with ease and great credit to himself. In the rear of this office is a manager's office, and gents' retiring room, nicely furnished, provided with wash-bowls and other conveniences. To the right of the grand entrance, opposite the ticket office is a ladies' retiring room, which, similar to the other side, is also neatly furnished with all the needed appliances.

On entering the doors you are admitted directly into the auditorium, in full view of the stage and proscenium boxes. To the right and left are placed roomy flights of stairs, connecting with the front of balcony. As you pass up these stairways and come to the head of the landing you are brought more fully in view of the interior surroundings, the ceiling being neatly paneled, and all the angles treated with curves, the dome heavily surmounted with hanging pediments, the view of the proscenium being here complete, and one is almost led to exclaim: "Verily, this is superbly grand and beautiful," the line of sight being here, as in all parts of the building, perfect from every seat.

OFFICERS.

John N. Irwin, president.
C. L. Williams, vice president.
J. A. M. Collins, secretary.

DIRECTORS.

John N. Irwin, B. P. Taber,
C. L. Williams, J. O. Voorhies,
Jas. Hagerman, D. J. Ayres,
Frank Allyn, J. G. Anderson,
E. F. Brownell.

BUILDING COMMITTEE.

C. L. Williams, chairman.
B. P. Taber, D. J. Ayres,
Frank Allyn.

STOCKHOLDERS.

Taber & Co., W. A. & J. C. Patterson
Robt. Maxwell, Joseph C. Beggs,
C. L. George, H. R. Miller,
D. B. Hamill, I. N. Stern & Co.,
A. L. Griffin, Miss Kate Perry,
H. N. Bostwick, W. B. Collins,
A. Bridgman, M. R. King,
John W. Collier, S. P. Pond,
C. P. Birge, Jos. G. Anderson,
Hugh Robertson, Howard Tucker,
Hamden Buel, R. F. Bower,
C. E. Phillips, C. L. Williams,
Frank J. Wees, Jas. Hagerman,
Mrs. Sidney Cox, O. P. McDonald,
W. A. & E. F. Brownell, Dan. M. Gorman,
S. C. & S. Carter, Keokuk Constitution,
W. F. Shelley, J. A. M. Collins,
J. N. Welch, Samuel Ayres,
J. C. Daniels, Smith & Lowry,
Geo. W. McCrary, A. Hosmer,
H. A. Heaslip, John W. Hobbs,
L. J. Drake, Jesse B. Howell,
Allyn & Carpenter, Harrison Tucker,
C. A. Hutchinson, Hughes & Rankin,
A. M. Hutchinson, A. Schueler,
H. C. Huiskamp, A. J. McCrary,
Ayres Bros., S. M. Clark,
J. O. Voorhies, John T. Perkins,
J. N. Irwin, J. F. Daugherty,
Stephen Irwin, Ben. B. Jewell,
J. W. Bishop, George Hill,
Samuel Klein, Jones & Friday,
J. F. Smith, Wm. Fulton,
F. M. Stafford, J. D. Maxwell.

EXECUTIVE STAFF.

Manager—D. J. Ayres.
Assistant Manager—T. R. Ayres.
Treasurer—E. K. Hornish.
Programmer—Harrison Tucker.
Chief Usher—F. H. Stripe.
Assistant Ushers—F. L. Loftus, F. P. Buell, A. F. Kilbourne, J. E. Wycoff.
Master of Properties and Stage Carpenter—J. Anderson.

THE DESIGNERS AND BUILDERS.

Following is a list of the gentlemen who have contributed, in their departments, the brain and skilled labor that has given to us the most substantial, elegant and commodious opera house in the west:

Oscar Cobb, architect and designer, of Chicago, to whom too much praise cannot be given.

Harry Carter, stage and auditorium constructor, of Chicago. This gentleman has had full charge of all branches of the work under the architect, and has filled the position of general superintendent in a manner most acceptable to the management, proving himself thoroughly competent in every part of the work and deserving of credit for the manner in which he has constructed the stage and its accessories, as well as the other portions of the house.

E. T. Harvey, scenic artist, Pike's Opera House, Cincinnati, O.

F. N. Atwood, Fresco Artist Chicago.
A. C. Hickey, Chicago, gas fitting.
J. McNamara, stone work.
D. J. Hosselton, carpenter work.
Horn, roofing and tinwork.
Kinsley & Co., Chicago, galvanized iron work.

J. O. Voorhies, Asbestine stone work.
Irwin, Phillips & Co., carpets and upholstery.

Bartolomae, Chicago, stucco work.
Sutton & Co., plumbing and steam heating.

Geo. Hardesty, brick work.
Anderson & Martin, assisted by Cox & Berryhill, plastering.

McElroy & Co., iron work.
A. H. Andrews & Co., Chicago, seats.
Zanesville Ecaustic Tile Co., Ohio, vestibule tiling.

Geo. Hill & Co., painting and glazing.

OPENING EXERCISES.

When the audience, which was a large and fashionable one, had assembled at the opera house last evening, the board of directors marched onto the stage, accompanied by the architect, and Mr. Sam. M. Clark stepped forward and said:

Let us stop the play one moment to brag. Let the music that will in a few minutes charm you from this stage linger a minute unborn upon expectant lips while I for you and in your stead pay your and my tribute of gratitude and praise to those to whom we owe this hall. Keokuk's first theater was the old Athenium. And very pleasant it is and always will be to many of us to think of the dear old hall. For we were younger when we went there than we are now and life and hope went a-maying with us then. And many dear faces and bright eyes that used to brighten and glow gladly with us there look dim and sacred to us now as in memory they look at us from their far place beyond the stars. Upon the drop curtain of the Athenium was a famous picture in which the Indian chief, Keokuk, was depicted

seeing in the fancies of waking reveries through the smoke of his pipe the revelation of his namesake city that was to be. The artist is dead, I think. The conception was too great for the artist. Under the weight of it he lay down and died while some unhappy wagon-painter completed the sketch. But I wonder if in his fancies the dreaming chief—I wonder if the meditative bird that stood alongside of him—I presume it was a stork—I have never seen a stork and as the picture did not look like any bird I have ever seen I will call it a stork—not because I know it was a stork, but because I do know it wasn't any other bird—I wonder if the dreaming Indian or the meditative bird saw in their wildest fancies that while the city was yet so young, and while so many great expectations failed it would come to pass that the young city would have so perfect a gem of an opera house as this—the ripe, rare, best perfection of an opera house in all this west—Chicago not excepted? Ladies and gentlemen, you owe this to your own public spirit and generosity. You owe it to the skill of Mr. Cobb, the architect. You owe it specially to the enterprise and capacity of these gentlemen of the directory; you owe it most especially of all to a young citizen of of whom we are all proud—one who of all our citizens is unmatched in executive capacity as he is unsurpassed in eloquence. To his silver-tongued oratory you and I now gladly turn to hear him speak the words that will dedicate this hall to public pleasure and public safety; to music and the drama; to art and eloquence and song. Ladies and gentlemen—Hon. John N. Irwin.

Mr. Irwin stepped to the front of the stage, and spoke briefly, as follows:

Somewhere in his writings Dean Swift has told us of a man who, dying of asthma, said: "Well, one thing is certain,—if I ever get this breath once out of me, I will take good care it don't get in again." So it is with me to-night: if I once get over this speech-making business, I will take good care not to be caught by a committee again.

Pardon me a few words individually: I disclaim that any more credit belongs to me than to many others of the stockholders, and especially to the board of directors and the secretary. The opera house, like Topsy, "grewed of itself." An idea costing money must have rails to travel on, just as much as must a railroad. We had been told here for many years that we needed a place of amusement, a place where the building itself and its surroundings would be in unison with the plays and operas produced upon the stage. In short, that Keokuk, that had builded railroads leading everywhere; that had splendidly macadamized streets; that had raised and sent to Des Moines and Washington governors and congressmen, and senators and judges and cabinet officers; that had produced men famous over the length and breadth of the land, that had wise judges, able lawyers, scientific doctors and eloquent clergymen, that a city that had almost all the necessities and luxuries of life

hadn't the ladies told us for years—"that we must build an opera house," and their tongues once a-going, fellow citizens, I mean my fellow male citizens, you know there is no way to stop them. At any rate I never heard of but one way and I sup-

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Opera House - pg 6

THE GREAT DUST HEAR CALLED HISTORY
H. I. BICKEL
KEOKUK, IOWA

pose in these days we shall hardly dare to try that way. Isn't it Scott who says in one of his prefaces—"The only way to stop a woman's tongue is—break her neck." At any rate we wanted an opera house, so we asked you all to help and the stockholders furnished the money and the board of directors furnished the brains, at least we took the stockholder's money and bought the brains and the result is as you see here to-night. But in sober earnest would it not be well for all of us to stop once in a while in the hard and eager pursuit of money, or power or fame and help our city as we help ourselves. A house like this does not seem at first glance to be so useful as some great manufacturing establishment, but has not it after all its great place in the economy of things? It is a teacher in its way, and a fountain is as greatly needed as a factory. Surroundings of elegance and beauty certainly tend to make our race the better. A house like this is certainly better as an assemblage than a barn-like place. We all feel better in it. Or after all, is beauty and elegance but a thing of habit, like Raggles and Mrs. Raggles and the Apollo Belvidere. I believe not. I believe the love of the beautiful to be inborn and that it is habit that accustoms us to the ugly and incongruous. At any rate, ladies and gentlemen, with the means at our control we have done our best, and present to you here to-night the result of our handiwork.

Following these exercises came the first performance given upon the stage of this handsome theatrical temple. The attraction selected for the initial entertainment was the Chicago Church Choir Concert Company, composed of artists who were brought into prominence through the medium of that excellent musical organization formerly known as Haverly's C. C. C. Pinafore Company, and who in the interpretation of the principal roles of Gilbert and Sullivan's popular opera gained artistic fame for themselves and financial success for their enterprising manager. For this engagement the original company was strengthened by the addition of several of the leading vocalists of Chicago and a powerful orchestra, which, under the skillful leadership of Prof. Loesch, proved to be one of the most enjoyable features of the performance. Every number executed by them was loudly applauded and the audience would have been delighted had they been down upon the programme for a greater number of selections.

The programme was in two parts, the first introducing the various members in concert selections, and the appearance of the old favorites upon the stage was the signal for loud applause and the reception tendered them upon their re-appearance must have been as pleasing to them as it was complimentary. Mrs. Jessie Bartlett-Davis possesses all the old time sweetness of voice that has charmed us so often in the past and her pure contralto

to was heard to great advantage in the solo "Take me Jamie Dear" which met with an enthusiastic encore to which she gracefully responded. The male quartette, composed of Messrs. McWade, Knorr, Clark and Noble had two numbers both of which were given with a precision and nicety that won for them hearty recalls. At the close of the first part loud calls were made for Mr. Oscar Cobb, the architect of the building, which he answered by appearing before the curtain and addressing the audience in these words:

Ladies and gentlemen of Keokuk: I come before you this evening, considerably embarrassed. In the language of Mark Twain, I might say I could do better on an extemporaneous speech by studying its preparation. We are here for the purpose of dedicating to this city a new opera house, a home, as it might be termed, for your amusement-going people, and as I trust in reality it may truly be made. People, old and young, like and will have amusements of some kind, and I truly pity the man or woman who has grown so sedate in life's battles for wealth and position that cannot for a time forget all care and come to a place like this for an evening's true enjoyment. I trust you have none such in Keokuk, and if so, now that the opportunity is given they will improve it. Ladies and gentlemen, and friends in Keokuk, and to those with whom I have labored in the erection of this building, I want most sincerely to thank you for the confidence reposed in me during the commencement, progress and completion of this work. I have tried to perform my duties faithfully and trust they will meet your approval. And to those with whom I have been associated as mechanics, artisans and artists, I can only think and speak of in the kindest terms. And to the press, for their support, I trust they will receive the hearty approval of a generous public, and that this building may stand as a monument to the generosity of your enterprising citizens, who had courage enough to begin and complete it. Thanking you for your kind attention, I bid you, one and all, a happy good night.

The second part of the performance consisted of the rendition of Balfe's opera, "The Sleeping Queen," which introduced Miss Ettie Butler, a delightful soprano, as Marie Dolores, Mrs. Davis, as Donna Agnes, Mr. Hart, as the Regent, and W. L. Grimsley, as Don Phillippi, all of whom sang and acted in a manner that proved highly satisfactory to the large audience in attendance, which was one of the most fashionable that we have ever seen present at any public performance in this city, and was composed of the wealth, culture and refinement of Keokuk, and throughout which was noticeable the beauty and fashion for which our city is celebrated, and the fame of which extends far and wide. It was such an audience as one would see upon a first night in our large cities, and is but an indication of the class and char-

acter of what the assemblages at this beautiful place may be expected in the future. Everything worked smoothly for a first night's performance and especially for the opening night of a place of amusement, there not being a hitch or halt discernible, all parts of stage appointments moving with the regularity only attainable after a familiarity with the internal workings thereof. During the performance occasion was taken to display several of the handsome scenes prepared by Mr. Harvey, all of which gave evidence of an artist's master-hand and which were received with well merited applause. The set displayed during the action of the opera was a beautiful one and its equal is seldom seen upon the stages of theatres of far greater pretensions. At the conclusion of the performance Messrs. Carter and Harvey, gentlemen prominently connected with the stage work of the house, through the medium of Mr. Will J. Davis, manager of the C. C. C. Co., presented Mr. Cobb with a gold-headed cane, Mr. Davis addressing him in the following remarks:

My DEAR MR. COBB:—I am called upon to do a very pleasant act,—one not down on the programme,—which is to present to you in behalf of two of your friends, who, as the inscription reads, are Harry and Ed., whom I take to be Mr. Harry Carter, the machinist, and Mr. Ed. Harvey, the scenic artist of this very beautiful theatre. I am glad to be called upon for this duty and desire to join with them in a hearty appreciation and esteem of your merits as man and architect.

To which Mr. Cobb responded as follows:

Messrs. Davis, Carter and Harvey: From the bottom of my heart I most sincerely thank you for this testimonial of your kind regard, and the more deeply do I feel the pleasure of this gift, coming as it does from those whose interests have been joint with mine in this work we are assembled to-night to dedicate. I will preserve this memento, bearing as it does the emblems of friendship and support, and trust that the feeling here engendered may always continue.

This afternoon a matinee performance will be given for ladies and children, and it will afford an excellent chance for a good view of the interior of the house. The programme for the matinee is given below:

- Zanetta Overture—Amber, Geo. Loesch and Orchestra.
- Fantasia Caprice—Freising, Geo. Loesch and Orchestra.
- 1. Mixed Quartette—Of a' the airth the wind can blaw McFarren
- Ada Somers McWade, Jessie Bartlett Davis, Chicago Church Choir Quartette, J. E. McWade, C. A. Knorr.
- 2. Fantasia Pourrie—Piano F. F. Baird
- 3. Quartette—Spring Night—Fisher Chicago Chickering Quartette.
- 4. Trio—I Navigante (The Mariner) Randegger
- Ada Somers McWade, Chas. A. Knorr and J. E. McWade. [Balfe]
- 5. Tenor—Aria—Then You'll Remember Me, From Bohemian Girl.
- 6. Scene and Duet—Fair Moon, and the Proverb Duet from Pinafore Sullivan
- Captain Corcoran Jno. E. McWade
- Little Buttercup Jessie Bartlett Davis

As sung by them over three hundred times in Haverly's C. C. Opera Co., and everywhere conceded to be without equal.

ORCHESTRA

Concert Valse, Cagliostro. Strauss
Geo. Loesch and Orchestra.

PART SECOND.

THE SLEEPING QUEEN.

Maria Dolores—Queen of Leon. Miss Ettie Butler
Donna Agnes—Maid of Honor to the Queen
..... Jessie Bartlett Davis
His Excellency, the Regent. Henry T. Hart
Don Philippe d'Aquilar. Will L. Grimsley
Guards, &c., &c.

The last appearance of this company is announced for to-night, and it is confidently expected that another full house will be present when the following programme will be presented:

Maritana—Geo. Loesch and Orchestra. Koefling
1. Quartette—He's the Man. Zoelner
Chicago Chickering Quartette.
2. Selections for the Piano. Frank T. Bald
3. Baritone Solo—From Don Carlos. Verdi
John E. McWade.
4. Duet—Home to Our Mountains—From Il Trovatore—Verdi.
Arceena, Jessie Bartlett Davis, Maurice, Chas. A. Knorr.
5. Hail Thou e'er Seen the Land. Thomas
Ada Somers McWade.
6. Duet—When ye gang awa, Jamie. Demar.
Miss Ettie Butler and Chas. H. Clark.
7. Quartette—Way Down upon the Swanee River—Foster, Chicago Chickering Quartette, as especially harmonized for them by E. Heinendahl, Esq.
Overture to Martha. Orchestra
The season will close with Flotow's ever popular Martha, produced under the immediate direction of Mr. Chas. H. Clark.

CAST.

Lady Henrietta. Miss Ettie Butler
Nancy (her maid). Miss Jesse Bartlett Davis
Lionel. Mr. C. H. Clark
Plunkett. Mr. Henry Hart
Tristram. Mr. J. E. McWade

Ornamental Plaster for New Grand Theater is Being Made in Keokuk

DAILY GATE CITY

Little Workshop Has Been Established Across Street from New Building Where Artists are Making the Friezes.

OCT. 28, 1924

Ornamental plaster which will be used in Keokuk's new Grand theater is being made right here, in the little workroom across Sixth street from the new theater. Max Berger, of Des Moines, and a crew of men are at work here making the friezes and other ornaments which will be used in the new theater which will be ready for use in a few more weeks.

The process is considerably like that of making a cake. The molds are of soft glue, and the workmen mix their plaster and spread it on the glue molds. When it has set it is removed and allowed to dry, and then when it is put in place it is plastered right into the walls or ceiling, wherever it is designed to go.

The glue molds are made in whatever design the sculptor wishes. These are cast and used over and over again. When any of the molds are nicked or spoiled in any way it is a simple process to heat the glue and cast them over again, when they are again ready for service.

The mold is placed in a wooden rack or frame and is greased with a special preparation containing glycerine and other compounds. A brush is used for this purpose and it is necessary that every little crevice and corner is reached, or the plaster cast will be spoiled.

Spread Over Mold.

The greasing process completed, the workmen mix their plaster. This is white and soft like flour and is mixed with water to the proper consistency when the men take their hands, and spread it

over the mold. The soft plaster is spread evenly and is of the proper consistency to run into every corner of the glue mold. On top of this a thicker plaster is placed to give it the body, and the whole thing is smoothed with hands and trowels.

In a short time the drying process is complete. As the plaster dries it heats, and in the summer time it is necessary to mix the plaster with ice water in order that the glue molds are not melted. As soon as the cast becomes hard enough it is removed and set out to dry. This process takes from ten days to two weeks to completely dry the casts. They are then ready to be put into place.

The back of the casts has been left rough in the casting and this adheres to the first plaster coat. The next coats of plaster cement the ornaments to the wall or ceiling, and they can thus be placed in whatever design the architect or decorator has planned.

Revive Old Country Use.

The ornamental plaster process comes to America from over the sea, and is found for the greatest part in the Italian countries. The men who are doing the work here say that in the Italian houses there are found many beautiful examples of ornamental plaster, and that the processes here are following many of those in the old country.

It used to be that the ornamental plaster was used for the most part in public buildings but now private dwellings are being decorated with this plaster and there is a renaissance of the old art not only for American buildings but for American homes. Even in homes costing as moderately as \$10,000 ornamental plaster is being used, the men who are doing the work here say.

Mr. Berger maintains a studio in Des Moines and has done the decorating of most of the prominent buildings in Des Moines.

DAILY GATE CITY

KEOKUK'S NEW GRAND THEATRE IS REAL GEM

FRIDAY, JAN. 23, 1925
Playhouse Which Opens Next Week is One of Finest in State and is Modern in Every Way.

Keokuk's new Grand theatre will open Tuesday, January 27. The formal opening to the public will occur Tuesday evening, the management of the theatre has announced. The public will have its first opportunity to see the new theatre Tuesday night.

The Grand combines the latest in beauty of design and finish, with dignity of lines, both interior and exterior, the latest devices for safety and the newest in ventilating and lighting systems. The main floor has been poured in one huge concrete slab, and the stairs and balcony floors are made of other slabs. There are twice as many exits as in the old Grand, and from the balcony every exit opens on to an individual fire escape with counterbalances.

The lobby of the new theatre is of red tile flooring, and of

The Daily Gate City.

KEOKUK, IOWA: 1867

WEDNESDAY MORNING, DEC. 4.

GIBBONS' OPERA HOUSE!

Grand Dedication Concerts!

Tuesday & Wednesday Evenings,

DECEMBER 10th & 11th.



THE ORIGINAL

PEAK FAMILY!

Vocalists, Harpists and Swiss Bell Ringers!

ASSISTED BY THE CELEBRATED

BERGER FAMILY!

Vocalists, Harpists & Violinists!

New Songs, Duets, &c.

45-Tickets 50 Cents; Children under twelve, 25 Cts.; Reserved Seats 75 Cents.

Tickets for sale at M. W. WESTCOTT'S BOOK STORE, where a Diagram of the Hall may be seen and seats secured one week in advance. L. M. HARRIS, Business Manager.

THE GREAT JUST HEAR CALLED HISTORY
R. BUCKEL KEOKUK, IOWA

Jan 23, 1925-193 #2
(Grand Theatre)

marble and concrete and ornamental plaster. The ticket windows to the left of the entrances are of bronze and glass and marble, and very artistic. Entering the foyer of the new house, one is struck by the beauty of the design here. The main part of the house is partitioned from the foyer by wood and glass partitions. The glass is leaded, and the wood of walnut finish. Ornamental plaster plaques complete the design here.

Masonry and Steel.

On the stage only masonry and steel enter into the construction. An automatic sprinkler system is installed on the stage the same as in the dressing rooms. These sprinklers, at certain temperatures automatically discharge and extinguish any fire that has started. The stage is one of the largest in the west, and is thirty feet deep, sixty-nine feet wide and fifty-six feet to the grid. An asbestos curtain painted in colors to match the walls of the theatre is to be used as the outside curtain. The regular curtains will be of plush and will either divide in the center or be raised to open the stage to view.

The seats on the main floor are unobstructed by any posts or girders, as the cantilever system of construction is used on the balcony. There will be two balconies, and the total seating capacity of the new house is to be 1,040.

Retiring rooms for men and women patrons are found at either side of the lobby. These are comfortable rooms, and the women's room will be furnished in reed furniture. Offices of the theatre company will be opened on the mezzanine floor of the house.

Dressing rooms are situated under the stage. There are twelve in all, each equipped with mirrors, tables, hot and cold water and a rod overhead on which to hang clothes.

Latest in Switchboards.

A new design in switchboard construction will control the electrical appliances of the house. The panel board carries the switches, and there is a switch room behind the board. The remote system of control is used so that lights in the house can be extinguished by the switchboard operator, the motion picture operator or from the lobby.

The projection booth is located in the rear of the house, on the second balcony and contains equipment for two machines and spot light projection.

Best of Ventilation.

The ventilating system in the new Grand is the latest in design. Air is taken from the outside, passed through coils and heated and then passed upwards through the house by means of mushroom shaped ventilating coils. The air is taken out of the house through ventilating shafts and some of it is recirculated. Automatic controls keep the temperature the same throughout the building.

The theater was designed by Owen, Payson and Carswell, architects, and built by the Nelson Construction company. W. P. Sutton had the contract for the heating and ventilating and C. S. Abel for the electrical work. The new theater is one of the finest in the state and speaks well for the progressiveness of M. F. Baker.

The Gate City.

OCTOBER 26, 1888. nd-Class

THE DRAMATIC EVENT OF THE SEASON.

KEOKUK OPERA HOUSE.

TUESDAY EVENING, OCT. 30th.

MRS. LILLIE LANGTRY

Supported by Mr. Chas. Coghlan and a Great Company in her new play.

AS IN A LOOKING GLASS.

PRICES—Boxes and First Floor, \$1.50; Balcony, \$1.00. Gallery 50 cents. Seats on sale at Box Office, commencing Friday, Oct. 26th at 8:30 a. m.

ABSOLUTELY NO FREE LIST.

The Gate City.

OCTOBER 31, 1888.

AMUSEMENTS.

MRS. LANGTRY.

It is wonderful what an influence curiosity wields over the people. Last year a comfortably filled house greeted Modjeska and art, last night a fashionable pack paid homage to Langtry and beauty. It was an audience that went to the theatre with an opinion, that is it had been reading the exorbitant articles of the critics on Mrs. Langtry's inability and was in a state of positive concernment, that what it would receive would not exceed what it had imagined and expected. It contemplated seeing a woman of consummate impuissance, indocility and utter disqualification for the artistic treatment of any dramatic incident. Instead they found a very fair actress, not great in any sense, but average, who was strong in attitudes and weak in situations, a woman while devoid of genius, has a taste in dress that is a talent.

Mrs. Langtry has had the advantage in breeding, she is refined and has a certain charm of manner, that few actresses denied her social advantages early in life are ever able to acquire. By means of these and a widespread though extravagant reputation for beauty, she has had the fortune to hold the good

will of an impulsive public during her six years of professional life.

Mrs. Langtry's first appearance for the evening was the signal for the elevation of every opera glass in the house upon her and greedy eyes devoured her handsome contour of figure throughout the evening.

She is yet physically beautiful, yet many who have seen her in earlier days agree that she has lost much of that ethereal grace of person that distinguished her for a while. Her facial expression shows a curlish, cold and indifferent upper lip that betrays a cynical and disinterested nature.

The public has been generous enough to acknowledge an improvement in her methods recently which must be gratifying to the lady's friends and social admirers. Of the society element and contingent that has selected the stage as the arena for arrogant pretensions, Mrs. Langtry is undoubtedly at the head, far exceeding Mrs. Brown-Potter, and occasionally exhibiting flights of marked ability.

As in a Looking Glass is an adaptation from the French of that prolific writer of decidedly morbid novels, F. C. Phillips, and the play is just as trashy as the book. Mrs. Langtry has in her company Charles Coghlan who can always be a good actor when he wants to and Mr. Frederick Everill who as the Count Dromiroff was quite good. The rest of the support were not what was expected and were not at all capable. Mrs. Langtry spoiled an artistic denouement by acknowledging an encore after she was supposed to be dead, a very serious breach of theatrical etiquette not tolerated in any leading organization. For the edification of the ladies I will say that Mrs. Langtry was born in 1853. GANYMEDE.

TO-NIGHT the Ottumwa Dramatic Troupe, assisted by the Chambers family, of New Orleans, will appear at the Opera House, in this city, in the play of "The Drunkard." Our neighbors come down here to pay Keokuk a visit and see the country. There is is not a speculative enterprise. They give their entertainment partially to pay the expenses of the trip and partially to show our people what they can do in the dramatic line.

We trust that our citizens will turn out in liberal numbers to witness the performance.

To-morrow night they will play "The Gambler's Fate." See announcement on the first page of this morning's paper.

10/19/1870

NEW GRAND THEATRE IS MAGNIFICENT



THE ruins of the old Grand theatre, destroyed by fire the night of Dec. 7, 1923, had not cooled off before M. F. Baker was busy with plans for rebuilding. This week the new Grand was opened to the public and all who have seen it are loud in their praise of the handsome playhouse.

Keokuk is fortunate in having so progressive and energetic a town builder as Mr. Baker, who deserves more than usual commendation for his public spirit in erecting the new theatre. He has been showered with compliments since the new Grand first opened its doors. The new building required a heavy investment and back of this must have been faith in the city's future growth and prosperity, coupled with determination and energy, and confidence in the response of the public.

The contract for the new building was let May 12 to the Nelson Construction company, which had just finished the Burlington city hall. Mr. Nelson moved his equipment and force to Keokuk and two weeks from the date of the signing of the contract, the first concrete for the foundations was poured. The work was pushed rapidly and by July the brick work was beginning to go up. By fall the building was enclosed and the interior work was carried on without delay. Last week the seats and organ were received and placed in position, the scenery installed and the finishing touches put on the interior. Tuesday evening the theatre was opened to the public and there were exclamations of surprise and pleasure when the interior was seen for the first time.

The exterior of the building is plain and dignified. It gives no hint of the gorgeous decorations and furnishings within, and for that reason the people were fairly "taken off their feet" when they were admitted and gazed at the luxurious interior.

Peacock blue, purple and gold are the colors used in decorating the house. Great gold medallions of ornate design; purple tapestries over the doors and windows; glittering chandeliers suspended from the high ceiling; artistic wall lamps; rich velvet curtains concealing the stage; the floors and staircases carpeted with a soft luxurious carpet—all these make the interior one of beauty and charm.

There are no posts or obstructions of any kind, as in the old theatre. Each seat has an unobstructed view of the stage and there are 1050 seats in the building. There are two balconies and four boxes.

The boxes are equipped with fifteen seats and are reached by a separate stairway from the lower floor. The balconies are reached by broad stairways on each side of the entrance.

To the right of the lobby is the ladies retiring room, while that for the gentlemen is to the left. On the mezzanine floor is the main office of the theatre company and the private office of Mr. Baker. The theatre office can be reached by a private door in the front of the building.

Much expense and skill have been spent on the ventilating and heating features of the building. Air is taken from the outside and passes through heated coils and is then forced upward through mushroom shaped ventilating coils, one beneath each seat. This fan driven air is circulated about the building and recirculated until a fresh supply is required. Thermostatic control keeps the temperature at the desired point. In summer this system is used with cool air.

There are eight exits on the sides of the building, those on the upper floor connecting with fire escapes, and each door is equipped with a "panic bolt." The slightest pressure against the door flings it open. With nothing to burn in the building but the scenery, any fire which might

break out would be on the stage. There is an asbestos curtain which can be used and all of the doors leading from the main part of the house to the stage are of metal and equipped with fuse locks, intense heat causing them to close automatically. Besides all this, the entire stage is equipped with a sprinkler system. A fire is about the last thing that could ever occur in this building, which is built of steel and concrete, being virtually one great slab of cement.

The stage is 69 feet wide, 30 feet deep and 56 feet in height. This is one of the largest stages in the west and will permit the appearance of any traveling aggregation, with ample room. The dressing rooms are beneath the stage, a dozen of them of various sizes and each equipped with mirrors, tables and hot and cold water. A trunk chute will handle all trunks. Nothing seems lacking here for the successful presentation of a stage attraction. The projection room, where the motion picture machines are kept, is at the front of the house, on the second balcony, and is a fireproof room.

The new theatre was designed by Owen, Payson & Carswell, architects, and is patterned after the new Selwyn and Harris theatres of Chicago. There are few finer houses in the country today than the new Grand. The Nelson Construction company erected the building, and the heating and ventilating system was put in by W. P. Sutton. The electrical work was done by C. S. Abell. The same staff which was with the old Grand has charge of the new amusement house, with M. E. Sayller as house manager.

The beauty and splendor of the interior cannot well be described. It is a thing which must be seen to be appreciated, and Keokuk can be congratulated on having one of the finest theatres in the country. The house will show motion pictures each afternoon and evening, and during the theatrical season the better class of attractions will be brought here.

It is a monument to the progressiveness and energy of M. F. Baker, and his associates and a most substantial asset to Keokuk.

KEOKUK OPERA HOUSE COMPANY.



Certificate No. 36

Shares.

Keokuk, Iowa, 1880

This is to Certify

That *W. F. Bower*

is the owner of *Five* Shares in the Capital Stock of the

Keokuk Opera House Company, being Shares Nos. 54 & 55

which are fully paid for to said Company.

Countersigned,

J. A. McCallum

Secretary

John A. Bower

President

72

First Annual May Music Festival

May 4 and 5

New York Symphony Orchestra
WALTER DAMROSCH, CONDUCTOR

Miss Gertrude Kenneyson

Miss Corinne Welsh

Mr. Paul Althouse

Mr. Arthur Middleton

Mrs. Wilma Hultgren-Hillberg

High School Chorus



Grand Opera House

DIRECTION OF J. E. BAKER

STEINWAY PIANO USED

"THE GREAT DUST HEAP CALLED HISTORY"
R. I. BICKEL • KEOKUK, IOWA

DAILY GATE CITY.

SUNDAY MORNING, JUNE 6, 1875

SPELLING MATCHANIA.

GATE CITY: To gratify some persons who have read the following Hudibrastic lines upon the late spelling ma'ch, I give them to you. They were dashed off by an old gentleman of 75 years, living a thousand miles from here, to while away a leisure hour and amuse me. They were not intended for publication, and all he knew of the matter and the persons named (except myself) was what he saw in the GATE CITY.

H.

SPELLING MATCHANIA OF KEOKUK, IOWA.

As per Gate City April 10th, 1875.

How, out in Iowa, they spell—
In rhyme—I undertake to tell;
How, one by one, they tripped and fell
By dropping out an e or i.
Along the hall, in double row,
They sat or stood with toe to toe,
In orthographical array,
Like Spartans harnessed for the fray.
Twenty-eight 'gainst twenty-eight,
Made up the ranks that stood up straight.
Curtis, gallant, threw down the glove,
Comings, defiant, gave it a shove.
General Jamieson gave out command,
And ordered, face to face to stand.
While Colonel Hale, all versed in schools
And such like tactics, read the rules.
Sumner—not Charles—but A. A., there,
Gave C. P. Birge defiant stare;
While Anderson, bent on a duel,
Stood and gave challenge to Miss Jewell.
And Louie Rickards told John Craig
To not too soon begin to brag.
Miss Lomax said to Parsons, Mrs.,
Before they're through they'll want to kiss us.
Miss Flavard looked as if to spell
To death her partner, Mrs. Smythe (Belle).
R. S. Van Keuren (is he Dutch?)
Essayed to give Miss White a touch.
Fuller and Fyffe met face to face,
Girded with orthographic lace.
Hamill and Dunlap by their side,
In spelling, all their mettle tried.
Ingersoll, Mrs, said she'd *Kill Bourns*
Stone dead, and leave not one to mourn.
And Randall started off for Greenwood,
As any *Grenadier* I ween would.
The lists were long, and here we'll stop;
Look through the ranks, bottom to top,
In serried files the names occur,
Numerically fifty-four.
Spirit of Dilworth! What a sight!
For thy old name to come to light;
Where Keokuk and old Blackhawk
Raised scalp and made the pale face squawk.
There Elks and Buffaloes used to roam,
And Wolves and Grizzlies found a home;
Where in Des Moines and Mississipp
Great fish and reptiles lived so happy.
But westward moves our civilization
And puts new face on all creation.
First trappers, hunters like Kit Carson,
Anon schoolmasters and the parson.
Soon Captain Jack more westward flees,
As do the pigeons and the bees,
For homes 'mong lava beds and trees,
In solitude and peace and ease.
Anon the forests prostrate lay,
And cities rise from day to day,
Shops, stores, banks, boats, railroads, churches,
Replace tall sycamores and birches.
Then houses thick as spatter rose,
The Colonel he built one of those—
Capacious, solid, all agree
'Twill shelter his *large* family.
But poets from the point digress
Too often; so, let these things pass.
Zac Walton, while engaged with fishes,
Just so digressed against his wishes.

Professor Jamieson, book in hand,
"Rectus Auctoribus" the platoon stand.
At first shot Collins earley fell,
By sticking e in after i.
And poor Zwart's word a very nuisance proved,
By which he quickly from the ranks removed.
They boggled Steele with i's and z's
Till down he went to take his esse.
Now, Steele, again don't go to bed,
Be sure you're right, then go ahead.
And Cox, again in spelling weevil
Let a alone to go to the d—i
As for poor Carey, to be more available,
Must come to time and be more salable;
With all reforms he need should dash on,
And keep well posted in the fashion.
Mahogany, of old Brazil!
'Tis wretched, Dunlap, thus to kill;
A Scotchman ne'er should lose the day
Because he gets an o for a.
Kellogg, 'bout whom is so much fuss,
Is after all not such a cuss;
Grant does not shove him from his mess
For dropping out a crooked s.
Away down South he sugar makes,
And sweetens up his small mistakes;
And if he never makes a greater,
He's after all a lucky cruther.
But Medes (or Persians) have no cause
To break, one jot, commercial laws;
'Twont do for them, in reck'ning tonnage,
To ignore a little n for shunnage.
But why Birge balk in his own name?
He had a right, methinks, to claim
When Clark and Howell set their pi
To have an e to follow i.
Well, Hughes, to joggle what d'ye say?
I guess I'll joggle the back way;
Go back with Birge and call it stuck,
And symaethize in such bid luck.
Fyffe never will a printer make,
In stereotyping makes a break.
And Knowles is but a perfect goose,
In Dilworth he's so awful lose.
Jim Barker! hold up head and spell
Mortise; don't look at Fuller's phize
Too long, how long, no one can tell,
The back seat is both yours and his.
So, down goes Barker, Fuller too;
They curse orthography through and through;
A *Mortise* won't take in a c,
Nor phiz a little pesky e.
Come Dutchman Keuren, gnaw away,
See if you can't 'mongst spellers stay.
If you can't gnaw, *knaw*, *knaw* away,
Knew, knew, knew, knew, till you are gray.
Another Kellogg in the line?
A little *billious*, I opine;
To cure you up take one blue pill,
And just move back about an i.
Williams got *dizy* and sat back;
And Pierce was just about as lack.
But Sally Lomax brought relief,
All sympathetic in their grief;
But, Sally, don't give up the ship,
'Tis not so sure you made a trip;
Tell Jamieson to go back to Webster,
Who in orthography was dabster.
I don't mean *Daniel*, the expounder;
But *Noah*, whose ark would never founde r.
With him a z or two z's did it,
Don't take the back seat, I forbid it.
Well, Sims, you've got an easy seat,
Aback, although it was defeat.
'Mongst classic, fragrant odors sweet,
You and Sally now can meet.
Bob Givin, why d'ye talk so much?
And prate? grief comes to every such.
Bride that tongue, and then, you see,
You'll not mistake an s for c.
A Mrs. Lomax took the field,
Anon, *ficticiously* to yield
The palm to Sal-y, who left the fight
Without disgrace, but full half right
Why, John H. Craig, don't make retreat,
Your gun's not spiked, nor yet defeat,
Although your rank's a little thin,
Just pick your flint and try again.
Call back to front defeated Randall,
Don't let him die in grief by scandal;
As like as not within a year,

He'll make a gallant *Grenadier*.
Now, let us stop and take a breath,
Before all hands are spelled to death;
And think of harmless war of words
Compared to butchery of swords.
A word, sometimes we may forget it,
Once slain, we up again and at it.
But when the poniards through us get,
Or sword, or spear, 'tis all dead set.
The back seat is not for us made,
Upon the shelf defunct we're laid.
No more in Hudibras or Dante,
'Tengage, nor "in bello flagrante."
In spelling words we have some fun,
Although we're slaughtered, one by one.
But time will remedy that fault,
So, here let episodizing halt.
So, face to face once more essay,
Pick flints, take courage, win the day.
By Hagerman, what sore distress,
To drop at little extra s
Now, Jewell, Ben, that s pulled out,
Put in a c and joined the route.
A c for s is poor apology,
Let Howell study *physiology*.
Charles Higham thought himself *meritorious*,
But took the back seat to Inglorious.
Next Captain Sample took the stage,
And died at once of *hemorrhage*.
Will. Randolph, bent upon fruition,
For substance clutched an *aparition*.
And now the back seat's filled with slain
Defunct of orthographic pain.
With few to stand and stem the tide,
Courageous for no quarter cried.
So Jamieson thought he would administer
From Paixans huge "more grape and canister."
Bang! went the guns, down went the ranks,
From center to extremest flanks.
The battle soon began to lull
And Greenwood grew unmusical,
So, down upon the back seat sat,
And found that i was not e flat.
Miss Comings stood, of e her class,
Alone; the rest all gone to grass;
She asked, while standing at the head,
A moment's truce to bury her dead.
And then, erect, and of proud stuff,
She cried, Curtis! "Come on MacDuff."
Out of Ophthalmic Curtis dropped
A little h and then he stopped.
Miss Comings quickly dropped it in,
And Curtis' ranks grew so much thin.
But, lack-a-day, to that *troche*
Miss Comings tacked an extra s.
Miss Flavard dropped it in a trice,
And Curtis claimed he'd broke the ice.
Miss Comings! don't you be down hearted,
Because your ranks are all departed;
You've nobly done; as things are running
Hope on, that better days are *Coming*.
Miss Flavard and the Doctor's wife,
Alone you now must end the strife.
What better word is there to level us,
Made up of Greek than *Hydrocephalus*?
Hydro in Greek means naught but water,
And *kephalon* the head a "sorter,"
Head of water, brain of drowsy,
When the head is turvey topsy.
I don't think Jamieson had the right
To put *two* in a fix so tight,
Unless, in languages dead and rotten,
The two were versed and not forgotten.
But slaughter has gone on most splendid,
And Orthographic strife near ended,
So, Ingersoll, try *Hydrocephalus*,
Than miss it you can do no worse;
And if you chance come out a *lous*,
If wrong, you'll but bring down the house.
Fallen Ingersoll! Miss Flavard, gorey,
'Midst fallen heroes stands in glory.
Erect, and crowned the Queen of Spellers,
'Midst heaps of slaughtered girls and fellers
Shakespeare and Webster unabridged
Are now bestowed, and the besieged,
Under Jo Collins, who've got such millings
Are sent to school under Josh Billings.

THE OPENING NIGHT.

OUR FINE THEATRE DEDICATED
LAST EVENING.

A Scene of Splendor—A Delighted
Public's First Admission to the
House—The Chicago Church
Choir Concert.

How it happened that Keokuk has now one of the finest opera houses in the United States would be a long tale to tell, a tale which it is not necessary for us to repeat, as our Holiday editions contained the fullest particulars of the labors which have brought it about, with the names of the gentlemen to whose earnest influence and money we owe it. It will be, therefore, of the finished house that we shall briefly speak in this article, and of the wonderful changes in appearance which the last few weeks of artistic work have made.

THE FINISHED HOUSE

It is all that the most fastidious and the most hopeful in Keokuk could ever have wished for. It is every way as perfect as could be made, and in its construction particular attention has been given to the following points: 1st. Strength and solidity. It is literally founded upon the rock. Its massive walls have been carefully laid, and the entire structure is so bound and braced that it is equally invulnerable to the shock of the tempest, or to the more silent, insidious work of the elements. The opera house will stand. 2d. An imposing appearance from the outside, in which the architect has succeeded admirably. 3d. The comfort of its patrons, and to this end the seats have been made roomy, and are nicely upholstered; the lines of sight, both in the gallery and parquette, have been so nicely designed by the architect that every seat in the house commands a perfect view; and the building has been heated by steam, which gives a delightful, even heat in every part of the building. 4th. Beauty in all its interior arrangements, a feature of which we will speak more particularly. 5th. Roominess and convenience on the stage. This is 59 feet wide and 37 feet deep, and is arranged with a marvel of mechanical perfection for handling the scenery, and with an arrangement for handling the gas whereby one man, without changing his position, has perfect control of every light in the house. 6th. Facility of exit, the perfection of which was amply demonstrated last night, as the large audience poured out without the accustomed crowding, and so ample are the passages leading out, that no danger can ever be apprehended.

THE FRESKO

This work has been done under the supervision of Mr. F. M. Atwood of Chicago, and it is well done. The ceiling, dome, walls and stage surroundings are all beautifully decorated in the style of the art most modern and most excellent, there

is harmony in the colors, brilliancy in the general effort, and the management counts it one of the lucky circumstances that they secured Mr. Atwood to do the work.

THE SCENERY.

This work has been done under the master hand of Mr. Harvey of Cincinnati, who ranks high among scenic artist. His work, which is not yet finished, comprises so far the following changes:

Garden Scene, Wood Scene, complete, and very fine, Landscape, very pretty, Mountain pass, Ancient Street, Modern Street, English Kitchen, or Cottage Scene, Blue Chamber, Eastlake Chamber, Gothic Interior, Sea View, with the horizon above the blue waves, making a very pretty scene.

These are all complete with the appropriate slides, some of which are worked out in skeleton form on the edges, to represent the branches and leaves of trees, and are very pretty. Every witness so far has contributed some expression of praise for Mr. Harvey.

The lighting and stage arrangements are perfect. Every convenience has been supplied, and every want attended to.

THE BUILDERS.

Following is a list of all the contractors for the building of this magnificent house: OSCAR COBB, Chicago, architect.

HARRY CARTER, Chicago, stage and auditorium constructor and general superintendent. Mr. Carter has been one of the most efficient and faithful men about the house, and is entitled to great credit. He has had a general supervision of the inside construction, and has filled the position well.

E. T. HARVEY, Pike's Opera House, Cincinnati, scenic artist.

F. N. ATWOOD, Chicago, fresco artist.

A. C. HICKEY, Chicago, gas fitting.

C. McNAMARA, Keokuk, stone work.

D. J. HOSSELTON, Keokuk, carpentering.

WM. HORN, Keokuk, roofing and tin work.

KINSLEY & Co., Chicago, galvanized iron work.

J. O. VOORHIES, Keokuk, asbestine stone work.

IRWIN, PHILLIPS & Co., Keokuk, carpets and upholstery.

BARTOLOMAE, Chicago, stucco work.

SUTTON & Co., Keokuk, plumbing and steam heating.

GEO. HARDESTY, Keokuk, brick work.

ANDERSON & MARTIN and COX & BERRYHILL, Keokuk, plastering.

McELROY & Co., Keokuk, iron work.

A. H. ANDREWS & Co., Chicago, seats.

ZANESVILLE TILE Co., vestibule tiling.

GEO. HILL & Co., Keokuk, painting and glazing.

With this brief description of the building, we pass on to the special feature of last night, which was

THE OPENING.

For this the Chicago Church Choir Concert Company had been engaged, and a large audience gathered some time before the designated hour, though we were sorry to see that the house was not full. At the first assembling, the board of directors sat upon the stage, and S. M. Clark came forward and made a few appropriate remarks, in which he referred to the old Athenaeum, and the old painting "Keokuk's Dream," that was upon its curtain, and eulogized the gentlemen who had been instrumental in getting on its feet

this grand enterprise. He then introduced Hon. John N. Irwin, who dedicated the building in the following graceful words:

Somewhere in his writings, Dean Swift has told us of a man who, dying of asthma, said: "Well, one thing is certain,—if I ever get this breath once out of me, I will take good care it don't get in again." So it is with me to-night: if I once get over this speech-making business, I will take good care not to be caught by a committee again.

Pardon me a few words individually: I disclaim that any more credit belongs to me than to many others of the stockholders, and especially to the board of directors and the secretary. The opera house, like Topsy, "grewed of itself." An idea costing money must have rails to travel on, just as much as must a railroad. We had been told here for many years that we needed a place of amusement, a place where the building itself and its surroundings would be in unison with the plays and operas produced upon the stage. In short, that Keokuk, that had builded railroads leading everywhere; that had splendidly macadamized streets; that had raised and sent to Des Moines and Washington governors and congressmen, and senators and judges and cabinet officers; that had produced men famous over the length and breadth of the land, that had wise judges, able lawyers, scientific doctors and eloquent clergymen, that a city that had almost all the necessities and luxuries of life needed one thing still—indeed haven't the ladies told us for years—"that we must build a new opera house," and their tongues once a-going, fellow citizens, I mean my fellow male citizens, you know there is no way to stop them. At any rate I never heard of but one way, and I suppose in these days we shall hardly dare to try that way. Isn't it Scott who says in one of his prefaces—"The only way to stop a woman's tongue is—break her neck." At any rate we wanted an opera house, so we asked you all to help, and the stockholder furnished the money and the board of directors furnished the brains, at least we took the stockholders' money and bought the brains and the result is as you see here to-night. But in sober earnest, would it not be well for all of us to stop once in a while in the hard and eager pursuit of money or power or fame and help our city as we help ourselves. A house like this does not seem at first glance to be so useful as some great manufacturing establishment, but has it not after all its great place in the economy of things? It is a teacher in its way, and a fountain is as greatly needed as a factory. Surroundings of elegance and beauty certainly tend to make our race the better. A house like this is certainly better as an assemblage than a barn-like place. We all feel better in it. Or after all, is beauty and elegance but a thing of habit, like Raggles and Mrs. Raggles the Apollo Belvidere. I believe not. I believe the love of the beautiful to be inborn and that it is habit that accustoms us to the ugly and incongruous. At any rate, ladies and gentlemen, with the means at our control we have done our best, and present to you here to-night the result of our handiwork.

His remarks were followed by loud applause, and the stage was then vacated for the

THE GREAT DUST HEAP CALLED HISTORY
R. J. BICKEL
KEOKUK, IOWA

OPENING NIGHT—1

March 16, 1881—Pg #1
(Opening note)

which proceeded to entertain us with one of their own pretty concerts. While we have not space to speak of the artists who compose this company, with the detail which they deserve, we will say that the musical renderings of Miss Ettie Butler, Mrs. Jessie Bartlett Davis and Mrs. Ada Somers McWade were all excellent, while the quartettes of Messrs. Knorr, Clark, McWade and Noble, were given with a harmony and sweetness that was delightful. The scena and sextette, by the above quartette, and Mrs. McWade and Mrs. Davis, was one of the best things of the evening. The selections of the first part were interspersed with some fine productions by the orchestra under the able management of Mr. Geo. Loesch.

The curtain falling upon the first part, loud calls for Mr. Cobb were heard, which were kept up until he appeared before the curtain and spoke as follows:

Ladies and gentlemen of Keokuk: I come before you this evening considerably embarrassed. In the language of Mark Twain, I might say I could do better on an extemporaneous speech by studying its preparation. We are here for the purpose of dedicating to this city a new opera house, a home, as it might be termed, for your amusement-going people, and as I trust in reality it may truly be made. People, old and young, like and will have amusements of some kind, and I truly pity the man or woman who has grown so sedate in life's battles for wealth and position that cannot for a time forget all care and come to a place like this for an evening's true enjoyment. I trust you have none such in Keokuk, and if so, now that the opportunity is given they will improve it. Ladies and gentlemen, and friends in Keokuk, and to those with whom I have labored in the erection of this building, I want most sincerely to thank you for the confidence reposed in me during the commencement, progress and completion of this work. I have tried to perform my duties faithfully and trust they will meet your approval. And to those with whom I have been associated as mechanics, artisans and artists, I can only think and speak of in the kindest terms. And to the press, for their support, I trust they will receive the hearty approval of a generous public, and that this building may stand as a monument to the generosity of your enterprising citizens, who had courage enough to begin and complete it. Thanking you for your kind attention, I bid you, one and all, a happy good night.

Mr. Cobb was loudly applauded, for all appreciate the service he has done for our people.

"The Sleeping Queen," a pretty little opera which formed the second part of the performance, with Miss Ettie Butler, as the Queen of Leon, Miss Davis as the Maid of Honor, Henry T. Hart as the Regent, and W. L. Grimsley as Don Philippe d'Aquilar. The scenes in this were very pretty; the singing was excellent, and the little opera seemed the most pleasing part of the programme. All were fairly satisfied with the Chicago Church Choir Company and granted them a good measure of praise. The performance, though light, was such as all could enjoy, and the people were, we believe, well enough pleased to go again to-night.

As the audience had risen to leave, their attention was called for a moment, when

a pretty little scene, not upon the programme, was enacted. Oscar Cobb was called upon the stage by Will J. Davis, manager of the concert company, and in a neat speech presented him with a handsome gold headed ebony cane, the gift of Harry Carter, the stage constructor, and E. T. Harvey, the scenic artist. Mr. Cobb was taken completely by surprise, and shortly responded in the following words:

Messrs. Davis, Carter and Harvey: From the bottom of my heart I most sincerely thank you for this testimonial of your kind regard, and the more deeply do I feel the pleasure of this gift, coming as it does from those whose interests have been joint with mine in this work we are assembled to-night to dedicate. I will preserve this memento, bearing as it does the emblems of friendship and support, and trust that the feeling here engendered may always continue.

The ushers of the evening were Fred H. Stripe, F. L. Loftus, F. P. Buel, A. F. Kilbourne and J. E. Wycoff.

This evening another grand concert will be given, which will conclude with the opera of "Martha," complete, with Miss Ettie Butler as Lady Henrietta, and Jessie Bartlett Davis, as Nancy, her maid.

KEOKUK CONSTITUTION

KEOKUK, MONDAY, JULY 19, 1890

SECOND EDITION

5 O'Clock P. M.

KEOKUK'S NEW OPERA HOUSE.

THE HALL THAT WILL BE THE
BEST APPOINTED IN
THE STATE.

A Constitution Reporter Interviews
Mr. Oscar Cobb, the Architect,
With Satisfactory Results.

Learning, this afternoon, that Mr. Oscar Cobb, the architect appointed to draw the plans and specifications for our new opera house, was in the city, a CONSTITUTION reporter made haste to interview him in regard to the new building, and, if possible, to get a peep at the plan.

He found Mr. Cobb in his room at the Patterson House, and immediately began his work. Mr. Cobb very kindly exhibited all the plans for the new hall, explaining minutely all the appointments, giving the dimensions of all the important parts of the house and doing all in his power to give the reporter an idea of the building and its appointments. From his interview the reporter obtained the following descriptions. To enter into a detailed description of the building would consume more space than we now have to devote to it, so we give only the more important features.

THE BUILDING

is to be located on the southwest corner of Sixth and Blondeau streets. It is to be 62x100 feet in dimensions, the main entrance being on the Sixth street side, with a wing 34x12 feet on the west side or rear of the building.

The front of the building will be a model of beauty. It will be built in the Renaissance style of architecture, treated with American liberty. The front will be relieved with highly ornamented galvanized iron cornices, and surmounted by a centre pediment sixty feet high from the ground. The panels and pilasters will be of brick, shaded with black bands and stained and tucked in imitation of Philadelphia pressed brick, while the openings, belt courses, head blocks and bases will be relieved with a heavy treatment of stone.

THE BAND BALCONY,

which is immediately over the grand entrance, is an especial feature of the front. It will be 16x6 feet in dimensions, built in elegant style, surmounted by three chandeliers, each bearing three globe burners. The balcony communicates directly with a band room 10x20 feet in dimensions, and conveniently located.

THE SIDE

of the building has not been overlooked in any respect. On the north, or Blondeau street side, there will be a balcony connecting immediately with the dressing rooms which will be used as an entrance for performers. It is not decided as yet that this latter balcony will be built, but in all probability it will.

THE INTERIOR

of the building is a perfect model of beauty, convenience, comfort and safety. It is divided into four separate divisions: viz: the parquette, the parquette circle, the balcony circle and gallery. A marked feature of this building, and one which reflects great credit on the architect, is that the main entrance connects directly with all four parts of the interior. The interior is reached through a large roomy vestibule, in which are situated the ticket offices, so arranged that people going to one part of the house can procure tickets without coming in contact with those going to another.

Leading from the vestibule directly to the dress circle above are two broad easy flights of stairs, one on either side, affording ample means of exit for all that the dress circle can accommodate, in case of an emergency. In addition to this there are two flights of stairs connecting from the outside directly with the gallery—the doors opening out—affording an equally safe means of exit to those in the galleries.

Taking the house through there are eight separate and distinct means of ingress and egress, thus affording ample means of escape for the number that the building is intended to accommodate.

The grand entrance is right on a level with the street, avoiding the customary and obnoxious labor of climbing long flights of stairs before reaching the theater proper. On entering the interior of the building, the first object that will meet the eye will be a handsome drop curtain and proscenium 30 feet wide by 28 ft. high with doors on either side communicating with the back of the stage. The stage proper is as complete in all its appointments as the remainder of the building. It is provided with star dressing rooms, property rooms, five separate dressing rooms for ladies, six separate dressing rooms for gents, and four dressing rooms underneath, these for minstrel work, as well as a large chorus room 14x23 feet in dimensions. Each dressing room is supplied with water, gas, wash-bowls and water closets, while they

have all the other appointments customary. On either side of the stage are

FOUR PRIVATE BOXES,

two above and two below, constructed in very unique style in Pagoda architecture. Each box has a seating capacity of six persons, making an accommodation for forty-eight people in the boxes alone. These, too, are connected with easy means of egress.

ADJOINING THE PARQUETTE

and quarquette circle is a suite of retiring rooms for ladies and gentlemen, which will be appointed and furnished as completely as the remainder of the building. The entire building is to be heated by steam, lighted with gas and furnished with water all over. Mr. Cobb uses his own system of steam heating, which is pronounced by all who have seen it to be the most perfect thing imaginable. By this system, not a pipe is seen nor any uncomfortable heat felt, but the whole building is heated evenly and systematically, the ventilators changing the atmosphere in the room every ten minutes, no matter how densely the room be crowded. The boiler for generating steam for heating purposes, is located in the basement of the west wing, distant from any of the seating room, so that no danger can possibly be feared from an explosion, were such a thing possible.

THE ORCHESTRA

will be located directly in front of the stage, in an enclosed space 6x30 feet in dimensions, with an opening for admitting a piano or other instrument.

THE STAGE

will also be another feature of the building. It will be 37 feet deep by 59 feet long, thoroughly ventilated and amply heated. It will be handsomely appointed, having fourteen distinct and separate sets of scenery. These will be comprised of the following views:

Dark wood scene, landscape scene, garden scene, mountain pass, cut wood flats, ancient street, modern street, street arch, palace arch, palace chamber, center door chamber, side door chamber, oak library, prison scene, rustic kitchen and ocean horizon, besides rustic bridges, balustrades, Romeo balcony and tomb. These scenes will be handsomely done by the best talent that can be procured, and will be in keeping with the remainder of the appointments.

THE ENTIRE INTERIOR

will be handsomely painted, grained, veneered and frescoed, and will be furnished as handsomely as any theatre in the state.

THE SEATING CAPACITY.

The building is estimated and will be built to accommodate 812 persons, distributed as follows:

Parquette.....	217
Parquette circle.....	172
Dress circle.....	237
Gallery.....	153
Balcony.....	43
Total.....	812

This mode of seating makes everybody comfortable, and is not crowding by any means. Taking the building as a whole, it will be the best apportioned, finest finished most unique and convenient theatre in the state, and when completed will be an ornament to the city, a paradise to the amusement-going public of one of the best towns in Iowa, and the pride of Keokuk.

Mr. Cobb, the architect and designer of the building, is a gentleman in every respect, fully qualified by long experience and deep study to carry out the plans, and rear in our midst a building that will be a credit to him and an ornament to our already beautiful city.

KEOKUK CONSTITUTION

KEOKUK, TUESDAY, JULY 20, 1885

THE OPERA HOUSE.

The Plans of Mr. Cobb Adopted and Work to Begin at Once.

The directory of the Keokuk opera house company met this morning, with Mr. Cobb, the Chicago architect, at his room in the Patterson House. There were present: J. N. Irwin in the chair, and Messrs. Ayres, Allyn, Taber, Williams, Voorhies and J. G. Anderson.

The plans of Mr. Cobb were submitted in full and were discussed in detail. They met with the most hearty approval of the directory and were adopted as presented, a full and complete description of which was given in our issue of yesterday.

This afternoon the first dirt was thrown for the opera house, and work will begin actively at once.

The contracts for the entire work will be let at once, and all parties interested in bids will do well to call at once upon Mr. Cobb, at his room at the Patterson House.

KEOKUK CONSTITUTION

KEOKUK, THURSDAY, DECEMBER 16.

SCENE PAINTING.

The Work in the Keokuk Opera House to be Very Fine.

E. T. Harvey, scenic artist of Pike's opera house, Cincinnati, arrived in Keokuk from St. Louis last evening, and has come prepared to do the scenic work in the Keokuk opera house. Our reporter called on Mr. Harvey at the Patterson house this forenoon and had a pleasant chat with him. Mr. Harvey is a very affable gentleman and quite enthusiastic in regard to matters of art. He says he will make a special effort to give us a very fine job, and that whenever he does work for Mr. Cobb he exerts himself to develop all the new points of originality possible, and to make everything in harmony with the architecture and decorative points of the building. He says a strong feeling is springing up in the smaller cities for a higher type of art and that some of the best opera houses in the country are to be found outside of the large cities.

Mr. Harvey comes well recommended as standing at the head of his profession in America, and the people of Keokuk may be assured that there is a rich treat

in store for them in the way of scenery in the Opera House when completed. He will paint fourteen scenes and an elegant drop curtain, all of the newest and most artistic designs. It is Mr. Harvey's ambition to give us the best in art without following the old stereotyped rules of scene painting.

KEOKUK CONSTITUTION

KEOKUK, THURSDAY, DECEMBER 16.

THE OPERA HOUSE.

THE PLAY GOES ON IN REAL EARNEST AND BECOMES INTERESTING.

The Last Act in the Erection of the Building Will Soon be Played and the Curtain Rung Down on the Builders.

During the past week work on the Opera House has been pushed forward with a degree of rapidity really amazing when compared with the former standard. Whether or not this sudden start is due to the presence of Mr. Cobb, or whether the previous tediousness of the work has been unavoidable, we are not prepared to say, but at any rate the work has received a decided push during the present week. The exterior work will be completed this week, or early next week at the latest. This morning saw the beginning of the cornice work, and a splendid work it is. A Chicago firm has the contract for this part, and to say that they have designed and put up a splendid piece of work would not be one half the praise due them. The cornices are perfect models of beauty, and their effect upon the building is really surprising. They are deep, the mouldings very heavy and at the same time graceful, and the whole gives an air and finish to the building that shows it off to an excellent advantage. On the interior, the work is also progressing very favorably. So far, most of the work has been upon the stage, which, with the exception of painting the scenery and other minor details, is now well-nigh ready for use. The scene frames are ready, the bridge for the scenic manager is ready, the stage is floored, and the hoisting apparatus is in position. In the audience room, lobby and gallery the flooring is all laid, and the gas and steam pipes are in and the whole carpenter work is progressing rapidly. The roofing is being put on as fast as five or six rapid workmen can lay it, and the whole work has experienced a push that bids fair to hurry its completion. Once under cover, the interior work is a matter of ease, for the building can be comfortably heated, and a good corps of plasterers will soon put the walls and ceiling in readiness for the kalsominers, while the finishing touches to the wood work will also be added. Another month will, we think, put the building in such shape that, even if it be incomplete, definite arrangements can be made for the opening of it at no very distant date.

THE GREAT JUST REAP CALLED HISTORY
R. J. BUCKEL KEOKUK, IOWA

GRAND OPENING!

—OF THE—



KEOKUK OPERA HOUSE

By the World Famous

Chicago Church Choir
COMPANY,

Tuesday and Wednesday Evenings,
March 15th and 16th,

—IN—

Two Grand Performances
AND MATINEE ON AFTERNOON OF THE 16th.

RESERVED SEATS. } Parquet and Parquet Circle.....\$1.50.
 } Balcony.....\$1.00 and \$1.25
GALLERY.....50 Cents.

MATINEE:

PARQUET AND PARQUET CIRCLE.....75 Cents.
BALCONY.....50 Cents.
GALLERY.....25 Cents.

SEASON TICKETS INCLUDING MATINEE:

Parquet and Parquet Circle.....\$3.00
Balcony.....\$2.50
Gallery.....\$1.00

TICKETS TO BE HAD AT AYRES BROS.'

Sale of Seats begins Saturday 9 A. M.

77
THE GATE CITY:

1881
THURSDAY MORNING, MARCH 10.

THE NEW HOUSE.

The opening of our handsome new temple of amusement, the Keokuk opera house, is one of the principal topics of conversation just now. Amusement goes and our citizens generally feel proud of the new edifice, and well they may, for 'tis far grander in the way of decorations, stage effects and appointments and furnishing than is generally known. A surprise and an agreeable one is in store for those who have not as yet viewed the interior of the building, as it is one of the handsomest houses in the country. The Chicago Church Choir Concert Company will open the house, appearing in a choice musical programme. Seats have been placed at a price within the reach of all, and a crowded house is predicted for the opening night. The sale of seats begins at Ayres' music and jewelry store Saturday morning, at 9 o'clock, and we have been requested by the management to state there will be no preference in the disposal of seats. First come will be first served. Not even a director will have any advantage over the general public, as the sale of seats will begin Saturday morning, and as before stated, the first to come will be the first served. Be on hand early and secure a good seat for the opening night.

THE GATE CITY:

1881
TUESDAY MORNING, FEB. 1.

THE NEW OPERA HOUSE.

A Walk Through the Building—The Drop Curtain Finished—Some of the Scenery Shown us.

On last evening we were invited by the architect, Mr. Cobb, to visit the new opera house for the purpose of inspecting the drop curtain, just completed by the scenic artist, Mr. Harvey. It is a marvel of beauty, being an allegorical subject: "Cleopatra," surrounded by a number of slaves. She is sitting in her barque, preparatory to starting out to meet Anthony. The picture is made to represent a painting on embroidered satin, with festoons at each side, with velvet drapery, hanging from a gold cornice, in the center of which is a medallion of Shakespeare, with the celebrated quotation: "All the world's a stage." The velvet drapery is drawn away at the sides, exposing the white satin on which the medallion is placed. The velvet drapery shows the lining at the sides, in old gold satin, falling on

marble steps below. The curtain is oriental in coloring as well as style, the design being unique and something different than the stereotyped drop curtain of the traditional theater, the effect being very pleasing, and in harmony with the general design and ornamentation of the house.

After exhibiting the drop curtain, Mr. Cobb had several sets of the scenery placed in position: The "Garden Scene" was shown with full wings, giving a fine prospective view of the stage, "Landscape and Wood," "Plain Chamber," "Fancy Chamber," etc., giving us a glimpse of what the work will finally be when completed. We can again reassure the people of Keokuk that there is a rich treat in store for them when the Keokuk opera house, of which we are so proud, is finally opened up for inspection by the general public.

The Gate City. =DECEMBER 4, 1896.= THE CHERRY SISTERS.

Thought to be Clever Artists Who are Greeting New York Audiences.

Those giddy Cherry girls from Cedar Rapids are puzzling New York theater-goers. The people there do not know whether to take them seriously or put them down as a huge joke. Meanwhile the Cherry sisters are piling up a whole stack of wealth. The critics are all at sea over them. Some claim they are real clever artists and are gulling the audiences and fooling the public. Others hold that they are sincere in their efforts and in the meanwhile the theater is crowded nightly. If the girls are artists in disguise they are the most clever ones that ever appeared before a metropolitan audience and they carry the deception on in every day life. One of them was standing back of the scenes criticising a column in one of the daily papers. "This piece says as I am 50 years old," she remarked. "Well, I was sick last spring and I ain't fleshed up much since, but I tell you I ain't no fifty. And then it says we live on a farm out west. A farm in Cedar Rapids! The idea! Why, that's as much of a town as New York and don't you forget it. Gee, how mad the Cedar Rapids folks would git if they knew, if they heard you New Yorkers call it a 'jay' town. The people here ain't treated us right, nohow. We have lots of recitations and tableaux that are fine, but the manager won't let us put them on. He says we must appear in them red dresses and do our old pieces. Now, there's the 'Rock of Ages'—that's beautiful. Jessie is clinging to a white cross in her bare feet and a ragged dress and we are standing about a kinder looking up. Folks always clapped at that."

The Gate City. =DECEMBER 16, 1896.= THE CHERRY SISTERS.

Wild Roses of Iowa's Prairies Appear in Chicago.

A Chicago paper of yesterday thus chronicled the arrival of the Cherry sisters in that city:

"The Cherrys arrived yesterday afternoon. They were not in good humor. They were glad to get away from New York, although while there their purses had been filled at the rate of \$400 a week. They who were bred amidst the broad sweep of Iowa prairie landscape felt 'cribbed, cabined and confined' on Manhattan Island. But the happy moment of departure into the freer atmosphere of their native west was embittered somewhat by the efforts of a New York paper to have fun with them and their first whiff of old ocean's breath. They tried to forget all that, though, in the possession of a fat bundle of eatables provided with characteristic forethought, and half a dozen seats in a well appointed day coach. Your true-bred, thrifty prairie independent, no matter how rich, scorns such effete innovations as luxurious sleeping cars, and a dollar a meal dining rooms on wheels.

"When near Chicago the Cherrys learned that unkind things had been printed about them here, and they did not like it. They were frigidly polite when Manager Cort met them at the station, and held their peace all through the ride to the Revere house. Then they backed him into a corner and told him what they thought of it.

"We won't stand this kind o' thing," said Addie, the tallest, oldest and captain of the squad.

"You bet your life we won't," said Jessie, the youngest, plumpest and most vivacious.

"We are decent women, and we do our work and we earn our money and we behave ourselves and we won't go on tonight if these things in the papers ain't took back in tonight's papers, and if anybody's goin' to throw things at us and treat us bad we ain't goin' to work a minute and we're goin' to go right off the stage, and we don't have to do this unless we want to and we've got a good home to go to," said Miss Addie.

"You just bet we ain't," said Jessie. "Then Addie talked to the manager for many minutes. Jessie backed into the conversation whenever there was an opportunity. Lizzie and Etta nodded approval.

"Manager Cort explained finally that the evening papers had all gone to press, but that all would be made right in the morning. Getting down to business, he suggested that the Cherrys give him the music for their original songs, so the orchestra could rehearse it.

"We don't carry no music," said Addie. "We gen'ly go to the opy houses before the show and hum it over to the

leader, and if he knows an'thing he'll catch on."

"As Manager Cort left, Addie added: 'But we want them things in the papers took back and I guess we'd better write what we want ourselves and do it right now.'

"As she spoke, she pressed a button. A moment later a bell boy said to the clerk: 'The ladies in 301 wants some writin' paper and a dictionary. They got both. This is what they wrote:

"The celebrated Cherry Sisters opened their first engagement in Chicago at the Imperial Music hall last evening they closed their engagement with Hemmerstine Olympia Saturday the night the Cherry Sisters played to a crowded house nightly while in N Y city, the young ladies received the most courteous treatment from the audience while in N Y City Contrary to the articles that have appeared in the N Y and Chicago papers on the account of this advertising that was sent to the press by Mr. Hemmerstine the Cherry Sisters refused to contract further with him or to travel on the road under his management the Hemmerstein said the Cherry Sisters gave as good an entertainment as they ever booked and would have been advertised right and treated better than anyone in the house had they not acted the d—n fool He said to the Cherry Sisters, you would not drink with us or have any fun with us. But you have been too d—n independent the Cherry Sisters told him they came to New York to give an entertainment and not to lie down with dogs and rise up with flees the Cherry Sisters are highly respectable young ladies."

"The Cherrys will write some more when they have time. The dictionary is still in their room and the pens have not been half used up. Before the above was as polished as they wanted it, they had to go to the 'Opry House' to 'hum over' their music with the orchestra. Then came the performance.

"Nobody knows what the Cherry sang as their part of the show. The first number was, according to the bill, 'Eulogy on the Cherry Sisters,' by the four in red dresses, and Jessie with a bass drum. Jessie also claimed to sing 'Fair Columbia' and other things, and there were a couple of sketches, but nobody heard. A tipsy young man shouted: 'Oh, you're no good,' early in the show, and commenced to applaud. Everybody joined in. That was the beginning of the end.

"The Cherrys might give a show so bad it would be good if the audience would give them a chance. But it didn't. The unanimous verdict on the show was that the Cherrys might be gawks and curiosities, but not fools. They are making money."

Cherry Sisters - pg #1

CHERRY SISTERS

THE GREAT OLD HEAR CALLER HISTORY
P. I. BUCH
KEOKUK IOWA

Constitution-Democrat.**DECEMBER 2, 1896**

THE now famous Cherry sisters of Iowa are puzzling New York. The people there do not know whether to take them seriously or put them down as a huge joke. Meanwhile the Cherry sisters are piling up a whole stack of wealth. The critics are all at sea over them. Some claim they are real clever artists and are guying the audiences and fooling the public. Others hold they are sincere in their efforts and in the meanwhile the theater is crowded nightly. If the girls are artists in disguise they are the most clever ones that ever appeared before a metropolitan audience and they carry the deception on in every day life. One of them was standing back of the scenes criticising a column in one of the daily papers, "This piece says as I am fifty years old," she remarked. "Well, I was sick last spring and ain't fleshed up much since, but I tell you I ain't no fifty. And then it says we live on a farm out west. A farm in Cedar Rapids! The idea! Why, that's as much of a town as New York, and don't you forget it. Gee, how mad the Cedar Rapids folks would git if they knew, if they heard you New Yorkers call it a 'jay' town. The people here ain't treated us right, nohow. We have lots of recitations and tableaux that are fine, but the manager won't let us put them on. He says we must appear in them red dresses and do our 'old' pieces. Now there's the 'Rock of Ages'—that's beautiful. Jesse is clinging to a white cross in her bare feet and a ragged dress and we are standing about a kinder looking up. Folks always clapped at that."

Constitution-Democrat.**DECEMBER 9, 1896.****CITY NEWS.**

—No fad has struck this country for a long time that has had such a firm hold on the people as the button. Buttons of all kinds are to be seen on the lapels of the people. They are sold everywhere. The latest thing is the "Cherry Button," and down in New York they are selling like hot cakes. At the top are the words "Such a Bunch," then comes the picture of a limb to which are five ripe cherries, underneath which are the words, "Cherry Sisters."

The Gate City.**Enter JULY 9, 1897. -Class****LAST OF THE CHERRIES.****Their Engagement at the Casino Canceled Last Evening.**

Last evening a small audience greeted the performers at the Casino. As has been the case the previous evenings of this week the numbers by Knoll and McNeil and the Doubt Fam-

ily orchestra were the redeeming features. These artists are conscientious in their work and show themselves to be musicians of a high order.

Last evening was the closing performance of the Cherry sisters. The management has been considering the advisability of closing their engagement since Tuesday. They were secured because they are the fad and it was desired to give Keokuk people an opportunity to see them. On Monday apparently all who desired availed themselves of the opportunity and their curiosity was satisfied. It is the intention to present only attractions that are desired by Keokuk people and to maintain the high standard set during the engagement of the Andrews Opera company. For this reason the remainder of the engagement of the Cherries has been canceled.

It will be a source of great pleasure to the public to learn that Knoll and McNeil have been retained and together with the Doubt Family mandolin and string orchestra will give a series of popular concerts at the Casino every evening until further announcement. The admission fee will be 10 cents including street car fare. Tickets can be secured at C. A. Laubach's drug store or from street car conductors.

No more pleasant way of spending an evening could be desired. A cool ride on the cars and a concert by talented artists should prove a combination hard to resist. On Sunday evening a sacred concert will be given and the program includes the gems of religious music. On that evening the Casino and Park will be illuminated with twenty-five arc and over 2,000 incandescent electric lights. The Park will be open and cyclists will be allowed free use of the track, which is rapidly being put in good condition.

Yesterday two boats were sent down the chutes and they were found to be in splendid shape. The apparatus for hoisting has not yet been put in, but before many days Keokukians will be merrily shooting the chutes.

A floor is being placed in Lake Venus which is designed especially for the use of ladies and children.

This afternoon the contesting ball teams and the Doubt Family band will make a trip through the streets on the street cars before the game. Owing to the fact that the Independence day game was necessarily called off, Mr. Hubinger has generously given the use of the diamond at Hubinger Park to the clubs free of charge.

The Gate City.**Enter JULY 16, 1897. -Class****CHERRY PHOSPHATE.**

Addie and Effie Boll Over at Their Treatment Here and Are Mad.
The Cherries are mad. They are

mad at the local press, at their manager, at the people of Keokuk and at everything they can think of. Their pride was broken by the fact that they were not allowed to appear last night at the Casino. Those who formed the big audience little knew what a narrow escape they had from the irrepressible sisters. Yesterday they said that they were under contract to appear in the evening and that they proposed to appear. But they thought better of it and the audience escaped. Jessie does not seem to care much, but Effie and Addie are on the warpath.

Yesterday they made four trips to the place where their manager is stopping. He is a quiet and gentlemanly man and was much annoyed by their threats of yesterday. He accordingly sent them a note, advising them not to attempt to appear last evening as it might result in withholding the balance due them on their contract. Last evening they again put in an appearance at his boarding place, this time in company with a lawyer. He was not in and they waited. When he came there was a war of words. They abused the press for the notices they had received and abused their manager for not denying them.

Things were waxing warm and a Gate City reporter happening to hear of the disturbance hurried to the scene of action. Obtaining permission from the lady of the house he entered the rooms with fear and trembling. The sisters looked askance at him, but being ignorant of his identity, made no objection. Their attorney, however, quickly enlightened them and the reporter was asked to retire, which he did in a graceful and rapid manner.

At this juncture the landlady requested that the party take their departure, as she did not propose to allow her house to be used for such wrangling. The manager, she said, was a guest in her house and she did not care to have him the victim of such abuse in her house as the sisters were giving him.

There seems to be some difficulty about the settlement of money matters between the Cherries and their manager. He claims that there is a considerable sum due him for salary, while they claim that the amount is small. The true inwardness of the matter seems to be that they have been playing to light business the past few weeks and are at a loss to account for it. The truth probably is that the public is tired of the fad. It is an error to assume that they know how utterly green their entertainment is. They are sincere in believing that they have the best show on earth and hence their chagrin at the light business and their enforced retirement from the stage of the Casino. Meantime they are mad.

KEOKUK CONSTITUTION

KEOKUK, TUESDAY, FEBRUARY 1.

AMUSEMENTS.

Gibbons' Opera House.

Friday Eve'ng, February 4th.

ENLARGED AND IMPROVED

**HAVERLY'S
NEW MASTODON
MINSTRELS**



J. H. HAVERLY, PROPRIETOR. J. H. MACK, MANAGER.

SPECIAL NOTICE.

In this engagement Mr. Haverly will show the citizens of Keokuk how even superiority may be surpassed and magnificence magnified. The recent unparalleled Chicago season has strengthened and improved beyond comparison.

**MR. HAVERLY'S LATEST.
THE WORLD'S GREATEST.**

10 Great Comedians.

12 Superb Vocalists.

13 Acrobatic Clog Dancers.

14 Artistic Song & Dance Artists.

15 Solo Instruments in Orchestra

20 In Mastodon Brigade Band.

**40 Stars of Minstrelsy 40
IN FIRST PART.**

W. H. STRICKLAND, Gen'l Agent.

Admission, 75 cents and \$1.

Reserved seats without extra charge at C. Hornaday's. feb1

THE GATE CITY:

HOWELL & CLARK, Publishers.

AUGUST 31, 1882.

AMUSEMENTS.

HANLON BROTHERS.

The celebrated Hanlon Brothers having been known as the Hanlon-Lees in Europe, as well as during their late appearance in New York, and having since dropped the name of Lees, many persons have asked why not continue to use the name of Lees if this is the same party that made such a success in "Le Voyage en Suisse?"

To set at rest all of those who may be laboring under this impression, we will state that the Hanlon Brothers and the Hanlon-Lees are the same. When boys, the father of the Hanlons apprenticed them to a certain "Professor" Lees, a teacher of acrobats and gymnastics. The professor became so much a second father to them, and devoted so much assiduity, affection and care to their education and professional training, that they compounded his name with their paternal one, and have thus become known throughout Europe as the "Hanlon-Lees." During the voyage from Panama to Havana, in 1856, "Professor" Lees died and was buried at sea. On their re-appearance in America, September 12, 1881, at the Park Theater, New York, with "Le Voyage en Suisse," they continued the name of Hanlon-Lees, but it was soon discovered that doubts were entertained as to their being the original Hanlon Brothers, who, as gymnasts, created such a furore in America as early as January, 1860; also seasons of 1865, 1867 and 1869.

After a few weeks' appearance in New York, last September, as Hanlon-Lees, it was decided to drop the name of Lees, and return to that of the Hanlon Brothers, by which name they are known all over the world.

AMUSEMENTS.

THE HANLONS.

The company headed by these clever artists is one that we can safely recommend to the theater going public and assure them that if they attend they will witness a performance the like of which none have ever seen before. The Hanlons at one time were known as the gymnasts, yea excellence of the world, a title that they were never compelled to relinquish to any one. They abandoned that style of performance and have adopted the regular stage, appearing in a play particularly constructed for them which permits them to introduce the most startling effects, grotesque situations, wonderful stage mechanism and difficult scenic display

that has ever been attempted.

The performance of the Hanlons is every spoken of as indescribable, and none should fail to avail themselves of the opportunity of seeing these great performers. They are ably supported by a company of comedians, among which are A. M. Carroll and Sons, well known to many amusement goers. The company is under the management of the veteran Colonel T. Allstin Brown. Sale of seats will begin at opera house this morning.

Constitution-Democrat.

CONSTITUTION—Established 1847.
DEMOCRAT—Established 1883.
Consolidated March 26, 1888.
GLOBE—Established 1892.
Consolidated September 29, 1892.

PUBLISHED BY
THE CONSTITUTION-DEMOCRAT COMPANY
C. A. WARWICK, General Manager,

OCTOBER 3, 1903.

ONE OF THE CHERRIES.

The Famous Jessie Died in Hot Springs.

Jessie Cherry, one of the famous Cherry sisters died at Hot Springs, Ark., on Wednesday night after a lingering illness and her body has been shipped to the family home near Cedar Rapids for burial.

There were four Cherry sisters. They had the distinction of being the only Americans who ever grew rich by reasons of their absolute ignorance. They lived on a farm near Marion Ia. The farm was incumbered with a mortgage and their father was unable to lift it, and the four girls, a sight of whom, it is said, would lift hair, to say nothing of a mortgage, undertook the job. They believed they were possessors of extraordinary talent, and nothing, not even eggs and brick bats, could stop them from making a short tour of country schools houses through country towns, and finally a trip to Creston. It was at Creston that they were egged and chased from the stage. They sued the city and when the court declared that the jury would have to see the performance in order to decide whether or not the audience was justified in its unkindness, the jury refused the torture and gave the sisters a verdict.

That was the start. Since, really believing that they had merit, they have played in all the large cities to more or less appreciative audiences, the appreciation depending on the amount of ammunition available. It has simply been a case of being "so bad it was good," and everywhere they have filled the theaters. They draw salaries that really good actors would be glad to get.

Jessie Cherry had the advantage of the other three in being plump and fairly good looking. She is said to have been the only one of the four who had the slightest idea of acting or singing.

"THE GREAT DUST HEAP CALLED HISTORY"
R. J. BICKEL KEOKUK, IOWA

Regent Theatre

ADMIT ONE

20c

The management reserves right to revoke the license granted by this ticket by refunding purchase price.

192228

THE GATE CITY:

SUNDAY MORNING, FEB. 27.

THE NEW OPERA HOUSE

Will Be Opened March 15th, by the Chicago Church Choir Company.

This is Official—A Matinee and Evening Entertainment Will Also be Given on the 16th—Coming Events.

After many premature announcements as to the opening of the new opera house we are at last able to state definitely the exact date upon which our new temple of amusement will be formally dedicated and thrown open to the public. Every effort has been put forward looking towards a hasty completion of this edifice but it was deemed best to work in such a manner as to insure that every thing would be finished in such a shape as to leave no possible occasion in the hereafter for regrets that any part of the work connected with the interior of one of the most complete and elegant opera houses in the west had been in any way neglected. From several inspections of the work in progress and from opinions vouchsafed by those with whom we have upon different occasions visited this place and who are fully capable to judge of the conveniences, completeness and general appearance of such houses, we have no hesitancy in assuring our readers that when finished we will be in possession of a home for music and the drama which will compare favorably with many metropolitan theatres and one that will always be a source of pride and pleasure to our citizens. As the work neared completion the management set about to secure an attraction that would be of such a character as to be worthy of dedicating such an enterprise as this, and from the many applications received, finally selected what is to-day considered to be the very finest musical organization now before the people—the Chicago Church Choir Concert Company—among whom are several who have already established themselves as firm favorites with our people, and others with reputations fully equal to those who have heretofore appeared here. The company is composed as follows:

Jessie Bartlett Davis.....Contralto
Ada Somers McWade.....Mezzo Soprano
Esther Butler.....Soprano
Chas A. Knorr.....Tenor
John E. McWade.....Baritone
Henry Hart.....Baritone
Chas F. Noble.....Basso
Frank T. Baird.....Pianist
And a select orchestra of six pieces.

The first performance will be given on the night of March 15th, on the follow-

ing day matinee, the engagement closing on the evening of the 16th, with an entire change of programme at each entertainment. During this engagement the programme will be made up of selections from popular and classic music, vocal and instrumental, and in addition to this on the first night they will perform in its entirety Balfe's opera of "Sleeping Queen," also selections from "Pinafore," in costume, with duetts, quartettes, and sextets from operas of "Lucia," "Trovatore," and others. No pains or expense will be spared to make these inaugural performances highly pleasing and well worthy the patronage of all and it is confidently anticipated that they will meet with the hearty encouragement which should befit the successful completion of so worthy an enterprise. This engagement will be followed by the appearance of the Swedish Lady Quartette on the evening of the 21st, and then the appearance here of T. W. Keene, America's new tragic star, an artist whose success during his first year as a star has been phenomenal.

THE GATE CITY:

TUESDAY MORNING, MARCH 8.

The Opera House Opening.

[To the Editor.]

Mr. Oscar Cobb, architect of our new opera house, arrived from Chicago on yesterday and from him we glean the following in regard to the company of musical artists that Mr. Will J. Davis, of the Grand Opera House, Chicago, will bring to Keokuk to inaugurate the new opera house:

First among the artists comes Jessie Bartlett Davis, the very popular and favorite contralto vocalist, who, in addition to her very widely known ballads, will appear in the operas of the "Sleeping Queen" and Flotow's ever popular "Martha." She will also appear in the several character, in which she has created a sensation all over the country. Miss Ettie Butler, the first high soprano of the west, and Mrs. Ada Somers McWade, the charming mezzo soprano, are also coming. Miss Butler's appearance in the operas and her selections in the concerts will be a very artistic and popular feature of the performances. Mrs. McWade will sing in solos, duetts, and trios, her best known number being the beautiful aria from Thomas' opera of Mignon, "Hast thou e'er seen the land." She will also sing in duett with Mr. Knorr in costume. Among the gentlemen are Mr. Charles A. Knorr, Mr. Charles H. Clark, Mr. John E. McWade, Mr. Chas. F. Noble, Mr. Will S. Grimsley and Mr. Henry L. Hart, all of whom rank among the finest vocalists and actors in the west. The first four named constitute the celebrated Chicago Chickering Quartette and they are universally admitted as being without equals. Mr. Grimsley appears as Don Phillippe, in Balfe's beautiful opera, "The Sleeping Queen," and Mr.

Henry Hart will sing the role of the Regent. Messrs. Knorr, McWade and Noble will be remembered as members of that excellent Church Choir Pinafore Company which Mr. Haverly sent out in 1879, and which was under the control of Mr. Davis. Mr. Knorr was the Ralph, Mr. McWade was the Captain, and Mr. Noble the Bosun of that fine organization. The instrumental portion of the entertainments will be under the direction of Mr. George Loesch, a gentleman long connected with Hooley's theatre, of Chicago, as *chef d'orchestre*, and who has of recent years directed one of Rice's opera bouffe troupes. The pianists are the best in Chicago, and altogether it is at once apparent that Mr. Davis has selected the best musical talent in the west. That a strictly lyrical entertainment should grace the boards of the new house, of which all are so proud, is most fitting, and a very enjoyable, though brief season of song and harmony may be confidently expected.

THE GATE CITY:

SUNDAY MORNING, MARCH 13.

THE OPERA HOUSE OPENING.

It Will be One of the Grandest Events in the History of Our City.

A Few Words Concerning the New House
—The Programme to be Carried Out—Suggestions.

Whatever adds permanently to the beauty and value of Keokuk, whether it be a handsome residence, a school building, a bridge, a manufacturing establishment, a public improvement or a private enterprise, concerns all who are interested in the prosperity of our goodly city. When the work accomplished is something that stands out above others of its kind with such prominence as to make it one of the leading, if not the attraction of the city, a sign of permanent prosperity and an earnest of still greater and better things in store for the future, it becomes of special value to every loyal citizen and is justly regarded with pride by every Keokukian. A community that appreciates and supports public enterprises begets strength and rapid and certain growth.

Thus we are all proud of the Keokuk opera house, erected by a number of our best and most enterprising citizens, not as a matter of profit but as an evidence of their pride in and earnest wishes for the upbuilding of our city. The greater general knowledge of the fine arts in a community, the greater interest will the people manifest in the symmetry and elegance of their homes and especially and notably in their

places of public assemblage—be they the sacred sanctuary or the temple dedicated to the masses who lighten the dull cares of life in the relaxation so essential and necessary in this busy age.

Whoever approaches the elegant temple of amusement—the Keokuk Opera House—located on the corner of Sixth and Blondeau streets, and passes beyond the portals of that substantial structure, will come forth saying: "Verily this is beautiful, and is a grand monument to the culture and refinement of the people who promoted its erection."

THE GRAND OPENING

The Keokuk Opera House will be opened on the evening of Tuesday, March 15th, by the Chicago Church Choir Concert Company, having the assistance of the following additional solo artists and leading talent, as well as a superb orchestra: Miss Elta Butler, the brilliant high soprano; Miss Agnes Yates, Miss Lillie Vose; Mr. Henry Hart, Mr. Will L. Grimsley, the favorite tenor; Mr. George Loesch, the well known composer and director, and a specially selected orchestra.

That popular and elegant opera, Balfe's "Sleeping Queen," will be presented on the opening night, together with choice selections from "Pinafore" and other operas.

Jessie Bartlett-Davis, contralto, heads the list of artists who comprise the company. Jessie Bartlett was born in Grundy county, Illinois, on a prairie farm, a veritable prairie flower. She comes of a singing family, and first attracted attention in the town of Morris, where she sang solos and duets with an older sister, a soprano of rare promise. The death of this sister was a serious blow to Jessie, and she was advised to leave the scene of her bereavement. Joining the Richings-Bernard Concert Company in 1874, she traveled two seasons under the tutelage of the celebrated Caroline Richings. After the disbanding of that company she returned home, whence she shortly came to Chicago, engaging with the Church of Messiah as soloist. After two seasons at this church, she was secured by Trinity Episcopal. While in the choir of that church she was engaged for the role of "Buttercup" in the Chicago Church Choir Pinafore Company, by the late Arthur J. Creswold. Her triumphs in that company are well known. She was everywhere acknowledged the best exponent of the role, considered vocally or dramatically, that ever assumed it. She has ever been a favorite concert singer in Chicago. Her voice is a pure contralto, of a timbre that awakens response in the heart of every auditor. Col. J. H. Mapleson, of Her Majesty's Opera, pronounces her voice the finest contralto in the world,

and has repeatedly urged her to adopt the operatic stage.

Ada Somers-McWade comes next. Ada Somers was born in Chicago, where for years her father, Mr. Richard Somers, familiarly called "Uncle Dick," was a prominent hotel proprietor. After a rudimentary musical education in Chicago, Miss Somers was placed under tutelage of one of the best teachers in New York, where she remained two years, at same time filling a position in the choir of a leading church. Returning to Chicago, she sang in the Sixth Presbyterian choir and in Plymouth Church choir. She also had appeared with the Jenny Kempton Concert Company, and was, too, a pupil of that celebrated operatic vocalist. As "Hebe" and afterwards "Josephine," of the Chicago Church Choir Pinafore Company, Miss Somers came more prominently before the public. Her triumphs are a part of the famous record made by that exceptional organization.

Chas. A. Kuorr, first tenor, who has gained distinction throughout the country in Haverly's Chicago Church Choir, Pinafore Company in the character of "Ralph," Chas. H. Clark, second tenors formerly with the Carleton English Opera Company, John E. McWade, first basso, who in character duets with Jessie Bartlett-Davis is exceptionally fine, Chas. F. Noble, second basso, also a member of the original Chicago Church Choir Company, and Frank T. Baird, pianist, who ranks second to no pianist in the world as an accompanist, go to make up an aggregation of talent that ought to please all lovers of classical music.

Wm. J. Davis, the manager of this combination of excellent singers is largely responsible for the brilliant career of the original Chicago Church Choir Company, as it was through his efforts that Mr. Haverly became interested in that party. In August, 1880, Mr. Davis left Mr. Haverly, and became associate manager of the new Grand opera house, Chicago.

OPENING EXERCISES.

At the meeting of the stockholders, Friday evening, Sam. M. Clark, H. W. Clendenin, A. Hosmer, Samuel Klein and C. P. Birge were appointed a committee to arrange a programme for the opening night, and at a meeting held at the GATE CITY office yesterday afternoon, it was decided that Sam. M. Clark should make the introductory address, to be followed by Hon. John N. Irwin, who will make the opening and dedicatory remarks. The addresses will be short and replete with facts and congratulations over the successful issue of the opera house undertaking, and will be well worth hearing. The audience should be on hand by 7:45. Let

everyone see that no delay or confusion is caused by late comers. And right here it is pertinent to remark that the efficient manager, Mr. D. J. Ayres, should follow the example of managers in the larger cities, and that a strict rule should be enforced to avoid confusion and annoyance to those who come early, namely: That tardy arrivals need not expect to be shown to seats until the act then on has terminated.

THE SALE OF SEATS

began at Ayres Bros' music and jewelry store yesterday morning, and the rush for tickets gave ample evidence of the interest taken by our people in the success of the new opera house. The bidding for boxes promises to be quite lively to-morrow.

David J. Ayres, manager of the Keokuk opera house, returned from New York yesterday. Manager Ayres has devoted his time to posting up in the business while in New York, and returns well fitted to perform the duties incumbent upon the manager of a first-class opera house. He has made engagements with a large number of first-class companies while in the east, and promises the amusement-going people of Keokuk entertainments of the highest order of excellence.

The new house is in excellent shape for the opening, which is already an assured success, and with Manager Ayres here to push matters, an event such as Keokuk has never before seen may be anticipated.

The following companies have been booked for the near future:

Thos. W. Keene, tragedy; Baker & Farron, in "Emigrants"; Hardie & Hoey, Child of the State; Joe Jefferson, Harrison's Photos; Saulsbury Troubadours; Keokuk Concordia Society; Public school concert.

Opera House #2

THE GREAT DUST HEAP CALLED MEDIAN
R. I. BICKEL KEOKUK IOWA

OPERA HOUSE - 2

Keokuk Constitution.

RECORDED NOVEMBER 7, 1883.

Engagement Extraordinary! GIBBONS' OPERA HOUSE, One Night Only,

THURSDAY, NOV. 8, 1883.

—THE—

John L. Sullivan Combination.

Embracing the best known boxers and athletes living.

JOHN L. SULLIVAN, champion of the world.
HERBERT A. SLADE, the great Maori.
Frank Moran, Steve Taylor, Pete McCoy, Mike Gillespie and other notables.

SULLIVAN AND SLADE,

John L. Sullivan has vanquished forty-three persons. He will appear twice during each exhibition: first with Steve Taylor; second and wind-up with Herbert A. Slade. An ovation at every point. Thousands turned away at each performance from the largest houses in the country. Owing to the great expense attendant upon this exhibition prices have been fixed at \$1.00, 75c and 50c.

Keokuk Constitution.

NOVEMBER 8, 1883.
JOHN L. SULLIVAN.

A Talk with the Hardest Hitter at Them All—His Public and Domestic Life.

Yesterday we met John L. Sullivan, the champion prize fighter of the world, on the Keokuk and St. Louis line train, at St. Louis, and during the ride from St. Louis to Quincy we took occasion to study the characteristics and nature of the man who has made his name famous by the use of his hands and wonderful strength. Like others we had expected to see an ugly-mugged, swaggering slogger, and were agreeably surprised to find the hard hitter gentlemanly in manners, with a handsome face and a cheery yet reserved air that would by no means betoken absence of the better instincts. And although J. L. Sullivan is a prize fighter, one would not think it to see how devoted and tender and attentive he is to the modest, retiring and handsome lady who is his wife, and who is now with him on his trip to San Francisco.

We do not propose to go into a detailed report of the talk with Sullivan, but so much has been written and said about him that a few words will not be amiss. He converses readily and well, uses good language, and takes an interest in political, agricultural, historical, geographical and other topics as well as in sporting matters. He would not be picked out as a prize-fighter by anyone who did not know him, although one is at once struck with the form of the man—he is the "biggest little man" we ever saw, with a

hand as big as a ham (a small one) and apparently as soft and pliable as a woman's—a well-shaped body—and yet not tapering—large from head to foot, and muscled like a Hercules. Herbert A. Slade, the Maori, is really a larger man than Sullivan and yet, at a glance, one can see the superiority of the latter physically. Great crowds gathered at nearly every station along the line to get a glimpse of the champion.

In conversation with a lady Mrs. Sullivan, who is a decidedly pretty, modest and retiring lady, gave an insight into the domestic life of the champion. She denied all the stories that Mr. Sullivan had at times abused her and stated that he not only treated her kindly but was a most devoted, attentive and thoughtful husband, always anxious to enhance her enjoyment of life. The champion's actions fully verified the statement made by his wife.

The party that will appear at Gibbons' opera house to-night consists of John L. Sullivan, Herbert A. Slade, Steve Taylor, Pete McCoy, Mike Gillespie, Frank Moran, Sullivan's trainer, Al. Smith, manager—be of referee fame and Treasurer Munzinger. The entire party are at the Patterson house.

Keokuk Constitution.

NOVEMBER 9 1883.
SULLIVAN'S SHOW.

A BIG CROWD AT GIBBONS' OPERA HOUSE LAST NIGHT.

A Fair Exhibition of Boxing by the Noted Pugilists—Sullivan, Slade, Gillespie, McCoy and Taylor.

The announcement that the man from Boston, John L. Sullivan, the champion prize fighter of the world, would give an exhibition, together with several other noted fighters, at Gibbons' opera house, last night, drew a very large crowd, between eight hundred and a thousand persons, all men, being present. As stated before the company is making a trans-continental tour, on their way to California, and only exhibiting at the larger cities. Among the audience we noticed a number from other towns and cities near Keokuk. The audience was, of course, a very mixed one, but it was a very orderly and well behaved one. Several times at some particularly good hit or good dodging or warding off a blow they applauded heartily. Wittich's orchestra furnished the music for the occasion. The audience was in excellent humor, and as the janitor went across the stage to attend to some matter, the audience cheered him lustily.

At half past eight o'clock, Frank Mo-

ran, master of ceremonies, stepped on the stage and announced the first bout between Steve Taylor of New York, the ex-champion heavy weight, and Mike Gillespie of Boston. Taylor was suffering from a lame wrist and the exhibition was decidedly tame on that account, although he got in some very heavy blows on his opponent. Gillespie is a plucky little fellow and very active and vigorous.

The next exhibition was between Pete McCoy, the champion middle weight and Herbert A. Slade, the Maori giant. McCoy was very small beside the Maori giant, the latter looking like an overgrown boy. Slade has a very pleasant expression on his otherwise homely face. McCoy was very plucky and stood considerable punishment from the big Maori occasionally getting in a good blow which made the crowd cheer. Just when they were getting down to business the referee stopped them.

The third exhibition was a poor one between Steve Taylor and the champion of the world John L. Sullivan, on account of Taylor's wrist. Sullivan was vociferously cheered on his appearance.

The fourth spar between McCoy and Gillespie was a good one both going for each other in lively style as though they meant business and were frequently cheered by the audience. They got into close quarters at last and were separated by the referee.

The last and winding up bout was between the Maori and the champion Sullivan. They did some fine boxing, but the audience was disappointed as they came to see some knock-down blows. At last they got to close quarters and the audience began to think they meant business, when the referee called "time" and the show was over.

The audience left very well pleased with the display. But little was done by any of the contestants to ward off blows, it being give and take in most cases. Some very good dodging was done in several cases, causing much laughter and applause. None of the pugilists presented a very brutal appearance. Sullivan is on the contrary a very handsome man in every respect and has a magnificent form. All the exhibitions consisted of four rounds each.

In yesterday's Chicago Tribune appeared the following special from New York:

"Paddy Ryan notified Mr. Richard K. Fox by telegraph from Hot Springs, Utah, where he is residing, that he would accept Mr. Fox's offer to back him to fight Herbert A. Slade, the Maori, for \$2,500. He will be ready to arrange the match as soon as Slade's backers post a forfeit. Mr. Fox at once posted \$500 with Wm. F. McCoy and telegraphed Al Smith and Mr. Sullivan that all that was now needed was to send a referee and

live to fix up the preliminaries. Slade in an interview stated that he could not engage in a fight of any kind at present, and Fox well knew it, and that he was not anxious to go to prison for prize fighting, very bad. He is now under engagement for a four month's tour with this combination, and after the close of the course would be perfectly willing to put on the gloves with Ryan at the Madison Square Garden, in New York, the winner of the match to take all the receipts. He declared his ability to knock Ryan out in four rounds.

THE DAILY GATE CITY.

NOVEMBER 9, 1883.

SLASHING SLUGGERS.

The Exhibition Given at Gibbons' Opera House by the Noted Pugilists Sullivan, Slade, Gillespie, McCoy and Taylor Last Evening.

The announcement that Sullivan, America's champion pugilist, and his band of associate bruisers would appear at Gibbons opera house was pleasing news to those inclined to sport and the many whose continued reading of the exploits of the famous knocker out had whetted their curiosity to see the noted boxer and leading light of the pugilistic fraternity, a man who as a whipper of men is famous the world over having downed all the champions who have had the courage to attempt to stand up before this terrific hitting. Stripped for the fray Sullivan is a magnificent specimen of physical manhood. Built from the ground up, and with shoulders with muscles that stood out so plainly as to have been noticeable at the farthest extremity of the large hall, it is easy to see wherein lies his great hitting power. A large audience composed entirely of the sterner sex were present, and though made up of all elements of society, it was an orderly assemblage with little boisterous conduct, save a disposition to cheer lustily in the exuberance of their delight over a good drive. Promptly at 8 o'clock Frank Moran, Master of Ceremonies, announced the first bout of the evening, and introduced to the audience Mike Gillespie and Steve Taylor, but their display was a tame one and did not awaken much enthusiasm. Taylor was suffering from a lame wrist which prevented him from doing any severe work, but his different bouts showed him to be possessed of skill and science, and while not as powerful as some of the others, possessed of a dexterity that would enable him to take good care of himself with his digits. The next scrap was between McCoy and Slade, which wakened up the crowd, the big Maori going in for hard

work and McCoy evidently not being desirous of taking the raps, and considerable dodging was indulged in. In the wind-up the work was warm and both parties got in good and telling licks which set the crowd to cheering and ended the set-to with great applause. "Steve Taylor," said Moran, "and gentlemen, I am sorry to say you will have to excuse him as he is suffering from a very sore wrist, and John L. Sullivan, champion of the world," and the redoubtable hero of the forty-foot ring stepped out upon the stage and was cheered loudly by the audience, who were there to see him above all others. The set-to lacked interest owing to the condition of Taylor's arm, and the crowd did not warm up over it, although one or two excitable individuals yelled lustily, "Down him, Sullivan," "Knock him out," "Give it to him," and "Rap him hard." The set-to between Pete McCoy, champion light-weight, and Mike Gillespie, the champion middle weight, showed the best, most active and earnest work of the night, they getting in on each other in a way that looked as if it meant business, and as though neither cared to let one give what he could not pay back with interest. It was give and take, and the boxing was of a nature that worked the crowd up to an excitement that found vent in loud cheers, and the little ones were well applauded for their display. The wind-up of the evening was between the champion and the Maori, the two big ones furnishing a display of skillful boxing and plenty of hard hitting, to the satisfaction of the large crowd.

A CHALLENGE FOR SLADE.

Yesterday's Chicago Tribune contained the following special from New York:

"Paddy Ryan notified Mr. Richard K. Fox by telegraph from Hot Spring, Utah, where he is training, that he would accept Mr. Fox's offer to back him to fight Herbert A. Slade, the Maori, for \$2,500. He will be ready to arrange the match as soon as Slade's backers post a forfeit. Mr. Fox at once posted \$500 with William F. McCoy and telegraphed Al Smith and Mr. Sullivan that all that was now needed was to send a representative to fix up the preliminaries."

In an interview with the champion at the Patterson House last night, he said Slade couldn't engage in a fight of any kind at present, and that Fox well knows this. Slade, he says, is under engagement with his combination, and their season will not close for four months, besides, added Sullivan, Fox's matches are generally fiascos, and I am not desirous of negotiating with him, as I am of the opinion that he is after a little cheap notoriety and desirous of using us to advertise his paper rather than wishing to make a bona fide match. Prize fighting, said the champion, is risky business nowadays,

and parties indulging in it are likely to spend a term in a gloomy dungeon cell, and Slade is not anxious for any such experience just at present. If Ryan wants to meet Slade, the Maori will accommodate him with the gloves after we have finished our tour and would be pleased to meet him at the Madison Square Garden in New York, the winner of the match to take entire receipts. "As for myself," remarked the pugilist, "I will meet Ryan at any time and bet Fox or any other man any amount of money they may desire that he won't stand up before me for four rounds." "Ryan is a blowhard," ejaculated Sullivan, "and Fox is a man we have little use for."

THE GATE CITY:

TUESDAY MORNING, JAN. 11, 1876.

The Great Dramatic Event of the Season

GIBBONS' OPERA HOUSE

Thursday Evening, Jan. 13.

FRANK MAYO

AS



Davy Crockett!

Supported by a Full and Talented Company.

Admission as usual. Reserved seats one dollar. Reserved seats now on sale at Ayres Bros. Music Store. Jan 7-11-13 13

THE GREAT DUST HEAR CALLS HISTORY
M. L. BUCKER MEMPHIS, TENN.

First Day of Issue



CLARA BARTON
FOUNDER OF THE
AMERICAN RED CROSS



"The Angel of the Battlefield"



FIRST DAY OF ISSUE

Walter Stoddard
1319 Cedar St.
Keokuk, Iowa.

Daily Constitution.

Mail AUGUST 12, 1886. 1.00

AMUSEMENTS.

THE DEER LICK.

At the Keokuk opera house to-morrow and Saturday evenings will be presented John W. Bankson's new play "The Deer Lick," which will be given for the benefit of the Keokuk Monument fund, with Saturday matinee. The object is one in which all of our citizens should take an interest and it is hoped a large sum will be netted. The rehearsals have been very smoothly gone through with and the performance promises to be very successful. Reserved seats are on sale at Radasch's without extra charge. All the boxes for Friday night have been disposed of, but one.

AMUSEMENTS.

KEOKUK OPERA HOUSE

C. F. CRAIG.....Lessee and Manager.
D. E. CRAIG.....Resident Manager.

TWO NIGHTS ONLY!
AUGUST 13th AND 14th!
WITH SATURDAY MATINEE.

The Beautiful Romantic Tragedy-Drama
ENTITLED

THE DEER LICK

will receive its initial production for the
— BENEFIT OF THE —

KEOKUK MONUMENT

By an Efficient Cast of Local Talent.

REDUCED PRICES—Gallery 15c, Balcony 25c, Parquet 50c. Reserved Seats without extra cost on sale at Radasch's, commencing Tuesday, Aug. 10th.

MATINEE PRICES—Parquet 25c, Balcony 15c, Gallery 10c.

AMUSEMENTS.

THE DEER LICK.

A light audience witnessed the first rendition of John W. Bankson's new play, "The Deer Lick," at the Keokuk opera house last night, owing to the stormy weather. The play is written by a young gentleman who has been reared in Keokuk, was put on the stage for the first time in Keokuk by people of this city and for the benefit of a home project—the erection of a monument to Chief Keokuk. The play is a meritorious one with a tragic ending, and some good comic points are interspersed in it. Considering that all those engaged in the presentation were amateurs, excepting Mr. and Mrs. Bankson, it was very smoothly rendered. The leading character was that of "Alice Singleton," personated by Miss Anna Crocker. Her acting was a surprise to even those who had a knowledge of her capabilities. Of good presence, she carried out her part exceedingly well, her enunciation being distinct, while in the difficult tragedy parts she rose to the occasion, and won the hearty approval of the audience, being twice called before the curtain. Mrs. Bankson well sustained her reputation as an actress in the character of "Edna Mason," as did Mrs. W. W. Nichols, as "Mrs. Mason," Edna's mother. Mrs. Nichols, by the way, is a retired actress. Miss Cora Tebelman, a petite and charming young lady, assumed the part of "Nan," the domestic, and carried it out so well that she won the plaudits of the audience. Of pleasing address, her acting was natural and vivacious. She was ably as-

sisted by Joseph A. Klein, in the character of "Wash Watkins," a green country lad. Joe is a natural comedian and he made the most of his part, and in the love scene with "Nan" in the third act they brought down the house. Morris Klein carried out the part of "William Webb," the villain, in a very acceptable manner, and Grant Springer, who has traveled some with a comedy company, gave a capital rendition of the character of "James Mason," the wholesouled but awkward stock drover. John W. Bankson, as "John Roosevelt," the artist, sustained the character in a very satisfactory manner, while little Jimmie Bankson as "Jimmy Wilkins" made a good impression. Henry P. Biese appeared as "Judge Webb," and Mort McKim as "Charlie Middleton," the farm hand, and rendered their parts well. The prospects are that the house to-night will be nearer what the company and play deserves.

There was a good house at the matinee this afternoon.

KEOKUK DEMOCRAT.

KEOKUK, IOWA, AUGUST 14, 1886.

AMUSEMENTS.

THE DEER LICK.

While the rain of last night came as a blessing to a dried up country, the storm proved disastrous to those having in charge the performances for the benefit of the monument fund. This was especially unfortunate, as the object for which the performance was given deserved liberal patronage and the efforts

of the home talent engaged in the presentation were worthy of encouragement by a liberal attendance. The storm came just before the time for opening the doors and few there were, possessed of sufficient bravery to encounter the fury of the elements that held high carnival without. The distribution of characters with one or two exceptions was excellently appropriate and the result was that the few present were treated to one of the best acted amateur performances that has been given in this city for many years. It was one of which all the participants may well feel proud, as all of them went through the performance in a style that would have done credit to experienced professionals. With the exception of the characters taken by Mr. and Mrs. John W. Bankson and Master Jimmie, all the parts in the drama presented, *The Deer Lick*, were entrusted to amateurs of this city and it was a matter of genuine surprise to those in front that there was such really excellent histrionic talent in our midst. The leading female role, that of Alice Singleton, was enacted by Miss Anna Crocker and this young lady is to be credited with scoring a most decided and positive hit by her highly creditable portrayal of the trying part. The role calls for a display of emotional power that would tax the ability of many an actress of prominence. It was presented by Miss Crocker with all the fire and force of true dramatic genius. She arose to every requirement of the part, and her frequent displays of dramatic power by her won most hearty recognition from all present, and the young lady was enthusiastically applauded and compelled to respond to numerous encores. Mrs. Bankson as Edna Mason, gave an excellent portrayal of the part and showed the result of careful professional training, and an extended experience on the stage. The soubrette part was entrusted to the care of Miss Cora Tebleman, a petite and piquant little Miss, whose pretty face and cute ways won her great favor. Mrs. W. W. Nichols in an old woman part acted as if she was born to the stage. There was a confidence, self-possession and familiarity with the stage and its business that could only come from experience. Her lines were admirably delivered and the lady's dancing in the old fashioned reel that closed the fifth act, literally captured the house, and the audience would not be satisfied until she repeated the dance and executed more of her really artistic work in this respect. To Joe Klein was given the comedy role, that of Wash

Watkins, a gawky country youth both green and seedy in appearance. There have been many professional comedians of repute, who have visited this city, that would have been put to shame by Joe's side-splitting rendition of the part. His several make-ups were ex-crutiatingly funny, and his acting and business of the part absurdly comical. The audience was convulsed with laughter all the time that this clever comique was on the stage, and they were not slow to show their appreciation of his excellent comedy acting, which they did by much applause. Morris Klein, as William Webb, acted with the ease, grace and naturalness of an old-timer. His speeches were delivered with force and effectiveness, and he was rewarded by a call after one of his principal scenes with Miss Crocker. Henry Blose was effective as Judge Webb, and Grant Springer in the dual roles of Farmer Mason and the minister acquitted himself creditably. His acting in the former part was a good bit of old man work, and in the dance scene with Mrs. Nichols he assisted materially in its success. Master Jimmie Bankson, in a child's part, that of a street arab, called Toad, on account of a hideous deformity, acted well and assisted materially in the success of the performance. Mr. Bankson, as John Roosevelt, showed signs of the care and anxiety that weighed upon him in watching and guiding the details of the performance, but nevertheless carried out his part admirably. Mort McKen, in a minor role, did well. The part of a servant was capably sustained by a clever colored girl, whose presence added to the effectiveness of the different scenes. Great attention was paid to scenic effects and detail. The farm-yard scenes were bits of realism that were greatly appreciated. To-night the play will be given its final presentation, and there should be a large audience present. Go and secure seats. You will certainly enjoy the acting of Miss Crocker and the funny sayings and doings of Wash Watkins as interpreted by Joe Klein. Seats on sale at Radach's.

The Gate City.

SEPTEMBER 5, 1896

THE VITASCOPE.

It Will be Seen at the Keokuk Opera House Monday Night.

Commencing Monday evening next Edison's vitascope will be exhibited at the Keokuk opera house for three successive nights. The vitascope excites wonder and admiration wherever shown, and does its own advertising.

One of the subjects shown is a large ocean steamer leaving her dock in New York. A bell rings, the planks are drawn in, the lines cast off, and then a puffing tug boat comes alongside, makes fast and backs the huge liner out into mid stream, where she is slowly turned around, while the passengers crowd the decks and wave flags and handkerchiefs to their friends on the wharf, then the black smoke pours out of the three great funnels, the whistles screech farewell, and she is off. What audience would not be interested in this sight? It also shows great actors and actresses of the day in their specialties. You can see the beautiful butterfly dance, skirt dance, acrobatic performances, wrestling matches, all by the most eminent in their respective line of business.

HUGHES & KIRCHNER KEOKUK OPERA HOUSE D. L. HUGHES, MANAGER

3 NIGHTS, Commencing **7**
—Monday, Sept.

The Wonder of Wonderful Inventions!

EDISON'S
MARVELOUS

VITASCOPE.

Nature Imitated With Wonderful Realism!
Delighting Immense Audiences by Its
Wonderful Simulation of Beings in
Life!

The Pulpit Endorse It!

The Press Praise It!

The People Crowd to See It!

Everybody Should See This the Acknowledged Greatest Invention of the Century.

1896
PRICES: 25c, 50c and 75c.

Reserved seat sale opens Saturday, 9 a. m.

"THE GREAT DUST HEAP CALLED HISTORY"
J. J. BICKEL, KEOKUK, IOWA

FEBRUARY 23, 1886.

OPERA HOUSE TROUBLES.

DAVE HUGHES SUED BY MR. R. W. CURTIS.

Mr. Curtis Asks that a Receiver be Appointed to Conduct the Management of the Opera House until April 1st.

R. W. Curtis, by his attorneys, Hughes & Rankin, filed a petition at 5 o'clock last evening, in the superior court, in which D. L. Hughes is made defendant, asking for the appointment of a receiver for the Keokuk opera house management.

Plaintiff states in the petition that on the 13th day of February, 1885, he entered into a co-partnership with defendant for the purpose of managing and conducting the business of the Keokuk opera house, under a lease made with the Keokuk opera house company, and plaintiff, dated Feb. 13, 1885, to take effect April 1st, 1885, for the term of one year, under a written agreement and contract, a copy of which is attached as Exhibit "A."

[Exhibit "A" provides that D. L. Hughes shall act as manager of the opera house for one year, at a salary of \$740, and is made an equal partner in the said lease, salary to be paid in monthly installments of \$61.66. If the year's receipts of the business be greater than the expenses, said excess is to be equally divided; if otherwise, said losses are to be equally divided.]

Plaintiff further alleges defendant has taken full charge of said opera house and has so conducted the affairs of said partnership as to make a loss thereto; and has allowed plaintiff to be sued for the rental of said house, although sufficient money has been received by defendant to pay all rents and expenses; that defendant has kept all the books of said co-partnership and refuses to permit plaintiff to see the same and refuses and neglects to furnish a statement therefrom to plaintiff, although often requested so to do; that defendant has collected large sums of money due said co-partnership and refused to make any accounting or settlement with plaintiff, or to apply said sums of money to the actual expenses of said co-partnership; that defendant is so managing the business of said co-partnership and so conducting its affairs to the great loss of plaintiff, and if permitted longer to so manage said business, the entire profits will be lost to plaintiff; that plaintiff cannot state what sum is due him from defendant, and asks that the court will order an accounting to be made; and on account of the great loss

already accrued and that will accrue to plaintiff if defendant longer continues in charge, prays that the court will appoint a receiver to take entire charge of said opera house and operate and manage same; that defendant be ordered to surrender possession, and all property belonging to said co-partnership, and not interfere with the receiver's management; that said receiver be ordered to take possession at once and to conduct the business until April 1st, 1886, and retain possession of the effects until discharged by order of the court; that plaintiff has been compelled to advance large sums of money to carry on the business, and the bondsmen securing said lease have also been compelled to do likewise, none of which has ever been returned by defendant. Plaintiff further asks for a temporary restraining order and injunction, and that he have judgment in the sum that may be found due him on the books, and for such other relief as to equity and good conscience may belong.

Judge Bank issued a restraining order, until the case could be heard, against defendant and his agents and employees, and especially Ed. Kirchner, and that they retain all moneys and valuable things now in their possession belonging to the co-partnership, and all moneys arising from the sale of tickets to performances until further orders.

The case came up at 10 o'clock this morning, and was continued until 10 a. m. Thursday, Feb. 25th, by defendant. The temporary injunction was modified so as not to prevent Hughes from collecting receipts and paying expenses of any performances until the further order of the court.

We learn that the defendant will claim that the contract between R. W. Curtis and Dave Hughes provides for a year's business, ending April 1, 1886, and that the profit or loss shall be equally shared at the close of such year. It does not provide for any intermediate settlements. By the contract the exclusive control and management is under Hughes. In accordance with the terms of the contract it will be claimed that Hughes has managed and controlled the house in a proper manner, and that no claim is made in the petition that he has not done so. It is further claimed that the season has been a bad one for theatrical business throughout this section of the country, and this is not the fault of the management.

Hughes denies that he refused examination of the books, and is now willing to let Mr. Curtis examine the books and accounts. He says he never has refused to make a statement, but has always been ready and willing so to do although

the contract does not provide for such statement till the end of the season. At one time in January, 1886, a statement was partially prepared, but Mr. Curtis did not seem to care for it then. A statement will be made out and presented to the court to-morrow showing a complete and detailed statement of all the business to date. Sufficient money has not been received by Hughes, he claims, to pay all rents and expenses; on the contrary, the concern is in debt to him on account of expenses.

The Gate City.

, APRIL 1, 1892.

Saturday Night Only— APRIL 2

ENGAGEMENT EXTRAORDINARY.

The Only World's Champion

JOHN L. SULLIVAN,

And the favorite heroic actor,

DUNCAN B. HARRISON,

In Duncan B. Harrison's Successful Play,

Honest Hearts and Willing Hands,

Grand Three Round Glove Contest,

JOHN L. SULLIVAN VS. JACK ASHTON,

At Every Performance.

Prices 35, 50, 75c and \$1.00.

Sale of Seats Opens Friday Morning.

JOHN L. SULLIVAN.

Tomorrow evening, April 2, Manager Hughes, with his usual judgment in catering to the public appetite for novelty, will present to our citizens the famous (we use the word advisedly) John L. Sullivan who may be aptly denominated The Modern Hercules. Mr. Sullivan and Mr. Duncan B. Harrison the favorite actor and play-wright will appear supported by their own company in their great success Honest Hearts and Willing Hands. Incidental to the play there will be some specialties introduced by the Champion quartet. The Hanfords, who are recognized as America's protean sketch artists and Mr. Jack Ashton the celebrated puglist will spar three rounds with the great John L.

KEOKUK CONSTITUTION

KEOKUK, WEDNESDAY, AUGUST 18.

Ole Bull Dead.

BRINGTONEN, Norway, Aug. 18.—Ole Bull, the violinist, is dead.

Keokuk Constitution.

DECEMBER 2, 1883.

KEOKUK OPERA HOUSE.

THE EVENT OF THE SEASON!

Friday Evening; December 7.

BOAT CLUB

Minstrel Entertainment.

A carefully selected program for Olio and Second Part.

Mirth and Merry-Making.

By Selected

HOME TALENT!

Witticisms, Music and an evening of genuine enjoyment. Keokuk's Male Quartette will be there.

LANDES IN HIS SKATORICAL ACT.

An entertainment that all will enjoy. Give the Boat Club an ovation in the way of a crowded house. Popular Prices—Tickets on sale at usual places.

THE DAILY GATE CITY.

DECEMBER 8, 1883.

One year.....\$8.50 | One year.....\$1.50

AMUSEMENTS.

THE BOAT CLUB BENEFIT.

The Keokuk Rowing Club is one of our most popular institutions, and its members must have felt considerably elated at the substantial evidence of the kind regard our people have for them as evidenced by the overflowing audience which was present at the opera house last night on the occasion of their benefit performance. The advance sale indicated a crowded house, but the attendance went far beyond the fondest anticipations of the members and the result, financially, was most gratifying to the club. They will, as a result of their entertainment, net a handsome sum, and this fact will give pleasure to the many who enjoyed the performance as well as to those in whose aid it was given. The individual members of the club worked hard for the success of their undertaking and eminently deserve the gratifying pecuniary reward that was visited upon them. The performance was on the minstrel order throughout, and from the grand parade in the morning through to the concluding burlesque was conducted in a manner that would have reflected great credit upon professional performers. The first part was handsomely arranged and displayed the usual semi-circle with Landes and Wycoff on the bone end, Lou Klein in the center, Joe Klein and Johnson manipulating the tamborines, with a

strong quartette on either side of the interlocutor. Behind and raised above these was seated the orchestra, and beyond them members of the club, all with blackened faces. The performance began with an overture and chorus given in a splendid manner. Messrs. Edwards, Morris Klein, Buell and Wyman vocalized to the satisfaction of the audience, who liberally rewarded them with kind applause. Landes gave "The Animals' Fair" in a comical manner, and was encored. Wycoff came at them with "Turkey in the Straw." Joe Klein's "Aesthetic Young Maiden," put the house in a roar and he convulsed them with "Send 'em up Higher and Higher." Joe is a natural comedian, and whatever he undertakes is well done as was shown in his specialty act, of which we make mention hereafter. Johnson had "Miss Liza Roll On," and was called upon to repeat it. The finale introduced Tom Marshall and Jesse Eaton as Sullivan and Slade, in a burlesque slugging match, which wound up in a general melee and brought down the curtain with every body laughing their utmost. The olio was opened with a piano duet by Messrs. Theo. Comstock and H. T. Graham. This was a novel feature for a performance of this kind, but proved to be one of the most enjoyable of the evening's program. Following this came W. S. Graham in a select vocal solo. Harry Andress and W. G. Sharrets in a musical mope act, displayed considerable musical genius and extracted sweet sounds from all conceivable sorts of implements and instruments. Joe Klein in a burlesque, "Sam'l O' Posen" act caught on greatly. He is an accomplished dialectician and mimic, and we are sorry that he did not favor the audience with some of his clever imitations of actors. He was enthusiastically recalled and gave "Little Meg and I" in capital style. The Keokuk Rowing Club quartette came next in a pleasing selection followed by Frank Price and Harry Falkenburg in a neat clog which won for them a recall. Fred Korty whistled to the satisfaction of the audience and was compelled to "do it some more." Then came Will Landes in his skatorial song and dance followed by the very funny imitations of a new beginner which never fails to loosen the cachinatory nerves and cause the most sedate and sober persons to laugh in spite of themselves. Wm. Mason in a clarinet solo won the applause of the large audience and the performance concluded with a laughable burlesque called "Hebrew Justice" introducing Joe Klein, Tom Marshall and Will Landes in the principal characters supported by the full strength of the company.

KEOKUK OPERA HOUSE

SPECIAL ATTRACTION.

ONE NIGHT ONLY, 1896

THURSDAY, MAY 21.

J. RANDALL BROWN,

The World-Famed Original

Mind Reader and Spiritual Medium,

In his marvelous experiments in mental telegraphy and exemplifications of the latest refined spiritualistic phenomena.



ASSISTED BY

LILLIE MAY BROWN

The young and fascinating MATERIALIZING MEDIUM. Nothing like it ever before attempted. EVIDENCE THAT THE DEAD DO RETURN. The many phases of mediumship presented are new and original.

* A nominal fee charged to defray expenses. Doors open at 7:30. Seance at 8:15.



1898
MONDAY AND TUESDAY..... May 9 and 10

BEACH AND BOWERS'

—FAMOUS—

MINSTRELS

30 DISTINGUISHED ARTISTS

A Vast Organization. Beyond question Greater, Better and Superior to all Minstrels of the Past and Present, making it an Ideal and Real mobilization of all Monarchs of the Minstrel World. Absolutely an Entire Change of Program since our last visit.

WATCH FOR OUR GRAND UNIFORMED BAND!

Street Parade at 11:30 a. m.

Admission 10, 20 and 30 cents. Seats on sale at Laubach's, commencing Saturday at 9 a. m.

THE GATE CITY:

THURSDAY MORNING MARCH 18.

Gibbons' Opera House.

MONDAY EVENING, MARCH 22, 1880.

Positively One Night Only.

HER MAJESTY'S
GRAND ENGLISH CONCERT COMPANY

—FROM—

THEATRE ROYAL COVENT GARDEN,
London, England.

Composing England's Greatest Musical Celebrities in Instrumental and Vocal Concerts.

HEINE.....Solo Violinist.
MISS CONSTANCE HEINE.....Solo Pianist.
MADAME ADA HEINE.....Accompanyist.
MISS JOSIE RITTENHOUSE.....Prima Donna Soprano.
MR. ALFRED CELLI.....Tenore.
MISS ANNA A. MORGAN.....Dramatic Reader.
Under the Direction of

MR. W. L. ALLEN.

Admission 75 and 50 cents. No extra charge for reserved seats when secured at once at Ayres Bros. Doors open at 7 P. M.; Concert at 8 P. M. Carriages may be ordered at 10 P. M.

ENGLISH CONCERT COMPANY.

The next amusement event will be the appearance of Her Majesty's English Concert Company next Monday evening. This company is composed of celebrated artists, and their entertainment will be of a high order of musical excellence. The San Francisco *Chronicle* says:

"A large audience was present in Platt's Hall last night when the celebrated English artists—Heine, the 'Blind Paganini,' and Mrs. Heine, pianist—gave their first concert in this city. In a few minutes Heine convinced his listeners that he was a perfect master of his instrument. Heine's playing appeals to but one sense—that of hearing. His playing is delicate and wonderful, and we claim him as superior to Ole Bull. Madame Heine's performance on the piano was exquisite; her touch is very delicate and very fine."

The admission will be 50 and 75 cents. Reserved seats on sale at Ayres'.

THE GATE CITY:

FRIDAY MORNING, MARCH 19.

ENGLISH CONCERT COMPANY.

Another splendid musical treat is in store for our citizens. On next Monday evening Her Majesty's English Concert Company from Theater Royal, Covent Garden, London, will appear at the Opera House in one of their instrumental and vocal concerts. The company is composed of Heine, the blind violinist, Miss Constance Heine, the blind pianist and one of the greatest musical marvels of the day, Madame Ada Heine, a distinguished pianist, Miss Josie Rittenhouse, prima donna soprano, Alford Celli, tenor, and Miss Anna A. Morgan, dramatic reader, under the direction of W. L. Allen. The performance will merit a large audience. Reserved seats are now on sale at Ayres'.

THE GATE CITY:

SATURDAY MORNING, MARCH 20

—Heine, the great violinist, accompanied by his wife, have already completed their concert tour around the world—England, Australia, New Zealand, California, Mexico, Central America, Peru, Chili, the Argentine Republic, the Brazils. They have had the honor of playing before the Queen of England, the late Prince Albert, Prince Frederick William of Prussia, the emperor of the Brazils, and the various presidents and governors and notabilities of the different countries that they have visited.

—Of Miss Constance Heine, who appears with the English Concert Company, next Monday evening, the San Francisco *Chronicle* says: "The great sensation in musical circles is the arrival of Miss Constance Heine, the 'Blind Pianist,' who is without doubt the greatest musical marvel of the day. Miss Heine is the daughter of the famous violinist, Heine, and has created a furore in Australia by her wonderful playing. Miss Heine will shortly leave for the East, where she joins her parents' concert troupe."

THE GATE CITY:

SUNDAY MORNING, MARCH 21.

AMUSEMENTS.

ENGLISH CONCERT COMPANY.

Her Majesty's English Concert Company, which visits our city to-morrow evening, is composed of eminent artists, who have won distinction in the musical world. It is headed by Heine, the blind violinist, who is assisted by Miss Constance Heine, the blind pianist, Madame Ada Heine, accompanist, Miss Josie Rittenhouse, a talented soprano singer, Mr. Alfred Celli, tenor, and Miss Anna A. Morgan, one of the most successful lady humorists and dialect readers on the American rostrum. The following from the Albany *Argus* indicates that a treat is in store for those who hear them to-morrow evening:

"The spacious and beautiful auditorium of Leland Opera House was completely filled by one of the largest and most fashionable audiences of the season. Such an audience plainly demonstrated that the musical people of Albany were determined to make the present visit of the peerless master of the violin a significant and memorable affair, and that they were determined to fully avail themselves of the rare opportunity of hearing him. With bow in hand Heine is a rare poet, as well as a wonderful instrumental executant; moving the heart as he fully challenges the mind to the comprehension of his remarkable powers. The beauty of his playing amounts to positive fascination, the charm of which holds even a great audience completely spellbound. His reception last evening was a perfect ovation of applause, which was only a recognition of his rare genius, and was as spontaneous as it was general."

The admission will be 50 and 75 cents,

and seats may be secured without extra charge at Ayres'. This company will be the principal attraction at the great musical festival which opens in Chicago on April 12th continuing for one week.

THE GATE CITY:

TUESDAY MORNING, MARCH 23.

AMUSEMENTS.

CONCERT.

Heine, the blind violinist, an artist of rare ability, and one who is fully the equal of the talented Ole Bull, made his first appearance before a Keokuk audience last evening, and while it was not large, it was a thoroughly appreciative one and accorded this worthy artist a right hearty welcome. Heine is a performer of great power upon his favorite instrument, and every number rendered by him last night stamped him as one who is entitled to take a place in the front ranks of the violinists of the present day. The applause which greeted his every appearance was hearty and genuine and was, in every way, well deserved. His tin whistle solo was a meritorious effort and was rapturously encored. Miss Heine displayed remarkable talent for one so young and being totally blind, rendered her performance almost marvelous. Miss Phoenix, although comparatively new to the concert stage, acquitted herself in a highly creditable manner and her rich contralto voice was heard to good effect, especially in her singing of "Annie Laurie." Miss Crawford as a reader is rather crude and amateurish in her ways and lacks that smoothness of voice, ease of position and grace of gesture so essential to the successful elocutionist. Her selections upon last evening were given in such a manner as to indicate that she lacks experience in the field which she has selected. Madame Heine acted as accompanist, and in all they gave a very enjoyable entertainment and one that gave eminent satisfaction.

The Gate City.

SEPTEMBER 7, 1884.

AMUSEMENTS.

MISS MARY TIMBERMAN.

Miss Mary Timberman has returned to her home in this city after several months hard work with the Miln company, and the result of it has been shown by the marked improvement and rapid advancement of the young lady in her chosen profession. Starting out with a firm determination to succeed it is highly gratifying to note that she has done so remarkably well in the very

short time she has been before the public as an actress. From playing minor roles she quickly passed into the leading parts of the plays presented by Mr. Miln and that she was fully able to sustain them and perfectly capable of giving them in an artistic manner is evidenced in the fact that the press of every city visited by the company without exception, warmly praised her impersonations and in several instances stated that she fully divided the honors of the performance with the star. Miss Timberman will continue in the work she has chosen and in which she has thus far met with such flattering success. Already she has had numerous offers for next season which she now has under consideration, and she will likely join one of the best of the companies that will play tragedy, as she prefers that line. Keokukians will all be pleased to hear of Miss Timberman's success, and will unite in the wish that she may continue to meet with it in abundance.

Constitution-Democrat.

CONSTITUTION—Established 1847.

JULY 29, 1886. 1886.

KEOKUK OPERA HOUSE.

HARRISON TUCKER, Lessee and Manager.

DRAMATIC READING!

TESTIMONIAL TO MISS

MARY TIMBERMAN

By many leading citizens of Keokuk,

THURSDAY Evening, Sept. 11th.

A carefully selected and diversified programme for the evening's entertainment including selections from Shakespeare and several well known and popular authors.

MILLER'S ORCHESTRA

will give several choice selections during the evening.

Tickets 50 cents, gallery 25 cents. No extra charge for reserved seats, which can be secured at Ayres Bros.

The Gate City.

FEBRUARY 23, 1899.

THE GATE CITY COMPANY,

KEOKUK, IOWA.

A KEOKUK GIRL.

Recognition of Miss Timberman's Talent by Southern Press.

Keokuk people will be interested in the following taken from a recent issue of The Southern Stage, a paper devoted to things theatrical and published at Waco, Texas:

"Miss Mary Timberman, whose picture appears on the front page of this

week's issue, needs no introduction to the theater-going public. Since her successful debut with the late Thomas W. Keene, she has toured the country continuously, supporting such well known artists as Clara Morris, Madam Janauschek, Robert Mantel Joseph Haworth and Frank Mayo.

"Miss Timberman has had a varied experience in a wide range of parts, being a conscientious student, has improved her opportunities to the utmost until her work has won the highest eulogiums of press and public.

"Much of Miss Timberman's versatility and thoroughness no doubt is due to the stage training she received from that grand artist, Madame Janauschek, who gave her the first opportunity in leading parts, of which fact Miss Timberman still speaks with profound gratitude.

"Hailing from Keokuk, Iowa, she brought to the stage the free abandon and debonnaire Bohemian ways of a genuine western girl whom the stage training has not turned into a bundle of affectation but left her a true woman and a thorough actress. She possesses a fine presence, a voice naturally of excellent timbre, training has made powerful enough for the most intense dramatic effects, yet thoroughly feminine in its intonations.

"In an interview with the late Thos. W. Keene, with whom Miss Timberman was associated for three consecutive seasons, that actor said:

"Miss Timberman is a true artist; she is one of the best leading ladies playing heavy parts in this country; she is one of the best dressers on the American stage and always pays particular attention to the correctness of her costumes. She is thoroughly reliable and conscientious. She brings intelligence and honesty to her work, and is a womanly woman all the time."

"Miss Timberman has been a close student of the Shakespearean drama, but is equally at home in modern roles. She is now negotiating for the American rights to a successful English romantic drama, which she intends to produce the coming season."

THE DAILY GATE CITY.

Printed at Keokuk, Iowa, at the second class office.

, MARCH 4, 1886.

THE OPERA HOUSE.

C. F. Craig, of Kansas City, Chosen Manager for Three Years—The Bids and Bidders.

An adjourned meeting of the board of directors of the Keokuk opera house company was held at 5 o'clock yesterday evening in the office of J. H. Anderson for consideration of the bids submitted for the lease of the opera house or propositions looking to its management. There was a full attendance of the board, which after deliberation and consideration of the bids,

leased the house to C. F. Craig, of Kansas City, for a period of three years, dating from April 1, 1886. The various bids were as follows: From W. P. Marshall, \$1,500 for one year, with the privilege of two more; Dr. J. C. Blackburn, \$1,500 per year for three years; Eph Radasch, \$1,600 for one year or \$1,650 per year with the privilege of one or two years. The latter was accompanied by a signification of assent to a proposed agreement that at any time during the term of the lease should the opera house license be reduced by the city council that the opera house company should be benefitted to the full amount of the reduction, whatever it might be. Harrison Tucker submitted a proposition to manage the opera house on a salary. The board refuses to divulge Craig's bid, but it is supposed not to exceed in amount the highest bid made, but that in consideration of all attending circumstances it was deemed advisable to accept his proposition. According to the terms of the agreement he must give bond and pay the rent monthly in advance. Mr. Craig has been engaged in the theatrical business since 1880 and is at present manager of the Gillis opera house at Kansas City, the Grand at Topeka, Kansas, and makes the bookings for Tottle's at St. Joseph, Mo. He expects to secure the management of three more houses, possibly five and form a theatrical circuit, which, he thinks, will be to the mutual advantage of every city in that circuit. Reid Craig will be appointed local manager. The new lessee is a young man and it is predicted he will efficiently and satisfactorily manage the house.

The lease was executed and signed last evening. It is learned that Mr. Craig's bid does not exceed Mr. Radasch's bid for one year, but exceeds any of the bids made for the period of three years. There was no division among the board and its action was unanimous. Craig promised the board that he would furnish far better attractions than have visited Keokuk for the past three years.

THE CONSTITUTION.

APRIL 4, 1876.

It is said that Susan B. Anthony's earnings in the lecture field during the past winter, have been \$10,000, which she has devoted to the payment of debts incurred in running her paper, *The Revolution*. The last dollar was paid a few days ago. That Susan B. Anthony is "an honest woman," no better proof is needed.

KEOKUK CONSTITUTION

KEOKUK, FRIDAY, SEPTEMBER 23.

MADE MANAGER.

D. L. Hughes the Successor of David Ayres.

Last evening the board of directors of the Keokuk opera house held a meeting at Irwin, Phillips & Co.'s. The committee appointed to dispose of the resignation of Manager Ayres reported the following at the meeting on the 15th inst., which was unanimously approved by the members of the board:

KEOKUK, IOWA, Sept. 15, 1881.

To the Board of Directors Keokuk Opera House:

The undersigned committee, to whom was referred the question of management, would respectfully submit that after fully investigating the matter, we are unanimously of the opinion that D. J. Ayres be requested to withdraw his resignation, and continue in the management of the opera house.

B. P. TABER,
JAMES HAGERMAN,
E. BROWNELL.

Mr. Ayres kindly thanked the board, but insisted on his resignation being accepted, as his business duties were such as to require all his time.

The committee last evening reported that they had secured the services of D. L. Hughes as manager, a young man fitted in every respect to fill the position with credit to himself and with satisfaction to the opera house management. For several years past Mr. Hughes has been connected with the theatrical business and he will be a valuable annex to the Keokuk opera house.

KEOKUK CONSTITUTION

KEOKUK, THURSDAY, NOVEMBER 6.

Major Tot.

From Quincy Whig.

The lilipution wonder is now on exhibition in the storeroom formerly occupied by M. Huffman. He is 14 years old, is but 26 inches high, and weighs only ten and one-half pounds. Hundreds of people have called to see him since he came to this city and all have pronounced him the most wonderful lilipution they have ever seen. The little fellow is very bright and intelligent, converses with those who call to see him and seems to enjoy life greatly. He has an elegant coach and pony team which he drives himself and he is proud of his handsome little turnout. Maj. Tot Porter was born in Fitchburg, Mass., in the year 1865. He is the third child of his parents, who are poor people of the usual size, French natives of Canada, and formerly lived at St. Hyacinth's, Can. He is always accompanied by them. When he was born he was so diminutive in size that he could be placed in a quart measure, and could not look out at the top. He is beyond question one of the greatest living curiosities, and those who have not yet seen him should not fail to do so.

The Major will be in Keokuk next Monday. See advertisement in another column.

Keokuk Opera House.

ONE NIGHT ONLY.

Monday Evening, April 17th, 1882.

DUPREZ and BENEDICT
Famous Gigantic Minstrels
And Military Uniformed Brass Band.

Newly Reorganized on a Grand Scale.
An Incomparable List of some of our winning new features: 4 Burlesque Prima Donnas, 12 Brilliant Endmen, 8 Silver-Shower Clogists, 15 Artists in the Polar Bear Farce, 9 Cabin Banjo Players, 14 Florida Plantation Investigators, 18 Performers in the Burlesque Opera A La Sarrah Burnheart, 8 Genteel Song and Dance Men, 12 Shouting Cottonfield Belles, 12 Jolly Comedians, 16 Sentimental and Comic Vocalists, 20 celebrated Musicians, 25 people appearing in the new First Part Finale, entitled Burlesque P. T. Barnum's Greatest Show on Earth: 30 in Military Uniformed Brass Band, and 100 other features of merit.
Prices: 35, 50, and 75 cents. No extra charge for reserved seats. Sale opens Saturday, April 15.

Constitution-Democrat.

AUGUST 21, 1913.

New Show Tonight

at the

AIRDOME

Where Everybody Goes

Headed by

LOUIS BATES & CO.

In a Comedy Skit,
"HIS MOTHER."

AL WILD

Comedy Impersonations and
Yodling.

HARVEY G. HULL

In Illustrated Songs.

Two Thousand Feet of Latest
Photo Plays.

Two shows nightly, 7:45 and
9:15.

Admission 10c. Reserved
seats 10c extra.

The Gate City.

91

AUGUST 18, 1882.

"A Mastodon Farce."

Under the above caption the Burlington Gazette pays its compliments to the mastodon fraud that was perpetrated on a Keokuk audience Thursday night, as follows:

The Chicago papers announce that Haverly's Consolidated Mastodon Minstrels will open Haverly's theatre in grand style next Saturday night. This company performed before a large audience at the opera house last night, but it is scarcely probable that the same combination will be brought before the Chicago people under the aggregation of superlative names without a considerable addition to the number and ability of the company. It is very evident this crowd, that injured the Haverly reputation last night, was made up for a fly through the provinces, will be bettered on the arrival at Chicago, unless their over-estimated manager decided to handicap it with another additional name, and forever destroy any confidence the amusement seekers may have in Haverly's enterprises. There was absolutely nothing new presented by these so-called Mastodons of Minstrelsy last night. It was the same old programme. With the exception of two or three lonesome jokes, the performance was a repetition of stuff that has been hackneyed into contempt, and can be excelled by the colored porters of a third class hotel. Of course, there were exceptions, a very few, though, and without them the public would have left the house disgusted. Leon, the female impersonator, is always good, and unlike the others, has ambition that leads him to present new features each year. He very wisely omits the coarse guffaw at the end of his song, which he formerly used to mark the contrast with his natural voice. There is Gus Bruno, whose imitations of a Polish Jew and a dandy Frenchman are both good; but is he to give us these forever? Why not something new? Hall is really a banjo virtuoso, but his acting and playing was a farce last night. In the first part there was some good singing of the usual sort, Mr. Joseph Woods' "Lullaby" being especially noteworthy. The dancing was indifferent, and consisted only of a so-called team dance, in which the leaders were conspicuously absent. But, nevertheless, the gallery was pleased. Don't blame Manager Duncan for these indifferent performances; he has nothing to guide him but the reputation of the management in this class of entertainments, and can also be imposed upon, especially when a company is on the road only a short time.



WILL BE ON EXHIBITION
MONDAY, NOV. 10th,

And a few days following, at

SIEVERS' OLD STAND,

OPERA HOUSE BLOCK,

Next to Postoffice.

MAJOR TOT!

The Wonderful Human Midget.

AGE, 14 Years; WEIGHT, Only 10 1-2 Pounds.

Everybody should see him. TOM THUMB IS A GIANT BESIDE HIM. Leaves daily, 2 to 5 and 7 to 9 p. m. Admission only 15 cts., Children 10 cts. Nov. 10th.

1882 AMUSEMENTS.

THE MINSTRELS.

J. H. Haverly has gained a name in the amusement world that he ought to prize higher than to allow its use in connection with the startling announcement of the "Consolidated Mastodon Minstrels," "the wonder of the age," etc., if last night's entertainment was a sample thereof. There was but a fair audience at the opera house, and those who paid one dollar for a 35 cent entertainment came away greatly dissatisfied. There were a few redeeming features such as were afforded by Lew Spencer, Frank Cushman, Gus. Bruno, Arnold, J. M. Wood, Leon and, perhaps, one or two others, but as a whole the "show" was the thinnest specimen of minstrelsy that has been produced here for many a day. It is about time that minstrels, as well as some other "artists," learn that coarse, aye, vulgar talk, is not humor by any means, although it may evoke laughter and applause from the gallery gods.

and its natural flexibility. She sings with "full throated ease" and sweeps away with the majesty, compass and brilliancy of her tones all criticism and prejudice. The thousands who assembled in Madison Square garden to hear her, acknowledged with one accord, that she not only showed vocal power and facility of execution superior to any of the popular singers now before the public, but reached the hearts of her listeners in an entirely new way when she sang the songs of her people. Sissieretta Jones appears to sing because she cannot help it. She is without doubt, the most wonderful instrument that Nature has conferred upon our concert room, and those who know how strangely gifted her race has been in music will not be surprised to find in her final flower, dark and luxuriant, of generations of song.

END



HUGHES & KIRCHNER KEOKUK OPERA HOUSE D. L. HUGHES, MANAGER.

THURSDAY NIGHT, JAN. 10.

Musical Event of Importance!

SPECIAL ENGAGEMENT—First and Last Appearance Before the European Tour of THE

BLACK PATTI

Grand Musical Organization,

Consisting of the **BLACK PATTI** (Mme. Sissieretta Jones)

The Marvelous Soprano,

And the following European Artists:

Mons. Orme Darvall..... Bass
Sig. Vincenzo Belleto..... Tenor
Franklin Mora Vilona..... Pianiste
Franklin Lilly Vilona..... Violiniste

—AND—

The Youngest and Most Phenomenal Child Dansusee the World Has Ever Known,

LITTLE RUBY, 4 Years Old.

PRICES—75c, 50c, 35c; Box Seats \$1.

Sale of seats opens Tuesday morning, Jan. 8.

The Gate City.

JANUARY 10, 1895.

AMUSEMENTS.

"Black Patti" Tonight.

This evening we are to have the unique songstress, Sissieretta Jones, generally known as the "Black Patti." This natural prima donna burst upon New York with an éclat and produced an astonishment that was unprecedented. Probably no voice of our time made such an impression by its appearance, its vibration its purity

The Black Patti

(SISSIERETTA JONES.)



The management takes pleasure in calling your attention to the engagement of the

...BLACK PATTI...

GRAND MUSICAL ORGANIZATION

—AT THE—

...KEOKUK OPERA HOUSE...

Thursday Evening, January 10th.

ADVANCE SALE OF SEATS

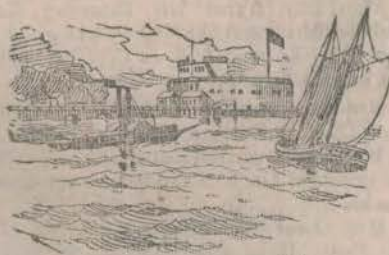
Will open Tuesday Morning, Jan. 8th, 9 a. m.

PRICES:

First Floor Seats 75c; Balcony Seats 50c; Box Seats \$1.00

"THE GREAT DUST HEAP CALLED HISTORY"
R. J. BICKEL KEOKUK, IOWA

was soon a household phrase in every part of the United States, a phrase for humor, song and sarcasm. Colored minstrels made their wittiest jokes on it; paragraphists parodied it; a witty contributor to The Saturday Evening Post wrote in the antique or Bible style "A Chapter from Jenny-Sis," burlesquing Genin, which had an immense run. But all the time his hats sold by the hundred thousand. Many other tickets were sold at high prices, but none to compare with Genin's. The audience on the first night, Sept. 12, fell but little below 7,000 and the total receipts were \$30,000. There was in fact a Jenny Lind madness—a sort of epidemic from which pessimistic moralists drew sad conclusions. Five more concerts at Castle Garden followed, the building being packed nightly; but the receipts were much less, as more popular prices were established.



CASTLE GARDEN IN 1850.

The usual experience is that such overwrought expectations are disappointed and the popular idol falls too low, as he or she had been raised too high. But in Jenny Lind's case the cool and cautious critics confirmed the enthusiasm of the people. The New York papers exhausted the terms of musical art in describing her voice. In its next issue The New York Tribune said:

"We never heard tones which in their sweetness went so far. They brought the most distant and ill seated auditor close to her. They were tones, every one of them, and the whole air had to take the law of their vibrations. Song in her has that integral beauty which at once proclaims it as a type for all, and is most naturally worshiped as such by the multitude."

The test piece of the evening was Jenny Lind in Casta Diva; but the great public put its most enthusiastic approval on her single songs, and most of all upon her famed warble. To their descendants of today it seems incredible that her rendition of this should have produced such a furor; but the few now living who heard still warm at the recollection. At the close of the evening's performance Mr. Barnum announced that Jenny Lind's third of the gross receipts amounted to \$10,000, and as an expression of her feelings at the grand welcome by the new world she donated the entire amount to the charities of the city—\$3,000 to the fire department fund, \$2,000 to the Musical Fund society, \$500 each to ten asylums. The cheering that followed may be imagined. The singer was escorted to her hotel by an immense crowd, and all her stay in New York was a continued ovation. Then followed her great tour of the country, and after that her marriage to Otto Goldschmidt. In her ninety-three regular concerts in this country the receipts had been \$700,000; and at the Boston sale of first seats Ossian F. Dodge, himself a singer of some note, outdid Genin by paying \$625 for the first choice of seats.

Jenny Lind was born in Stockholm, capital of Sweden, in 1820, and was early left an orphan. The working woman who cared for her often had to leave her in their room alone all day while the former went to her tasks. One day a lady was passing along the narrow street and heard a singularly sweet voice, that of a child singing a lullaby to a cat. Next day the lady

came with an old music master named Crelus. The child sang to him and he was delighted. He took her to Count Pube, director of the Royal Opera, and asked that she be made an eleve for the opera. "Absurd," said the count, "Look at her big feet; and such a face! We can do nothing with such an ugly child." But he relented when he heard her sing; she became an eleve, and at the age of 14 was thought sufficiently trained to appear as the beggar girl, singing in the streets, in a popular opera. The public was delighted, but the managers wisely decided to wait till she was grown before having her make a regular debut. Then she took Stockholm by storm, and for the ensuing twelve years was the great songstress of the world. She then married Otto Goldschmidt, a poor young German musician, at least ten years her junior; they located in England, and have ever since resided in a suburb of London. She has one daughter and two sons—neither with any musical talent whatever. Her voice retains but little of its old time sweetness, and her dress is so very plain and old fashioned that strangers often smile at the old appearance of the "little old woman" they see in the adjacent streets or park, without a suspicion that she is the once noted Jenny Lind. But she is quite popular in society, and is a special favorite with the queen and royal family. She is extremely charitable, and devotes much time and money to the education and industrial training of poor girls.

And now the telegraph brings the sad news that she is stricken with paralysis, and the physician apprehends that the beautiful, useful life is probably near its close. It is added in a postscript that as she is but 67 years old, there is hope of recovery; but in any event activity and song are at an end for the once devotedly loved, madly idolized Jenny Lind.

KEOKUK DEMOCRAT

WARWICK & HANSON.

NOVEMBER 8, 1887.

Nov. 8. Burial of Jenny Lind, 1887

LONDON, Nov. 8.—The remains of the late Jenny Lind were placed in the tomb at Malvern Saturday. Great crowds were present at the last honors to the dead songstress. The floral tributes were many and beautiful, including costly pieces from Queen Victoria, the Prince of Wales and the Crown Princess of Sweden. In accordance with her oft-expressed wish the patchwork quilt which children of the United States presented to Jenny Lind was buried with her.

The Gate City.

PUBLISHED BY

FEBRUARY 18, 1899.

KEOKUK OPERA HOUSE.

DIRECTION CHAMBERLIN, HARRINGTON & CO.

Tonight!

Return of that Grand Universal Success.

Edwin Mayo

And his splendid company of 23 people, in Frank Mayo's Dramatization of Mark Twain's Famous

Pudd'nhead Wilson.

The Greatest of American Plays. A pastoral Comedy that has taken its place among the classics.

BEAUTIFUL STAGE SETTINGS.

A story of love and Pathos enlivened with Mark Twain's Witicism.

PRICES—25c, 50c, 75c, \$1; box seats, \$1.50. Seats on sale Thursday morning.

PUDD'NHEAD TONIGHT.

Mark Twain's Great Story to be Seen on the Keokuk Stage.

One of the most delightful theatrical events of the season, is the coming of Edwin Mayo and his splendid company in Mark Twain's great play, "Pudd'nhead Wilson," which is to be seen at the opera house tonight. It should be a source of gratification to the American people that before Samuel Clemens withdrew from the life of America he conceived the intensely human and dramatically interesting story, "Pudd'nhead Wilson." Likewise it should be, and unquestionably is, gratifying to American theater-goers that so great an artist as Frank Mayo was the



adapting who realized the possibilities of the story and prepared the stage version. There is no play to which Americans can point with more just pride as native work; there is no author more distinctly American than Mark Twain, and there is no actor-dramatist whose memory is more revered or whose life work was more characteristically American than Frank Mayo. It is a wonderful amalgamation of the best in literature, in humor and in stage-craft. "Pudd'nhead Wilson" stands as an everlasting monument to the memory of one of America's noblest players and a reminder of the greatness of a writer whom the Atlantic ocean separates from his Missouri birth-place. Perforce, "Pudd'nhead Wilson" is the greatest of American plays.

From sire to son came this great play. The student succeeded the master in the interpretation of the quaint character. Mr. Mayo's support is admirable. We are told there have been but three changes in the cast since the play was first produced in New York, which is a very excellent feature of the coming engagement. Miss Ada Dwyer is still the "Roxy," while the part of Tom Driscoll remains in the hands of Frank Campeau. William R. McKey is the same country sheriff, while the other remaining members are Marabel Seymour, Charles J. Edwards, William S. Gill, Ralph Dean, Miss D. Delano, John H. Browne, Augustus Balfour, Louis Wasseif, Edwin W. Lewis, Augustus Huse, Miss Nellie LaSalle, Charles Thiel, William Arthur and others, making it one of the largest organizations, appearing in this style of play, on the road.

The Gate City.

PUBLISHED BY
FEBRUARY 16, 1899.

KEOKUK OPERA HOUSE.

DIRECTION CHAMBERLIN, HARRINGTON & CO.
SATURDAY, FEBRUARY 18

Return of that Grand Universal Success,

Edwin Mayo

And his splendid company of 23 people, in Frank Mayo's Dramatization of Mark Twain's Famous

Pudd'nhead Wilson.

The Greatest of American Plays. A pastoral Comedy that has taken its place among the classics.

BEAUTIFUL STAGE SETTINGS.
A story of love and Pathos enlivened with Mark Twain's Witicisms.

PRICES—25c, 50c, 75c, \$1; box seats, \$1.50.
Seats on sale Thursday morning.

MARK TWAIN'S STORY.

Mayo in "Pudd'nhead Wilson" Coming Saturday Night.

The character, "Pudd'nhead Wilson," (or Dave Wilson, which is his true name), is a philosopher and a humorist. He is a lawyer by profession and although he had lived in Dawson's Landing for twenty-three years, he had never had a case to try in all that time, so he amused himself by making a study of physical signatures which are to be found in the lines and curves on the ball of the thumb. It was this that led him to being called "Pudd'nhead." He is a character which American life alone, since the world began, has developed. He is a creation of Mark Twain's, and Twain went to nature for the material, and as portrayed on the stage by Edwin Mayo, he is one of the most natural characters this country has



seen. Nothing could be more droll or delightful than "Pudd'nhead Wilson" as Mr. Mayo presents him. The little details as treated by Mr. Mayo form a most interesting part of the play. He reminds one of Joseph Jefferson. There are the same quaint ways and words, American ways and sayings. The same apparent indifference and the lack of all effort. It has the effect without effort which delights, whether in art or literature or on the stage. Mr. Mayo in "Pudd'nhead Wilson" is supreme. "Rip Van Winkle" has lasted Jefferson a lifetime, why may not "Pudd'nhead Wilson" last Mr. Mayo the rest of his life.

Mr. Mayo's supporting company—why hesitate?—is superb throughout. It is a pleasure to praise unstintingly, and that is what one can do for the performers in Mr. Mayo's company. Then the manner in which the play is staged is another drawing feature which, combined with all the others, makes it a thoroughly first class entertainment of the highest order.

The Gate City.

Entered in Keokuk Postoffice as Second-Class
DECEMBER 12, 1899.

KEOKUK OPERA HOUSE

DIRECTION CHAMBERLIN, HARRINGTON & CO.
EDMUND JAEGER, Jr., Manager.

TUESDAY, DECEMBER 12.

IT'S UP TO YOU

15 ANNUAL TOUR 15

—OF THE—

Al. G. Field Greater Minstrels

An Imperial Programme teeming with Novelties and Sensational Specialties from everywhere. It is the only show in its line. Bigger and Better than all others.

- 60 People on the Stage 60
 - 10 Surprising European Specialties 10
 - 8 Commendable Comedy Creators 8
 - 10 Superb Solo Singers 10
 - 10 Delightful Dazzling Dancers 10
 - 20 Matchless Musicians 20
 - 1 An Entire Train of Palace Cars 1
- Largest Minstrel Company in the World.
See the Big Noonday Parade. Hear the Great Concert Band. Note the day and date. Secure your seats in advance. Enjoy yourselves.
PRICES—75c and \$1, lower floor; 50c, balcony. Seats on sale 3 days in advance at Reeves'.

KEOKUK OPERA HOUSE.

Monday, Sept. 18th, 1888

First appearance in this city of the only and original

Exodusters Combination!

The greatest and only first class

COLORED DRAMATIC COMPANY

Now before the public in their Original Moral, Musical Drama, entitled

"EXODUS,"

OR, THE PILGRIMS OF THE SOUTH.

Endorsed by the Press and Public as the greatest success of the season.

THE ONLY FIRST-CLASS

Colored Company on the Road.

PRICES OF ADMISSION.—25 and 50 cents, reserved seats 75c. Reserved seats now on sale at box office, Keokuk Opera House.
BOB. MACK, Business Manager and Agent.

THE GATE CITY:

WEDNESDAY MORNING, MAY 14, '79.

Jennie Lind in Old Age.

(London Letter to Philadelphia Telegraph.)

And before I quit the theme of song and of singers, let me mention a glimpse that I caught before leaving London of one of the celebrities of the past. On leaving the home of Mme. Albani I crossed the street to look at the dwelling of Jenny Lind. The house stands back from the street, and a garden that must in summer be a very bouquet of flowers and verdure, extends in front of it. A bust of the great singer, life sized and in marble, stands in the large bay window that fronts the garden. And beside the bust sat an elderly lady in a white mob cap and white cashmere shawl, engaged in partaking of the afternoon cup of tea that forms so prominent a feature in English social life. She was talking to some one in the room, and as she turned to the window I saw again the face that I had last looked upon crowned with roses and lighted with inspiration, on the stage of Tripler Hall twenty-eight long years ago. Under the disfiguring cap, the fair hair, now plentifully streaked with grey, was seen rolled back in precisely the same fashion as that which set all the girls in America to twisting back their tresses in those by-gone years. In other respects Jenny Lind has greatly changed. Few could have recognized in the pale, worn lineaments of the elderly lady the well nigh angelic countenance of the greatest singer of our day and generation. I permitted myself but one glance, not wishing to violate even by a look the sanctity of that tranquil home. I am told that Madame Lind-Goldschmidt, as she styles herself, is very eccentric and peculiar. She still interests herself in music, being the leader of the Bach choir, a private association, to which some of the first ladies in London belong; and so severe is she in her requirements, and so strict in demanding their fulfilment, that her high born pupils are often tempted to rebel. Her eldest daughter had an extremely pleasing voice, and it is said that Jenny Lind for a time cherished the hope of seeing her own artistic glories revived in the person of her child. But, unfortunately, the young lady had neither inherited her mother's genius nor her ardent passion for art. She was indolent and would not study, so that hope is at an end. Probably it is as well. From all that I could hear, it appeared that her voice was in nowise one of exceptional power or beauty. And to have been the daughter of Jenny Lind and to achieve only a moderate success would have been a result by no means enviable.

THE GATE CITY:

HOWELL & CLARK, Publishers.

SUNDAY MORNING, SEPT. 21, 1882.

Jenny Lind's Courtship.

"I am a Quaker, as you know," a Philadelphian recently said to me, "and it is reported that, shortly before Jenny Lind's visit to our city, an aged lady arose in one of our meetings and said she had

heard that 'Jane Lyon, a very wicked woman, was on her way to this country to sing,' and she hoped that none of the young people would be drawn away to hear her. Nevertheless, an uncle took me and my brother to the Saturday matinee. We had seats in the balcony, and so near the stage that we could in a way see behind the scenes. Early in the entertainment Jenny Lind sang 'Home, Sweet Home,' and the audience was beside itself. Among the members of her company was her future husband, Otto Goldschmidt. He was to the audience simply an unknown pianist, and to be obliged to listen to anything but the voice of Jenny Lind was provoking. Well the man played, and from where we sat we could see Jenny Lind listening most intently. When he had finished the audience seemed in nowise disposed to applaud; but Jenny Lind began to clap her hands vigorously, observing which, we boys re-enforced her, and observing her face light up—I can see the love-light on it yet—we clapped furiously until the applause spread through the audience. When he had finished playing a second time, my brother and I set the ball in motion, and the applause was great enough to satisfy even the fiancé of Goldschmidt."—"Home and society," in the October Century.

Daily Constitution.

NOVEMBER 2, 1887.

FOREIGN.

JENNY LIND DEAD.

LONDON, Nov. 2.—Jennie Lind (Madame Goldschmidt) the celebrated Swedish singer is dead. She was sixty-six years old. She has been seriously ill for weeks. She has not appeared in public since 1866.

CONSTITUTION - DEMOCRAT.

SATURDAY, AUGUST 31, 1889.

Jenny Lind's Grave.

From a private letter received a few days ago from an American in London we get the following: "One day I strolled into Malvern cemetery. I was anxious to see the grave of Jenny Lind. A large granite cross of simple design marks the last resting place of the glorious songstress. This cross rises from a plain, granite block. On this is the following inscription: 'In loving memory of Jenny Lind, wife of Otto Goldschmidt. Born at Stockholm October 6, 1820; died at Wynds Point, Malvern, November 2, 1887.' There is no other word than these. Some loving hands had laid upon the grave the day of my visit a laurel wreath intertwined with violets and daffodils. It is a calm resting-place that the diva lies in—a lovely spot resting at the foot of the Malvern hills."

AUG. 31

1889

"THE GREAT DUST HEAP CALLED HISTORY"
R. J. BICKEL KEOKUK, IOWA

This letter found in curtain barrel of opera house
on Jan. 25, 1904. See C.O. of Jan. 26.

To day. Jan 26th/8

This Curtain Barrel
was closed. for New Opera
House. Keokuk Iowa.

Material was furnished
by Garms & Hume. of Keokuk.

The men at work on it are
Harry Carter Superintendent
of Chicago Ills.

Garner Bennett Springfield O.
E. W. Berry. Springfield O.

Frank Bolmer "

The Artist at work on Scenery
is Ed. T. Harvey Cinin O.
Asst. by W. J. Post. Chicago

The Gate City.

**OPERA HOUSE
HAS BEEN SOLD**

Jan 26, 1904

CHAMBERLAIN-HARRINGTON CO.
THE PURCHASER.

Property Was Sold for Ten Thousand
Dollars Saturday.

THERE WILL BE NO CHANGE IN
THE MANAGEMENT.

J. C. Hubinger Gives Up His Interests
in the Keokuk Opera House—The-
ater Will Probably Be Remodeled
for Next Season by the New Owners.

The Keokuk Opera House property
has been sold to the Chamberlain-
Harrington Company, owners and man-
agers of a large number of theaters
throughout Iowa and Illinois, by J. C.
Hubinger of this city.

The sale was closed Saturday after-
noon and the deed to the property
filed yesterday. The price paid for the
property was ten thousand dollars and
the title is made to F. W. Chamberlain

of Burlington.

There is a mortgage on the prop-
erty of \$5,000 and this mortgage is
held by Charles A. Riddick. This
mortgage was given about a month
ago. It is understood that the new
owners of the property will pay off
this mortgage at an early date.

Price Paid Is Small.

It was reported about town Satur-
day evening and was the subject of
much comment Sunday that the Keo-
kuk Opera House had been sold to the
present lessees. Every one who spoke
of the matter seemed surprised at the
low price that the property had been
sold for and seemed at a loss to un-
derstand why it had not brought more
money.

It is explained that the house will
have to undergo a thorough overhau-
ling and, perhaps remodeling, at a cost
of from three to five thousand dollars,
and that the Chamberlain-Harrington
people made two propositions to Mr.
J. C. Hubinger, the owner of the
house. One was to purchase it. The
other was that Mr. Hubinger should

either remodel and repair the house or
they would give up their lease at its
expiration, which is not far off. Mr.
Hubinger sold the house.

Chamberlain-Harrington's Way.

Messrs. Chamberlain and Harring-
ton have a way of doing things when
they purchase a theater that is very
agreeable to the citizens of the town
where the theater is situated.

It is their invariable custom to have
the best of everything where that is
possible, and with this end in view
they place their theaters in fine shape,
both in the auditorium and on the
stage. There is much that can be done
to improve the Keokuk Opera House
and there is no doubt that it will be
done next summer.

No Change in the Management.

There will be no change in the man-
agement of the local theater. Ed
Jaeger Jr., who has had charge of the
house here under the direction of
Chamberlain-Harrington Co., will con-
tinue as resident manager and it is
said that he has done much to bring
about the sale of the property.

Mr. Jaeger is a capable manager and
is very popular with the theater
patrons.

House Was Built in 1880.

The Keokuk Opera House was built
in 1880 by a stock company composed
of prominent citizens, D. J. Ayres was
Hon. John N. Irwin was the first presi-
dent of the company.

J. C. Hubinger began buying up the
stock a few years after this and
finally succeeded in owning the the-
ater.

Its original cost was in the neigh-
borhood of fifty thousand dollars.

Chamberlain-Harrington Co. became
lessees and managers of the house
some years ago and Mr. Jaeger be-
came resident manager.

Found an Old Barrel.

While at work in the basement of
the house yesterday morning the prop-
erty man found an old keg containing
some old newspapers, a list of the em-
ployes of the house and a sealed bottle
of whisky marked "Five years old,
January 25, 1881."

It is evident that this was stored
away at that time and was discovered
twenty-three years later.

First Saxophone Quartette Was Organized in Keokuk

A. Kellmer, W. C. Kummer, John B. Kindig and J. W. Foulkes Were its Members

The first saxophone quartette to be organized in the United States was the one which was formed at Keokuk about twenty-five years ago. A picture of this famous foursome hangs in the headquarters of the Keokuk Concert band. The quartette as organized then was composed of August Kellmer, W. C. Kummer, John B. Kindig and J. W. Foulkes.

A book issued by Carl Fischer, music publisher, containing records of such matters, credits this with being the first saxophone quartette to be organized, according to Mr. Kellmer who was one of the four. The picture of the quartette was evidently taken in one of the local photograph galleries, and the men are all dressed

up in the Sunday best, and two are seated in those instruments of torture, the straight backed photographer's chair. The familiar white bearskin rug and some artificial palms complete the setting.

According to Mr. Kellmer, Gilmore with his famous band had saxophone trios, but not a foursome. When a fourth member played with this trio, he used a B-flat clarinet. It remained for the local musicians to introduce the fourth saxophone into the game. Since the organization of the quartette some twenty-five years or more ago, there have been organized hundreds of similar foursomes.

The saxophone made a distinct ripple when it was introduced, and people didn't know whether it was meant as a bit of slap stick comedy, or what was going to happen when these men appeared with what looked like a great big Dutch pipe such as the cartoonists were wont to combine with Dutch shoes. The quality of music played by the quartette soon dispelled any idea of any comedy, and the saxophone music came to be a feature of the programs of the old Keokuk organizations.

RECITAL

— BY —

META LOUISE KUMMER

Pianiste (of Chicago, formerly of Keokuk)

Assisted By

ELIZABETH WHITE

Soprano (of Chicago)

Piano Solos — Vocal Solos — Musical Readings

Y. W. C. A. Auditorium, Feb. 3, 1921

8:15 O'CLOCK

AUSPICES S. P. S. G. CLUB

— Admission, 75 Cents —

The Monday Music Club

PRESENTS

**Mrs.
Collingwood Tucker**

In a Recital of

"Songs of the Old South"

MONDAY EVENING, APR. 25

— AT —

Y. W. C. A. AUDITORIUM

Tickets, 50 Cents

This recital will be for the benefit of the Monday Music Club, and membership tickets will not be valid.

RECITALS

Mrs. Collingwood Tucker Recital.

Here are only a few of the enthusiastic criticisms given Mrs. Collingwood Tucker:

Her enthusiasm is contagious; her material is fascinating, and her comment is the most instructive side-light on the significance of the Afro-American folk song heard in our concert halls.—Eric Delamarter in Chicago Inter-Ocean.

Her work is unique and it is fascinating.—Rupert Hughes.

At the Bandbox theatre, Mrs. Collingwood Tucker delighted an enthusiastic group of hearers with a charmingly intimate presentation of negro folksongs. Much that she did was frankly humorous, but by the exposition and interpretation of her material Mrs. Tucker also made a serious and significant contribution to the study of folk music.—Sigmund Spaeth in the Evening Mail (New York), November 15, 1915.

Tickets are fifty cents and will be sold at the door. Membership tickets are not valid tonight.

Mrs. Tucker will close her program with some of the best known plantation melodies and she wants the audience as a whole to help sing the choruses.

THURSDAY, OCT. 5, 1950

It Happened . . .

10, 25 and 50

. . . Years Ago

Files of The Gate City Reveal
Old Days in Keokuk.

FIFTY YEARS AGO

Oct. 5, 1900—Mr. and Mrs. N. G. Winner of Monticello, Iowa, attract much attention at the Hotel Keokuk. Each is only three feet tall . . . Island near Nauvoo is sold for \$80 . . . Former Brigham Young home in Nauvoo sells for \$400 . . . Keokuk

July 2, 1947

It Happened . . .

10, 25 and 50

. . . Years Ago

Files of The Gate City Reveal
Old Days in Keokuk.

FIFTY YEARS AGO.

July 2, 1897—Cherry Sisters arrive for their Fourth of July performance at the Casino and watch the closing performance of the Andrews Opera Company. . . . Keokuks play two ball games in Kahoka, winning the first with Kendrick pitching and losing the second with Miller on the mound. . . . W. H. Dunlap and U. S. Dick sell their interests in C. F. Dick and Co. to Milton F. and Frank F. Dunlap. . . . Mike Malloy purchases Charley Miller's saloon at 18 South Fifth.

MONDAY MUSIC CLUB TO OPEN SEASON MONDAY

Twenty-third Year Will Start With
Reception and Program, With
Carthage Man as Guest.

The twenty-third season of the Monday Music club will open Monday evening, October 2, at 8 o'clock, when a reception will be given for the members and their friends at the Y. W. C. A. A short program will be presented, the artist guest being Mr. Paul Ensrud, director of the Conservatory of Music at Carthage college, Carthage, Ill. Mr. Ensrud was a member of the famous, St. Olaf's choir, which annually tours the country. The program will be as follows:

Love Me or Not	Secchi
Vale	Russell
The Asra	Rubinstein
Hear Me! Ye Winds and Waves...	Handel
.....	Mr. Paul Ensrud.
Convent	Borodin
Juba	Dett
.....	Meta Kummer-Kiedaisch.
In Italy	Boyd
Sacrament	MacDermid
A Heart That's Free	Robyn
Yesterday and Today	Spross
.....	Mrs. Ethel M. Sandberg.
Gavotte	d'Albert
Erl-King	Schubert-Liszt
.....	Meta Kummer-Diedaisch.
Tally Ho	Leoni
The Cave	Schneider
Morning	Speaks
Winter Storms	Trehorne
.....	Mr. Ensrud.

Old Band Picture in Burlington Paper Recalls Memories of Keokuk Director

A reproduction of an old band picture in the Burlington Hawkeye-Gazette has revived tender memories in the mind of Tom Green, retired newspaperman, and in an accompanying article he recalls that the first director of the organization, the Burlington Boating Association band, was the late John Kindig of Keokuk.

The picture was taken about 1884 in Fort Madison at the residence of Herman Huiskamp, who, Green says, "probably in compensation for a tune or two on the lawn, set 'em up to ice cold lemonade or beer, according to the thirst inclination of the members. The occasion was an Old Settlers celebration; an annual event in Fort Madison."

Missed Custer Massacre

"The first director of the boat club band," Green writes, "was a temperamental little German named John Kindig, who wore a dainty mustache and goatee." The photograph was supplied by Fred Fear of Burlington, a survivor of the famous band, who attests to Kindig's musical ability by explaining that he taught him how to play a horn, an accomplishment he has long since forgotten.

Kindig came to the United States from Germany and became a member of the band in the regular U. S. cavalry. He often told in later years of how he narrowly missed being massacred with Custer's regiment at

the battle of the Little Big Horn. His band was with a troop which arrived too late for the battle.

Saxophone Quartet

In Keokuk Kindig took over the direction of the 50th Iowa Regimental band in the early 1900's and also organized the famous Saxophone Quartet. In addition to being a musician he was a composer and wrote "The 50th Regiment March" which became popular.

The Burlington Boating Association, Green says, was a social organization composed of well-to-do citizens and its first club house was on the river front about midway between Valley and Market streets. It eventually burned on Fourth of July and was replaced by a more ornate structure. Rowing was the diversion of the male members and was provided by a complete assortment of racing shells.

Finally the Boating Association gave way to the Burlington Golf Club as interest waned in such strenuous sports as rowing.

"It's remarkable," says Green, "what a lot of memories an old picture . . . can revive. The good old days may have had their defects, but not knowing anything about the newer days, we thought we were having a heck of a good time, when a 25 cent sirloin steak would feed a family of seven and beer was 5 cents a schooner of any size."



DODGE THEATRE JAN. 12, 1912.



GRAND OPERA HOUSE JAN. 12, 1914.

COMPLIMENTS OF
DODGE THEATRE COMPANY
KEOKUK IOWA

THE GREAT DUST HEAP CALLED HISTORY
R. L. BICKEL KEOKUK, IOWA

PROGRAMME

FOR THIS EVENING.

LOUIS ALDRICH

MY PARTNER.

By BARTLEY CAMPBELL, Esq.,
SUPPORTED BY A
SUPERB STAR COMPANY.

CAST OF CHARACTERS.

JOE SAUNDERS,	{ Partners }	LOUIS ALDRICH,
NED SINGLETON,		MR. CHAS. MASON.
Major Henry Clay Britt.....		Mr. E. S. Parr
Candidate for re-election to the Legislature.		
Wing Lee, Chinese Servant at Hotel.....		Mr. Luke Martin
Joshia Scruggs.....		Mr. E. A. White
"A man who never forgot or forgave."		
Matthew Brandon.....		Mr. James Dunn
"A man who has seen better days."		
Sam Bowler, a Miner—formerly of the Circus.....		Mr. Otis Shattuck
Mr. Wellington Widgery.....		Mr. J. B. Atwell
An old English servant.		
Jim Johnson, Sheriff of the County.....		Mr. W. P. Reynold's
Mary Brandon.....		Miss Dora Goldthwaite
"Who had no Mother to guide her."		
Grace Brandon, her Young Sister.....		Miss Clara Flagg
Miss Posie Pentank.....		Mrs. Louise Morse
Spinster Housekeeper at Hotel.		

SYNOPSIS OF SCENERY.

ACT. I.—Mt. Shasta. Exterior of the Golden Gate Hotel.
 ACT. II.—Interior of the Partners' Home.
 ACT. III.—Parlor of the Golden Gate.
 ACT. IV.—Same as Act Third.
 PERIOD.—Act I and II, May, 1869. Act III and IV, November, 1869.
 LOCALITY.—Siskiyou County, Northern California.

NOTICE.—The curtain will be dropped for a brief intermission only between the Acts III and IV. Auditors are requested not to leave their seats during that intermission.

B. S. TARR.....STAGE MANAGER
 A. ZABISKIE.....BOSS MANAGER
 ARTHUR G. THOMAS.....ADVANCE REPRESENTATIVE

Tri-State Printing Co., Keokuk

Miss MINNIE MACARTHY.—This young lady is announced to play an engagement of four nights at our Theatre; and the information will be hailed with pleasure by all who have watched Miss Minnie's brilliant career. Her first positive hit was as a vocalist at the Boston Museum, in 1854, and in the following year she achieved an unequivocal triumph at Burton's Theatre, New York, as Liddy the Irish Girl in Family Jars. In the winter of '56 she was in New Orleans, the acknowledged pet of that gay city, and the greatest favorite that ever walked the Southern boards. For the past two years she has been starring in conjunction with her brother, Mr. Harry Macarthy, in all the large cities of the North and West, with fame and profit to themselves and the theatres where they have played. Miss Macarthy is not only a fine actress and splendid vocalist, but a very beautiful woman. Let our citizens go see and hear her, and most especially would our Ladies be delighted by witnessing the performance of a worthy and brilliant actress.

Her first appearance at the Athenaeum is advertised for this evening. MAY 12, 1858

It was soon after 1880 that the Keokuk Opera House was built. It stood at the corner of Sixth and Blondeau streets. Soon it was the mecca for most of the famous players of its day. Such names as John McCullough, Louis James, Alice and Louis Harrison, Frank Daniels, Nate Salisbury, Nat Goodwin, W.J. Florence, decorated its foyer. Its boards also resounded to the tread of Mestayer's tourists and George Miln, tragedian, who was a former Unitarian minister, Clara Morris and Henry Dixey.

One of the stars of that period was Minnie Palmer who did credit to a role in "My Sweetheart." Later she retired from the stage to marry a New York manufacturer named Marx. Today her sons are the Marx Brothers, famous on stage and screen.

GATE CITY AND CONSTITUTION-DEMO

SATURDAY, JUNE 22, 1945

Marian Morgan To Sing Song Of Dr. Brown

Behind the Coca Cola program of Spotlight Bands last night when Harry James introduced the new singer, Marian Morgan, who made a splendid success, is a little local color.

At the time her exclusive agent, Tim Gayle, found her singing in Detroit he also became much interested in the "Dr. Billie" songs by Dr. W. Frank Brown of this city and chose the song, "Oh, Doctor, That Did It," as the first song to carry the picture of the new coast to coast radio singer.

So the first song to carry this golden-haired, golden-voiced singer will be the above by a local man and will be off the press in about two weeks.

Grand Opera House

C. H. DODGE, Manager

Wednesday and Thursday, July 28 and 29

MATS. { WEDNESDAY 2:30 AND 4:00 | THURSDAY 3 O'CLOCK | NIGHTS 7:00, 8:15 AND 9:30

"THE LOVE ROUTE"

A Paramount Feature with Harold Lockwood

—AND—

"The HEART of KEOKUK"

In Two Parts — By Edward Fountain Carter
ACTED IN KEOKUK BY KEOKUK PEOPLE
PRODUCED BY DODGE THEATRE CO.



MATINEES—Balcony 10c; main floor 20c; children 10c.
NIGHTS—Gallery 10c; balcony 15c; main floor 25c; children 10c.

CAST OF CHARACTERS

Henry Strong, factory owner from St. Paul	Theodore A. Craig
Helen Strong, his daughter	Nina Hodge
Charlie Strong, his son	Louis A. Rovane
Louise Strong	Emanuella Flood
Mary Rankin, a Keokuk girl	Marie Weber
Jack Rankin, her brother	Frank X. Kenney
Mrs. Rankin, their mother	Mrs. Thos. P. Gray
The doctor	Dr. Frank M. Fuller
The villian	??????
Firemen, citizens, bathers, etc.	

DO YOU KNOW

TUESDAY, DEC. 29, 1953

Gate City & Constitution Demo

The
First
Theatre
in
Keokuk
Was The



Athanaeum, Built In 1855?

Modeled after the old McVickers theatre in Chicago the Athanaeum was the first building erected in Keokuk for exclusive use as a theatre and was widely heralded throughout the midlewest of that era as an outstanding example of type. It was opened on March 6, 1856 during Keokuk's boom period. Among its many features was an elaborate curtain depicting the dream of Keokuk. It showed an Indian lying with his pipe beneath the branches of an oak tree and dreaming about the future city. Deer broused in the thickets around him and waterfowl splashed in the water below. The sylvan scene was painted by an artist named Hayden. Fire destroyed the old Athanaeum in 1873 at a loss of \$51,000 but Keokuk was not without a theatre since the Gibbons opera house had been constructed in 1867 and opened on December 4. Dozens of other playhouses were built since that date and some of the greatest figures of the theatre and concert world "trod the boards" on one Keokuk stage or another, among them Ole Bull, Joe Jefferson, Lawrence Barrett and many others.

"THE GREAT DUST HEAP CALLED HISTORY"
R. J. BICKEL KEOKUK, IOWA

DO YOU KNOW

Gate City & Constitution Demo Jan 5, 1954



The First Motion Picture Was Shown In Keokuk In 1900?

Keokuk's first motion pictures were displayed by the late C. H. Dodge in 1900 with "The Great Train Robbery" among the first. It was not until 1905, however, that Reeves and Dodge established a motion picture house in the old States Central Bank building. Even then it was primarily a vaudeville theatre and used the early flickers as chasers. Before exhibiting those early movies here, Dodge traveled over the country displaying such films as the "Great Train Robbery" and "Uncle Tom's Cabin" which had been produced by Edison. In 1907 the Dodge Theatre opened at Fourth and Main streets and soon afterward came the Bon Ton at Sixth and Main. Sansone Brothers established a nickle show which later became the Colonial at 323 Main Street. Other early motion picture houses were the Regent, the Orpheum, established by Mark Angel in 1910 and later the Hippodrome. The Dodge theatre burned in 1909 and M. F. Baker and C. H. Dodge opened the Grand in 1924. It is now operated by the Frisina Theatres Co.

wear a long bob waved attractively back from their faces. This showing in Keokuk is their last stage appearance this year, because Sunday they leave for their home in San Antonio, Texas where home in San Antonio, Texas, where their aunt and uncle—for the twins are orphans. They travel in a seven passenger truck and not according to the opinion of some people in a truck. The truck is used only to carry their baggage, which consists of twenty-two trunks.

Those Registered.
Registration for the Gate City's twin party was as follows:
Mary Carman and Mary Constance Kraus, daughters of W. J. Kraus.
Maryjorie and Myrtle Kaiser.
Scott Hayden.
Mary Scott Flocker and Marie Peery Short and Jimmy Short.

Lola Bealy (one of triplets).
Maxine Flowers and Maurine Flowers, Route No. 1.
Harold Buehl and Clarence Buehl of 411 Johnson street.
Kenneth Henke, Edith Henke, 629 South Third street.
Paul Holley and Pauline Holley, 2007 High street.
Elta Starr and Enid Starr, 508 Des Moines street.
William Cooley and Willard Cooley.
Josephine Clark and Joseph Clark, 601 South Fourth street.
Dorothy Reed and Doris Reed, Montrose, Iowa.
Robert George and Harold George, 1326 Des Moines.
Lois and Doris Scott, 1216 Times.
Helene and Susie Valkinburg, Summerville.
Emma Eckland, 1814 Reid, Ella Mason.
Florence Ketterer and Frances

Ketterer, St. Joseph's hospital.
Alfred and Alvin Varner, 1123 Blondreau.
Sherman Walter Horner, Emma Elsie Horner, Argyle.
Ronald and Donald Johnson, Keokuk.
Burt Hase and Earl Hase, 1821 Johnson street.
Margaret and Mildred Breheuy, 1121 High street.
Audrey and Arla Hedrick, 21st and Orleans avenue.
Robert Gredell and Joseph Gredell, 1116 Times.
Charley D. Newberry and F. D. Newberry, Argyle.
Nettie Harverson and Elta Newmann, Stillwell, Ill.
Velma and Everett Householder, Tyoga, Ill.
Alma Bryant and Altha Parsons, Alexandria, Mo.
Elizabeth and Elaine Zinner, Medill.

Everett and Erwin Zinner, Medill.
Lena Van Hyning Butler, Clara Van Hyning Fish, Keokuk, 1100 Martha and Myrtle Nye, 1100 William street.
Mrs. Marie Dennison, 228 Bank Keokuk; Mrs. Hilda Haas, Nevada, Ill.
Ernest Hagerman and Fortis Hagerman, Alexandria, Mo.
Ruth Herren, Ruby Herren; Robert Herren, Albert Herren; Roy Herren, Ilene Herren and Evelyn Herren, twins and triplets of Mr. and Mrs. John Herren of Wayland, Mo.
Leslie H. and Lester B. Dumenil, Argyle.
Harry Kinkadee and Nina Kinkadee, Alexandria, R. R. No. 1.
Ruth and Rose Foley, Wayland, Mo.

Gate City & Constitution Demo (over)

DAILY GATE CITY
FRIDAY, OCT. 31, 1930

GATE CITY TWIN PARTY ATTENDED BY MANY TODAY

Hilton Sisters, Siamese
Twins Appearing at The-
ater, are Interested in
Meeting Twins of
This Section.

Forty or more pairs of twins greeted the Hilton twins at the Gate City's twin party this afternoon at the Regent theater. Not only twins but triplets were represented in the party, and it remained for Wayland to send the biggest delegation, two sets of twins and one of triplets all from the same family.

Two small charming young women rose at the same time and both graciously extended their hands in greeting. Miss Violet Hilton and Miss Daisy Hilton, the Siamese twins appearing at the Regent theater today and tomorrow, were the charming pair.

These attractive twins were born joined together and where one goes the other is sure to follow. Each movement when they walk is in perfect accord and they always sit on the same chair. When dining they also sit side by side on one chair while their places are laid together.

The twins have never gone to public schools as ordinary children, but up until the last few years have had private tutors and have traveled quite extensively for their education, including trips to many European countries. They are twenty-two years old.

Six Years on Stage

For the last six years they have appeared on the stage, playing most of the larger vaudeville circuits. They started touring with Loew's and after an extensive showing with them played the Orpheum circuit. They have also toured with Keat's vaudeville circuit and some of the other large ones. This year is the first year they have made short stops in the smaller cities, but like other musicians and vaudeville artists have felt the effect of the talking pictures on the stage productions. They have never appeared in pictures although they have visited in Hollywood.

In a way the twins are regular working girls for they work regular hours although the hours are different from the ordinary girl, for seldom do they have to work in the morning, but their busy time is the afternoon and evening. Time during the morning and hours off stage are put in working up new numbers to a large extent.

Regent TONIGHT—7, 9, 11:00
TOMORROW 2:30, 6:30, 8:15, 9:15



*The sensation
of Vaudeville—These
clever little Artists
will appear in per-
son, in an act of
charm, Class
and Dis-
tinction—*

SIAMESE TWINS
SAN ANTONIO'S
VIOLET AND DAISY HILTON
BORN JOINED TOGETHER

*They Sing,
Dance and
Play a number of
Musical Instruments, assisted by
Their Own Company of Singers and
Musicians.*



A novel Western picture comedy
filled with drama, music and song.

PATHE Presents
A NEW BRAND OF WESTERN

PARDON MY GUN

with GEORGE DURYEA · SALLY STARR · ROBERT EDSON
LEE MORAN · MONA RAY · TOM McFARLANE · HANK McFARLANE
HARRY WATSON · HARRY WOODS AND ABE LYMAN AND HIS BAND

Pathe Picture

SEE
these wonder
stars
IN PERSON

COME TO THE
HALLOWE'EN
PARTY TONIGHT
11:00

—Also—
All Talking Comedy
"BEAUTIES"

COME EARLY

Matinee 10c, 20c, 35c
Nite 10c, 25c, 50c

Enjoy Broadcasting

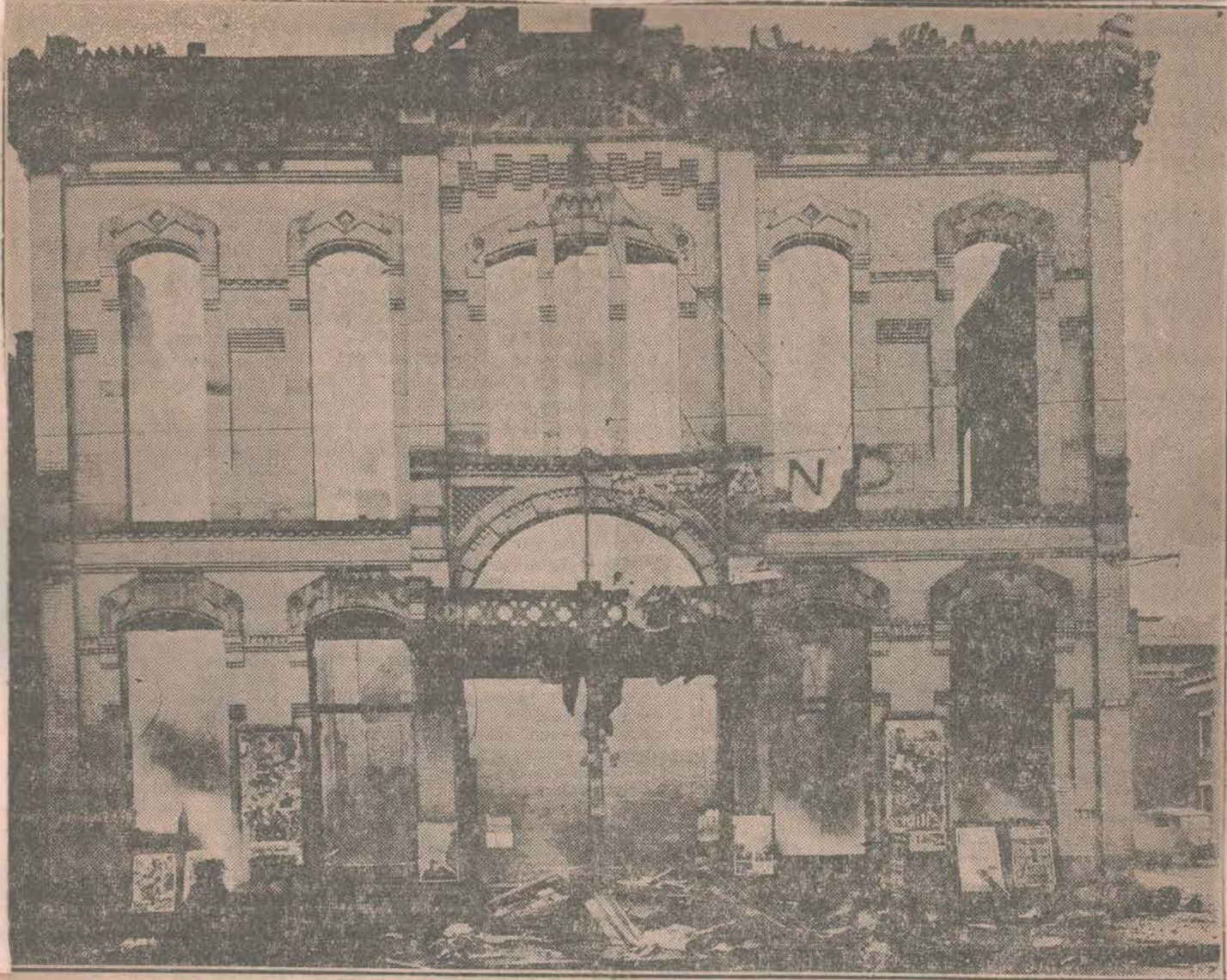
They find radio broadcasting very interesting and have been heard over the air numerous times. Last Sunday while in Grant City, they broadcast from the station KMIG, which is located at Rain-bow Park in that city.

Both girls greatly enjoy reading and spend a large part of their

spare time pouring over books. They are especially fond of detec-tive stories and agree that S. S. Van Dine is their favorite writer.

These attractive twins who look alike are quite small. In fact the two together only weigh one hun-dred and eighty-five pounds and are quite short. They experienced difficulty in finding clothes that

would fit them and still be stylish. As they only wear a size twelve dress or coat they find it neces-sary to have their clothes made to order so that they will not look like a couple of school children. Long curls were a part of their advertising pictures up until two months ago, when they visited a barber shop and now both girls



ONE OF KEOKUK'S MOST DAMAGING FIRES destroyed the old Grand theatre at Sixth and Blondeau streets 30 years ago tomorrow, December 5, 1923. So fierce was the blaze that U. S. Weather Bureau instruments on top of the postoffice building registered bright sunlight at midnight. The present Grand theatre was built to replace the old building about which Mrs. Pearl Gordon Vestal writes in an adjoining column.

Last Show at Old Grand Was Presented December 6, 1923

(By PEARL GORDON VESTAL)

"Last show at the Grand, House burned that night," I find noted in a familiar script on the program of the Grand Theatre, Keokuk, Thursday, December 6, 1923, thirty years ago.

The "Direction Baker-Dodge Theatres, Inc." is on the front cover. The play? "John Golden presents 'The First Year,' a comic tragedy of married life, by Frank Craven, staged under the direction of Winchell Smith. Did you see and hear that drama, now knowing that its production was, in effect, the theatre's "Swan Song?"

Advertised to follow, the "Next Attractions" were to have been "Good Morning, Dearie," another big musical comedy, and "The Covered Wagon," greatest of all film plays made in many years.

Was Management Psychic?

Could the managers, when they made up the copy for this program, have been psychic, and had a fire, as well as good manners, in mind? For they printed "A True Fable." The manager of one of our better class attractions—and himself a gentleman—stood near the door of

the theatre recently, watching the crowds enter the Grand to see his show. Voluntarily he took the trouble to approach us and remark that the Keokuk people who had come in that night were the best-dressed, best-mannered and appearing people that he had seen in any of the many towns visited in the western states. While we know that he spoke only the truth, yet we were pleased."

But note how the proud Keokuk manager's complacency was punctured! "Later that same evening we stood with this same manager at the rear of the theatre. As the play neared the finish and it became evident that the show would be over in a few minutes—suddenly there arose a sound of confusion and bustle all over the theatre. Men reached for their hats, women stood up and tugged to get on their coats, some bolted up the aisles, others tore down the steps as if the house was on fire. . . . It is a courtesy due the actors on the stage and the other people who wish to see the play through, to remain quiet and seated until the final curtain has fallen."

Commercial Sponsors

The commercial sponsors of the program were: Harry J. Ferguson, clothing; The Grand and the Regent, moving pictures; Immegart, groceries; Keokuk National Bank, pays 3 per cent on savings accounts; Leake-Folker Co., Xmas greeting cards; Hamill, coffee; Collisson and Lofton, insurance; Wilkinson and Co., drugs; Merriam's Hardware store; and F. C. Pearson-C. J. Holbrook, phone 303.

My own memories of the olden-time grandeur of the Grand concern being one of 40 young people on the stage for our high school graduation when George Edward Marshall was principal of the K. H. S. We were supposed to hire white horses, if possible, to draw the carriages which drew us up to the stage door, and Dad found such a team at the livery stable in Hamilton. Being a punctual person, he had me taken there too early, and our white horses had driven away before my classmates appeared, some with steeds of color, for Keokuk had not enough white horses to convey all of the "sweet girl graduates," in ruffled white, and the few boys in dark serge simultaneously!

The old Grand housed Shakespearean plays, such as those in which Walker Whiteside was the star: "mellodramas," like "The Black Crook," and musical events of quality, then, as now. The new

Grand, today, carries on with pictures, piano concerts, soloists, boys' choirs, violins, ballet and orchestras, the offerings of the Civic Music club and our music-lovers from Warsaw, Carthage and Hamilton join the "intelligentsia" of KKK for evenings of delight to the ears.

The Would-be-Assassin of Booth Receives His Sentence.

He is Adjudged Insane by the Criminal Court, and Will be Sent to the Elgin Asylum.

5/11/1879

GRAY'S SENTENCE.

HE WILL BE SENT TO THE ELGIN ASYLUM. CHICAGO, May 10.—In the criminal court this morning, Mark Gray was arraigned on the charge of shooting at Edwin Booth with intent to commit murder. After hearing full testimony he was declared insane. The medical experts appointed by the court to make a close examination of his mental condition testified that his attack upon Booth was simply an outbreak of lunacy which will eventually develop into epileptic insanity. He will be sent to the Elgin asylum.

THE GATE CITY:

FRIDAY MORNING, APRIL 25, 1879.

MARK'S MARK.

He Selects Edwin Booth, the Actor, as a Target,

But Takes Poor Aim and His Shots Prove Harmless.

The Sensation Created by a Crazy Keokukian in Chicago.

Mark Gray's Attempted Assassination of the Great Tragedian.

He Expresses Regret that He Missed His Mark.

The Daring Act the Strange Freak of a Disordered Brain.

Ample Evidence Showing that Gray Is Insane.

What His Relatives and Friends Have to Say of Him.

The Young Woman to Whom the Note Was Addressed—Full Particulars of the Eventful Scene.

The real name of the young man who attempted to assassinate Edwin Booth in Chicago, Wednesday evening, as reported in our dispatches yesterday morning, is Mark Lyons. His step father's name is Patrick Gray, however, and he is more familiarly known as Mark Gray. His parents reside in a story and a half frame house, corner Band Bluff streets in Reid's Addition. His step-father, Patrick Gray, is a laborer, and at present employed by Sam. S. Sample on the M. I. & N. contract. Inquiry among Mark's friends and associates here leaves no room to

doubt that he

IS INSANE,

and that his attempt upon the life of Booth is the freak of a disordered brain. Evidences of his mental weakness have been observed for the past three years. He was a monomaniac on the subject of the drama, and his great ambition was to be an actor. In short, he was stage-struck. He had a habit of locking himself up in his room and reading and reciting plays by the hour. Upon entering the room afterward the family would find the chairs arranged about him in a semi-circle to accommodate an imaginary audience. He had a

WEAKNESS FOR POETRY

and quoted it freely upon all occasions. He also undertook to compose verse, but his productions were not of a very high order of literary merit. Another habit he had was that of walking the railroad track, with hat in hand, talking and laughing to himself and gesticulating in a dramatic manner, but this habit was broken up under threat of arresting him if he persisted in it. He had a passion for sensational literature found in the police and other journals of the day, and attended all the theatrical entertainments that were given in the city. He talked a great deal about

JOINING A TROUPE

and told his friends when he left for St. Louis that he was going to clerk in a dry goods store in the day time and play in a theater at night. He never had any friend connected with a theatrical company, and no one here knows anything about Booth ever having injured a friend of his. This alleged grievance is regarded as purely imaginary. He was considered perfectly harmless, and the only time his insanity ever assumed anything like a violent form was when he threatened to hurt his mother if she refused to vacate the room for him when he wished to occupy it for dramatic rehearsals.

Mark is 24 years of age, and except at intervals when he has been at St. Louis has lived here for the past ten years. For about five years he was employed most of the time

AS CLERK

in the dry goods house of Younker Bros. He formed dissipated habits when young, got to drinking very hard and was discharged two or three times on that account. About three years, ago, however, he quit, joined a temperance society, and has not been known to drink since. The firm speak of him as a very trustworthy and capable young man, and except his mania for the stage and his consequent absent mindedness at times had no fault to find with him. In October last he resigned his place with this house and went to St. Louis, where he found employment in the house of Scruggs, Vandervoort & Barney, where he held a very responsible position. Since he left his parents have had but one letter from him. In this he told them he was going to send them some Christmas presents, and in-

quid if Kate Davern was married yet. The presents were never received, and nothing further has been heard from him, notwithstanding his mother has written him several times.

Frank Loftis, who was employed at Younker Bros. during two years of the time Mark was there, says he showed

UNMISTAKABLE SIGNS

of insanity on the subject of the stage. He imagined that he looked like Edwin Booth, that he was equal to him as an actor, and used to ask Loftis and others if he should go out West and advertise himself as Booth if they thought the people would know any better. Mark was very exclusive and had but few friends or associates among the young men or women. When not engaged he would seek seclusion and rehearse tragedy or read poetry.

About three years ago while handling a revolver one Sunday afternoon he

SHOT HIMSELF

in the head, inflicting a scalp wound about two inches long. He claimed the shot to have been accidental, but there are some who think he contemplated suicide. His insanity has been more marked since that time.

Kate Davern, the person referred to in Mark's note, is a dressmaker living on Fourth street between Timea and Des Moines, and employed in one of the leading dressmaking establishments of the city. She says she knew Mark when he was here simply as an acquaintance, had not heard anything from him since he went away, and was very much surprised to learn that he had been making use of her name in the note found upon his person. She says he used to act very silly and she was convinced that he was not in his right mind. Mark's mother is very much exercised over his strange conduct, and is unable to account for it except upon the ground of his mental weakness. She says that Mark has no relatives in the theatrical profession and no friends that she has ever heard of. The news of the daring act startled his friends and acquaintances in this city and was the principal topic of conversation on the streets all day yesterday.

AT CHICAGO. (Times Report.)

The play had proceeded until the last act, in the prison scene, in which the king sits at a window. The lights were down in the auditorium and on the stage, except where a calcium shone through a grated window upon Mr. Booth, who was alone on the stage, sitting upon a stool, a little to the right of the center. This is the supreme scene of the tragedy, and the audience was very quiet. Mr. Booth had just spoken the lines
And these same thoughts people this little world;
In humors, like the people of this world,
For no thought is connected—

when his speech was interrupted by

THE LOUD REPORT OF A PISTOL.

He paid no attention to the sound, but went on, but had not spoken a dozen words when a second report and the crash of a bullet through a board in the flat just above his head brought him to his feet. At the same instant the people in front, who had hardly time to wonder what the shooting meant, rose in a state of high excitement, and, looking up in the direction whence the shots came, saw

No.

UNITED STATES

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(Mark's Mark)

"THE GREAT DUST NEAR CALLED HISTORY"
R. L. BICKEL MEDKUK, IOWA

April 25, 1879 - page #2
(Mark's Mark)

a man in the right of the first balcony, near the stage, coolly cock and level a revolver and snap it. The real state of the case became apparent, and the place was in an uproar. The man, perfectly indifferent to the cries of the audience, was cocking his weapon for another attempt, when one of two men who had hurried down seized him, the other taking hold of another man sitting close by, who seemed paralyzed with fright. Mr. Booth promptly stepped forward, and pointing to the man with the pistol, said, "That is the man;" and in a trice the handcuffs were upon him. The audience were frantic. They shouted, "Throw him over!" "Hang him!" "Kill him!" "Toss him over!" A knot of men from other parts of the balcony rushed over the chairs toward him, several gentlemen from the lower floor hurried up, and the occupants of the gallery leaned over the rail and looking down gesticulated and shouted with a vigor that threatened their loss of balance. The scene was wild in the highest degree. Had the fury been given another half minute's growth, the man's life would have been pounded out; but his captors, the private watchman of the theatre and detective Morgan, pushed back the swelling throng and hurried him away almost before the people in the dim light knew he was taken. Mr. Booth stepped into the wing, and then returning said: Ladies and gentleman, if you will excuse me for a moment, I will return and finish the scene." At this the house stormed applause. Mr. Booth disappeared. At the second shot a lady in the audience who was acquainted with the premises left her seat and ran through the door leading to the box at the left of the stage, ran past into the star-dressing room, where Mrs. Booth was sitting, and screamed: They are shooting at your husband!" Mrs. Booth, who had heard the shooting, but paid no especial attention to it, was frightened into hysterics. As soon as Mr. Booth had seen her partially restored, he stepped back to the stage, where his appearance was greeted with the most tremendous cheering. When the audience had quieted, he re-seated himself, the scene went on, and the play was finished. The whole occurrence covered less than three minutes.

The man was sitting directly in line with Mr. Booth, who was the only lighted figure in the house. Where the first ball struck could not be ascertained. The second struck about eighteen inches higher than the actor's head, went through a piece of pine seven-eighths of an inch thick, and came very near hitting one of the stage carpenters, who afterward picked it up. Fortunately, most of the actors who were in the place had retired to their dressing-rooms, the few remaining who had anything to do in the last scene being in the wing, waiting their cues, so that, excepting the carpenter, who was crossing the stage in the rear of the scene, there was no one within range. The scene was set about twenty feet back from the footlights, Mr. Booth was about five feet forward of it, and the man who did the shooting was in the front row of the balcony, about fifteen feet on the other side of the footlights. The distance is so small that it is little less than a marvel that neither shot took effect in Mr. Booth's body. The man himself seemed astonished that he missed his mark. "I don't know how I came to miss him," said he to Mr. Miller, the special policeman attached to the theatre, just after his arrest. "I'm sorry I didn't hit him." When he was taken he had in his hand a copy of the play torn from Dick's edition of Shakspeare, by which quite evidently

he had been following the performance. He did not rise to fire, but kept his seat and acted with the utmost deliberation. This circumstance and the hurry they were in, the insufficient light and the rising excitement in the audience led the officers into the mistake which Mr. Booth's perfect self-possession helped them out of. The man had evidently waited for this scene, knowing the position into which it would bring Mr. Booth. He had been noticed by several persons who sat in his neighborhood to applaud warmly several times. A boy who was within a few feet of him, when the prison scene had well begun, saw him drop the pistol out of his sleeve, cock it and fire. It was as perfectly an unimpassioned transaction, so far as he was concerned, as could be well imagined.

THE SHOOTER SEARCHED.

The man Gray was taken to the Central police station in the custody of Detective Morgan and Special Policeman Miller. At the station his pockets were turned inside out and the contents examined. They consisted of two letters, one written to him, the other by him, a pair of small scissors, a ticket for a coat from May & Son's pawn-shop, No. 296 State street, a printed card bearing the name of Katie Davern, a check for his seat in the theatre, a pocket-knife of four blades and bone handle and a short lead pencil.

The letter written by him was in pencil and was written on the first and fourth pages of an ordinary sheet of note paper. The handwriting was plain, but uneven, and looked as though the words had been put down hurriedly. On the inside of the sheet was the name and address—Miss Kittie Dabern, Keokuk, Iowa.

THE LETTER

is given *verbatim et literatim*:
CHICAGO, 22nd, 1879.—DEAR KATIE: forgive those brief but horrible lines

I left St Louis Monday evening the firm I was with would not increase my salary so I made up my mind to return to Keokuk. But being a lover of fire acting I came to Chicago To See Booth But I was sadly mistaken It would take Booth one year of constant acting to compete with Lawrence Barrets Richelieu. To-night he plays Richard II. Katie if I go to-night he will kill me or I him In all Sheakspere work I find but one man to compete with Booth an that is Iago.

My judgment ought to foretell methat since I call Booth Iago he could no more play Richelieu than the devil could be an angel I dont no what to do. Every line I write I Prance the floor as thoug I was playing Hamlet. I am sorry I came here for I think the hangman a rope for me

Remember me to your mother and sisters
Yours truly
MARK
GRAY

THE LETTER TO HIM

was as follows:

KEOKUK, Nov. 19, '78.—MR. MARK GRAY, care of Scruggs, Vandervoort & Barney, St. Louis—Dear Sir: We are short of help and would like to know if you would like to come back here.

Please let us know by return mail.
Yours truly,
YOUNKER BROTHERS.

The letter was postmarked Keokuk, Iowa, Nov. 20, and bore the return address of Scruggs, Vandervoort & Barney, Nos. 421, 423 and 425 North Fourth street, St. Louis.

Gray remained at the Central station for half an hour when he was taken to the armory by Detective Morgan, still considerably agitated.

The revolver which he used and which was taken from him by Policeman Miller bears the name "True Blue" and is of

32 calibre. It is a five-shooter and had three unexploded cartridges remaining in it. It was somewhat rusty and looked as though it had been carried in the pocket for a long time without having been used.

A TALK WITH THE PRISONER.

The prisoner was subsequently taken to the Harrison street station, where he was locked up. A Times reporter called on him at once and tried to interview him, but he would say nothing whatever as to the direct motive of the attempted assassination. The interview brought out these facts:

His name is Mark Gray, he is a single man, and is 23 years of age. He was born and raised in St. Louis, but for the past ten years he has lived in Keokuk. His mother is living there now with his step father. His father is living, but not with his mother. He was reticent as to the whereabouts and personality of his father. He has a sister, 25 years of age, living with her mother, two step-sisters and two step-brothers. About four years ago he went to St. Louis and worked a year and a half for the dry goods firm of Scruggs, Vandervoort & Barney, on the corner of Fourth and Chestnut streets; and he began work for them again about eight months ago in the ribbon stock, quitting last Saturday because they would not raise his wages. He has also clerked for the dry goods house of Younker Bros., in Keokuk.

He left St. Louis on last Monday evening and came by the Illinois Central railway to Chicago, arriving in the city at 10 a. m. on Tuesday morning. He went to hear Booth on Tuesday evening, to Harrier's theater on yesterday afternoon, and to hear Booth again last evening. He came to Chicago for the express purpose of killing Booth, and his only regret is that he did not kill him last night when he attempted it.

He readily answered most inquiries as to his history, but on the one point as to why he attempted the killing he would say next to nothing. This much, however, he did say: It was because of some wrong Mr. Booth had done a friend of his several years ago—how many years the prisoner would not say. He first heard of the wrong two and a half years ago, and then it was that he formed the determination to kill the offender. Who the person wronged was the prisoner would not say, neither would he say whether it was a man or a woman. The prisoner had never spoken to Booth, and did not know him. He says Mr. Booth knows him and he knows, too, why the killing was attempted. The prisoner said that Mr. Booth does not know his sister, therefore, it follows the alleged wrong was not to her. The prisoner has had some friends on the stage, and he wished to God that he never had had any there. The person wronged was not, however, on the stage, and never had been. What the wrong was the prisoner persistently refused to say—that would come out, he declared, in his defense, if he made any. He has not yet made up his mind that he will try to make much of a defense; he does not know but he will let the court find out why the shooting was attempted. There were also other persons implicated in the shooting, but who they were, or what interest they had in it, he declined to say.

The reason why he had never tried to shoot Mr. Booth before was he had never had a chance. Mr. Booth was in St. Louis last fall, but the prisoner did not know it until he met Mr. Booth on the street, and he was not prepared then to do it. He did not try it last Thursday evening because he did not have a good chance. He repeatedly said

for the deed; that he had a good motive for the deed; that he did not regret it, but that he did regret that he had not succeeded. He also said that it was a bona fide attempt to kill the famous actor and was not an advertising scheme.

He had never written to Mr. Booth, nor had he ever intimated in any way to that gentleman that he would make an attempt on his life. The prisoner had never, he says, shot a revolver before, and so had no practice in marksmanship, but he had a good view and a good aim, and he does not understand why he failed to kill his victim.

As to the letter addressed to Kate, published elsewhere, he said that Kate was a young lady, not his sister, living in Keokuk. She is not, however, the one on whom the wrong was perpetrated.

Who Kate is he would not say. His mother's name is Gray, and her present husband is named Patrick Gray. He is a contractor, not particularly wealthy, and they live in West Keokuk. The prisoner is living under his step-father's name. He did not give his name as Martin Gray, or Adam Gray, as had been reported in police circles after his arrest. He never gave any other name than Mark Gray.

He never knew Wilkes Booth. He was too young when that actor was killed to know him.

The prisoner said that Booth knew that that he was in the theatre last night, but how Booth knew it he would not say. Booth knew too what the shooting was for, he repeated, and Booth would not prosecute him. The prisoner had looked for Booth ever since his arrival in town, so as to shoot him whenever he might see him. He had not been able to find his victim. He did not know whether Booth tried to avoid him or not.

The prisoner is of medium height, slim build, has a small dark mustache, long black hair and black eyes, and a face somewhat broken out with blotches. His toilet is careless. His manner and his looks do not indicate insanity; his conduct while at the station was calm, though somewhat nervous. His replies were frank and sober, although he once in a while smiled or laughed when asked a significant or direct question, being evidently amused or probably annoyed at the persistency of the newspaper men. The unanimous opinion of the station men and police officials who have seen and talked with him is that he is no more crazy than they are—which, perhaps, is not so complimentary or conclusive after all.

MR. BOOTH'S STATEMENT.

Mr. Booth himself was seen at the Grand Pacific hotel, whither he was driven at the close of the play, instead of to the residence of Mr. McVicker, where he had been stopping during his engagement here. The change was made on account of the highly nervous and excited state of Mrs. Booth. Her condition at the reporter's call was such as to require her husband's constant attention, and his statement was, therefore, brief. It was substantially as follows:

"I did not know until after the close of the play that the man was shooting at me. It occurred during the soliloquy in the last scene of the last act. I heard the first shot, but paid no attention to it, supposing that it was some insane person in the audience, and that he was trying to kill some one in the auditorium. When the second shot was fired I looked up and saw the man with the pistol drawn down toward his hip trying to cock it again. Thinking he might not have been detected, I pointed him out and said: 'That is the man.' He was at once caught, and

shouted 'Hang him!' 'Kill him!' It occurred to me then that my wife was in the box across which he had shot and I excused myself to the audience for a moment and went around to quiet her and assure her that no harm was done. Then I came back and the play was finished. All this time I had no thought that the man had tried to shoot me, but supposed that he was firing at some one in the audience. I heard no whistle of bullets. It was only after the play was over that I learned from Horace McVicker that he was aiming at me and that he had been endeavoring for three years to get a chance to kill me. I do not know any such man as Gray, and am at a loss to imagine what prompted him to the act. I am not aware that I have any deadly enemy. Some years ago I received several anonymous letters demanding considerable sums of money and threatening that unless I paid it I would be shot. Just about three years ago I received one while playing in Detroit, telling me that I would be shot. Since then I have not received any, and the whole matter had passed out of my mind till it was recalled by this circumstance."

HORACE M'VICKER.

The charge advanced by Gray following the attempted assassination, that Booth, in days gone by, had in some manner grievously wronged a member of the former's family, is pronounced groundless and a silly subterfuge by the actor's friends. They indignantly deny any knowledge of a liason traceable to Mr. Booth having ever existed, and are at a loss to understand why such an insinuation should receive credence. Horace McVicker, Manager McVicker's son, in referring to this particular feature of the sensation, expressed himself warmly on the subject. He had visited Gray at the police station, but had failed to recognize him or identify him with any of Mr. Booth's acquaintances. Mr. McVicker also affirmed that Mr. Booth was unable to identify Gray, either in name or person.

A POLICEMAN'S STATEMENT.

Special Policeman Mellum, who conducted one side of the prisoner to the police station, returned to the theatre and surveyed the situation from the standpoint of the would-be assassin. Dropping into the seat which had been occupied by Gray—which, by the way, was was the fourth seat in the front row of the first balcony, left-hand side,—he estimated the probable range of the shots, and was thus enabled to locate the whereabouts of the bullet. Descending to the stage he found one perforation in the upright "flat" back of where Booth was seated, but could discover no trace of the other bullet. The hole made by the bullet in the flat was just five feet nine inches above the stage floor. Drawing a line, mentally, from the front row in the balcony to the perforation in the "flat," it was evident that the bullet passed fully two feet above the actor's head. The special policeman examined the floor about the seat occupied by Gray, but could discover no bits of paper containing writing.

Mellum told a *Times* reporter that on the way to the station the prisoner stated that he had been watching for Booth for three years or more. He upbraided himself for his poor marksmanship, saying he had practiced enough to have done better shooting. As the party reached Clark street a young actor who had followed, and who seemed to be the leader of the mob of boys, said: "Let's string him up, damn him, anyway," which drew from the prisoner the cool response: "All right; I don't care—I don't care."

GRAY HELD TO ANSWER.

(To the Associated Press.)

CHICAGO, April 24.—Mark Gray, who attempted to shoot Edwin Booth last night, was before Justice Summerfield this morning, on the charge of an attempt to kill. After identification and a brief recital of facts by Mr. Booth, Gray pleaded guilty. The magistrate remarked that it was lucky that the charge was not murder, whereupon Gray returned, "I wish it was." Bail was at first fixed at \$10,000, but as Mr. Booth represented that he had been told Gray had expressed a determination to kill him when he was free again, it was made \$20,000, and the would-be assassin went to jail. The grand jury being now in session an indictment and speedy trial are not improbable. The penalty for the crime is from one to fourteen years in the penitentiary. It transpires that Gray made an attempt on his own life about three years ago in St. Louis. At that time he was very dissipated, but has since reformed. He bought his revolver yesterday for the express purpose for which it was used. It is said that he is stage-struck and intended to go on the stage next fall.

AT ST. LOUIS.

(To the Associated Press.)

St. Louis, April 24.—Gray, who attempted to shoot Booth in Chicago, was known here as a quiet young man, stage-struck and somewhat erratic, claiming to come of a family of actors. He has been heard to remark that his father is alive, but will not own him, and he would get even with him yet, damn him. One of his friends thinks he believes Booth is his father, but does not regard him as responsible for his acts.

THE GATE CITY:

SATURDAY MORNING, APRIL 26, '79.

MARK'S MARK MADE.

The Attempted Assassination the All-Absorbing Theme,

And, for the Time Being, Mark Gray is a "Bigger Man Than Booth."

The Court-Room Packed at the Preliminary Examination.

The Curious Crowd Surge Back and Forth Eager to Catch a Glimpse of Gray.

The Prisoner Pleads "Guilty," and Is Anxious for Trial.

Another Batch of Letters and Papers Seized by the Authorities.

Billy Fletcher, Well-Known in Keokuk, Visits Mark.

A Lengthy Friendly Chat Ensues, Which, However, Develops No New Facts.

C. C. Cox is Interviewed by a Tribune Representative.

He Relates His Acquaintance With Gray,

UNITED STATES

April 26, 1879 - pg 1
(Mark's Mark made)

"THE GREAT DUST HEAP CALLED HISTORY"
R. J. BICKEL
KEOKUK, IOWA

Interesting Interviews—Extracts From the Letters—Gray Denies Relationship With Booth.

MARK GRAY.

THE PRISONER PLEADS GUILTY.

(From the Chicago Tribune.)

In something like twelve hours, Mark Gray, the ambitious young man who tried to shoot Edwin Booth unto the death, was arrested, left all night in the Armory, given a preliminary hearing, and sent across to the jail to spend his time until he shall be given a full and formal trial. The young man was himself instrumental in facilitating the course of justice in its preliminary stages by his plea of guilty and his failure to place the least obstacle in the way.

The justice directed the detective to bring in the prisoner and the witnesses, and the crowd held itself in waiting for the developments. The detective returned in a few minutes, leading Gray, and followed by the witnesses, and handed a slip to the clerk, on which was written the following memorandum: "Mark Gray, 23, American, clerk, assault with a deadly weapon with intent to kill." The brief record was transferred to the docket, the prisoner was accorded a place in the box, and forthwith he was the cynosure of all eyes, the crowd ever surging up against the rail for the purpose of better satisfying its longing desire to get a good look at the young man, who, for the time being, was "bigger than Booth himself." He bore the curious, quizzing gaze of the crowd in his own imperturbable way, and quietly awaited the carrying out of the programme. The clerk read the charge and asked him in the formal way whether he considered himself guilty or not guilty.

"Guilty," he replied, without a moment's hesitation, and in a voice clear and distinct and, withal, a trifle dramatic in its tone, as though he wished it to count in his favor. In the moment's wait he rubbed his hands together as if to eradicate some of Chicago's real estate that clung to them, and clung all the more persistently, for the reason that the cell accommodations at the Armory do not provide the most elaborate means of securing and maintaining personal cleanliness. Those hands, by the way, are the hands of a bumpkin and not a dry goods clerk. They are large, ill-shapen, coarse, and grimy, and indicate greater familiarity with the plow or the handle of a dung-fork on a cold morning than they do a very intimate acquaintance with the yard-stick or the soft surface of ribbons and other gewgaws. But then Gray has been on a vacation for several days, has roughed it on the railroad, has "taken in the town," and all this may in a measure account for the peculiarity.

GRAY'S FRIEND

While a talk was going on at the prison office a young man rang the bell, and said he was an old friend of Gray's, and would like to see him. Gray was called out, greeted the stranger, and the two subsequently had quite an extended conversation in Gray's cell.

The new-comer, it turned out, was a brakeman on the Rock Island Road, named W. G. Fletcher. He had just come in from a "run," he afterwards told the reporter, and, while in a barber shop getting done up, had read an account of the shooting. Having known Gray in Keokuk, he had come over to say a kindly word to him and learn how he was.

"How long have you known him?" asked the reporter.

"About seven years, I guess, but I haven't seen him for maybe two years."

"How many are there in the family?"

"Tis step-father, Patrick Gray, his brother, Thomas Gray, his mother, Mary Gray, and his two sisters, Mary and Kate."

"Been some family troubles there, hasn't there—the mother divorced from her husband?"

"Yes."

"Do you know when or on what ground?"

"I guess it was about five years ago, but I don't know the reason."

"Do you know his father's name?"

"No."

"Or where he lives?"

"No."

"Who is the Katie Davern, to whom he wrote?"

"She is a young Irish girl, in Keokuk—a hard working, decent, respectable girl—to whom he is engaged."

"Do you know anything about his being stage-struck?"

"No. I was pretty intimate with him, but can't say that I know that. He used to go to the theatre occasionally, but not much."

"Did he ever confide in you, or tell you he had any trouble?"

"Well, we were pretty well acquainted, but he never told me anything about any trouble."

"How about his habits?"

"Well, he used to drink pretty hard, but hasn't done anything of that kind for three or four years, he says. His habits were good, and he was well thought of in Keokuk."

"Were either of his sisters, or Kate Davern, ever associated with or drawn to the stage in any way, or ever knew Booth?"

"Not that I ever heard of."

"Did it ever occur to you, from anything you saw in his actions, that he was a little crazy?"

"Oh, no; he is no more crazy than am."

"Did he ever receive any injury that might have had some effect on his mind?"

"No. I guess not. I remember he broke his arm once about five years ago, but that's all. He always appeared to be clear-headed and a boy of good sense."

"Does he assign any motive, in his talk with you, for the shooting?"

"No. He won't talk about that, but as near as I can make it out, it seems to be some old grudge, and that Booth knows it. What it is, I don't know, and he won't tell. He claims if he could have fifteen minutes' talk with Booth he could get out of it."

"By making some statement or explanation, you mean?"

"Yes; but what the statement would be I can't learn."

"What did he tell you about his coming here?"

"Well, he said he left his place in St. Louis because they wouldn't raise him, and that he had got a job, or about to get a job, or about got one, with Field & Leiter since he came on; but that he had concluded not to take it because he wanted to get back to Keokuk."

"Did he tell you he had come up here to kill Booth?"

"No."

There were some things, it would appear, that Gray imparted to Fletcher that he didn't to the reporter, but they further appear to have been very few.

ANXIOUS FOR HIS TRIAL

Having gotten all that the railroader knew, and having given Gray a chance to get used to his enforced surroundings,

the reporter presented himself at his cell door, which was not locked, and renewed the acquaintance of the previous evening.

"Well, how are you feeling?" was the random inquiry.

"Oh, pretty tired. Wish to God my trial was here."

"In a hurry for it?"

"Well, I don't like the worry, and the bother, and the annoyance."

"You know the penalty,—imprisonment in the penitentiary for from one to fourteen years?"

"Well."

"You seem to be cold enough about it?"

"Yes."

"Don't you expect to be sent down?"

"No."

"You think the statement which you propose to make the court will let you out?"

"Yes," was the emphatic reply, "I do."

"Better make it now, hadn't you, and give it to the public through the Tribune?"

"No. I haven't got anything to say now. When the trial comes I'll say what I've got to say; not now."

"Going to have a lawyer?"

"No, I don't want any."

"Going to conduct your own case eh?"

"Yes."

No show for the legal minds there.

"You said last night when asked if you ever had any relatives on the stage; Yes; wish to God I hadn't. To whom did you refer?"

"Oh, well, it's not necessary to say. I don't want to talk about that."

"You spoke of your stepfather, and of your father, adding that the latter was living, with a peculiar emphasis on that last word. What is or was your father's name?"

"Well, I'm not a going to talk about that."

"You said that Booth, although never having met you, ought to know you?"

"Yes."

"Why?"

"Well, I decline to talk about that any more."

"Have you a cousin in St. Louis by the name of Mrs. Bruen?"

"Yes; that's her name."

"Well, now, Gray, Mrs. Bruen says she guesses you've got the idea, some way or other, that Booth is your father."

"Oh, well, that is her fancy."

"You entertain no such idea?"

"No."

"She also says your father's name was Synes!"

"Lyons," replied the prisoner, forgetting, in his care to have the thing right, his previous determination not to give that particular thing away.

"And that he died, and your mother remarried while you were in infancy?"

"I don't know anything about that."

"You said last night that Booth had done some injury to a friend of yours a number of years ago?"

"Yes."

"And you are reproted to have denied to-day a statement that the friend was a lady, and to have stated that there was no woman mixed up in the case?"

"That's a fact."

"Then who was the male friend?"

"Well, I'm not going to tell anything about it till my trial comes off."

"How did you get that cut on your right forehead?" asked the reporter, changing the subject suddenly and purposely.

Gray pulled back his hair and the scar disclosed itself.

"I was drinking pretty hard about four years ago and I tried to stop and thought it was no use. I got quite discouraged."

look a side glance and laid me up awhile, but that was all."

"Isn't it possible that that little experiment with firearms may have tended to upset you a little?"

"Well, not that I know of," was the cool reply."

"You say Booth isn't your father. Are you related to him in any way?"

"No," he said, just a little sulkily, for he was evidently getting tired of this quizzing; "but I ain't going to be interviewed any more till my trial."

"And then you'll make your statement to the Court?"

"Yes, I don't want to talk any more about these things. I've talked too much already, and here these papers go and print all sort of lies about me."

"What do you mean?"

"That stuff from St. Louis."

"Well, then, why don't you tell the whole story, and contradict them, with statements and explanations and not mere denials?"

"No; I've talked enough, and I ain't going to be interviewed again."

And from this position he wouldn't be budged.

ANOTHER BATCH OF LETTERS.

Mr. B. H. Ingalls, the landlord of the Ingalls House, on State street, just north of the bridge, says that Gray appeared sane enough while at his house Tuesday and Wednesday. So says his wife. The son, however, noticed something funny in his talk, his looks, and his actions, and rather came to the conclusion that he was out of his head. Gray left a valise at the house, together with a lot of old clothes, all of which were gone through with yesterday by a *News* reporter, and inspected for whatever they would yield. The valise turned out a much-used copy of Dick's edition of Shakespeare, a photograph of Barrett as *Richelieu*, and one of the vest pockets contained a letter from his affectionate cousin, Mollie Farrare, dated Dec. 11, 1876, from which the following is an extract:

Mamie tells me the last time she heard from you, you had stopped drinking. Oh! I hope my dear boy, that such is the case and that you will keep it up. Mark, if you are still in the notion of coming out to Denver, I think I can get you a pass from Col. Fisher. Come out. . . . My love to Uncle Gray, Aunt Kate and the children. God bless you, my own boy.

Then came another, which the boy had no doubt read and re-read, for it was thumb-stained and dirty in the extreme:

KEOKUK, Ia., Nov. 20, 1875.—*Mr. Mark Gray*—DEAR SIR: Your mother was in the store yesterday to see us about your account, but we have been so busy since you left here that we have had no chance to get to our books to see how your account stands. Will attend to it as soon as possible. She was anxious for you to come back, and wanted to know if we would take you back at an increase of salary, providing you will pledge yourself to keep straight.

If you want to come back, write us by return of mail, or you can come at once, and will try you again.

Trade is very good. In great haste. Yours truly, YOUNKER BROS.

Another, addressed "Mark Gray, care Scruggs, Vandervoort & Barney, St. Louis, Mo.," with the marginal note that if not called for in five days, it is to be returned to the writer, care of Younker Bros., Keokuk, is as follows:

KEOKUK, Jan. 9:—Friend Mark: I suppose that you have made up your mind that I was not going to write to you. The reason I did not write before is be-

cause I was sick for several days after I got back from St. Louis, and I have been very busy in the store, making curtains. * * * * Sam has got the blues bad for the last few days, and have been having a course of lectures from Sam free of charge. * * * Sam asked me if I seen you when I was in St. Louis.

I told him I did, and that you had a good job. * * * He asked me if I thought you could be induced to come back here. * * * Your mother was in the store the other day, and I had quite a talk with her. I told her you was doing well, and that you never touched a "drop," which he was very glad to hear. * * * Let me know whether you are willing to come back or not. With best regards to you, I remain

Your friend,

BEN TUCKMAN.

MORE ACQUAINTANCES.

As a matter of course, people are turning up all over town who know something about Gray. C. C. Cox, the fruit dealer, says he knew Gray in Keokuk, and that he has been stage-struck for years, and has heard him say he would come out some day as a star and astonish everybody. Gray is reported to have said to Capt. Grommel that Booth could not play *Richelieu* any more than the devil could be an angel—a sentiment somewhat similar to that he expressed in his letter published in yesterday's *Tribune*. Joseph May, a State street pawnbroker, says Gray came to his shop about half-past 6 Wednesday evening, in a great hurry, and pawned a nearly new coat for \$3.50,—with which he is supposed to have bought his little gun. The pawned coat contained the programme of the St. Louis Grand Opera House for Monday, March 31, when Kate Claxton appeared in the "Double Marriage," and in it was marked, with a pencil, a card from Lawrence Barrett, recommending a certain cure for bronchial diseases.

And a landlady on Washington street rises up and says Gray came to her house a few nights ago, paid for his lodging, and tried to beat the place out of his breakfast the next morning. In the aforesaid landlady's opinion he is the farthest remove from crazy.

A reporter also yesterday ran across a gentleman who had seen the prisoner,—one to whom he was referred as having some information of value, and asked him to impart it.

"Do you know Gray?" inquired the reporter.

"Yes; but that isn't his right name. It is Mark Donoghue. Gray is his step-father's name."

"Does he come from Keokuk?"

"Yes, his mother, stepfather, sisters, and a brother live here. The old lady keeps a dry goods store, and the old gentleman has something to do with the canal."

"Do you know what prompted the boy to shoot at Booth?"

"As I understand it, Mark's mother used to be an actress, and Booth abused her on the stage, and the two boys swore they would kill him if they ever got a chance. That happened some years ago, but I don't know where. Mark went to St. Louis to kill Booth, but he didn't succeed, and he went to work. He quit there and came here, and I am told he had secured a situation at Field & Leiter's and intended to start in with them next Monday."

And this was all the gentleman would say.

POUR WATER ON THEATRE RUINS LAST EVENING THE DAILY GATE CITY

Smoldering Embers in South and West Side of Structure Were Drowned.

Dec. 8,
1923

Water was poured on the ruins of the Grand theater for an hour last night. The ruins were smoldering along the south and west side of the building along the areaway between the ruined theater and The Gate City company's building. It was thought best to put water on them to quench them completely.

People visited the ruins until late in the evening yesterday. Sixth street was the popular thoroughfare all day yesterday and again today. People were watching the workmen demolishing the walls which were left standing and which threatened to topple.

Musicians Lose Heavily.

It was learned today that Harry M. Reynolds and Victor Miller, drummer and bass viol player, lost heavily in the fire Friday morning. Mr. Reynolds lost all of his drums and traps and Mr. Miller lost his bass viol, which he prized highly. Besides the actual value of the instrument, Mr. Miller had a sentimental value on his viol which can not be reckoned.

Mr. Reynolds puts his loss at about \$450. He had specially constructed drums and sets of traps which ran up into money. Mr. Miller's loss will be over \$200 on the value of the instrument alone, to say nothing of the sentiment attached. It was an instrument which he had used for many years and was greatly attached to it.

The rest of the orchestra can carry their instruments with them, but the drums and viol are not handy to carry and are usually left in the theater. Between \$600 and \$700 is estimated as the musicians' loss.

Historic Curtain Gone.

Someone recalled the fact today that the theater curtain, the work of William Buey whose sudden death occurred two years ago Christmas day, was also destroyed and can not be replaced, at least as Mr. Buey painted the picture. Mr. Buey had taken the photograph of the power house, dam and dry dock, and from it drew the picture as it appeared on the Grand's curtain.

Sunshine and Temperature.

There was fifteen minutes of sunshine reported by the instruments of the Keokuk weather bureau on the morning of December 7, for about fifteen minutes, at one o'clock. This is believed to have been recorded by the brilliancy of the light of the fire in the Grand theatre building not more than 100 feet from the instrument.

The temperature guage shows a rise of from four to five degrees

No. 110

UNITED STATES

25.

(Grand Theatre Fire)
Dec 8, 1923 pg 71

"THE GREAT DUST HEAP CALLED HISTORY"
R. J. BICKEL
KEOKUK, IOWA

FIRE DID NOT START EARLY IN EVENING

Grand's Officials Point to
Instances of Small Blazes
That Have Been Put
Out by Attaches.

Dec 10, 1923

Stories that the Grand theater fire was burning during the performance of The First Year company Thursday night are given small credence by the management of the burned theater today. Had there been any fire in the building while the performance was in progress it would have been discovered by theater attaches or firemen. Manager Dodge said this morning and would have been extinguished. Some people with more or less imagination have expressed the opinion that the fire was burning when the crowd left the theater.

There are many reasons why this is hardly possible, theater people say. For one thing there are five or six firemen on duty during the performances, besides the regular force of the Grand. There have been several times that small fires have started on the stage, or in the wings, that have been discovered and put out.

"Some people are saying that it is fortunate that the fire did not start two hours earlier," Mr. Dodge said today. "Had the fire started then, the chances are it would have been put out just as other small fires have been." He recalls the fact that at one home talent performance there was a small blaze discovered in the wings, but it was put out at once. There have been other instances, too, so that a fire which started while the theater watchmen and firemen were on duty would have been put out with no damage, probably, and the audience would not have known what was happening.

Would Have Seen Fire

Another reason that theater men say the fire could not have been burning when the Grand's employees left is the fact that all lights are turned off from the main switch, there is neither light nor power into the building and the men have to walk across the stage using electric flash lights. With the stage and house in darkness had there been a fire burning at 12:09 o'clock when the last man left the house, it would have been discovered by them, it is said.

The entire construction of the theater inside was of white pine, as this was the wood used forty years ago when the theater was built. This was dry and there was dust of years collected, all of which added to the inflammability of the structure and probably accounts for the rapid progress of the flames.

The building has been completely rewired recently in armor cables. This work had been done under the regular city inspection and state inspectors had looked over the work, it is said.

Priceless Films Destroyed

Among priceless films that were destroyed in the fire were the reels of the "Heart of Keokuk" the story written in 1914 by Edward F. Carter, and produced by an entire Keokuk cast, including the pictures of the new fire truck, which was the first motor apparatus at the Sixth street station that year, and the pictures of the horse-drawn apparatus from Tenth street and West Keokuk. The entire apparatus dashed from Seventh and Blondeau streets, across Sixth street, where Mr. Dodge had his camera and caught the apparatus in a fine action photo.

There were all the pictures taken during the construction of the Keokuk dam and power house and the government lock. These can never be replaced, of course. Another film that can never be replaced was that of the G. A. R. veterans of Keokuk as they looked the morning that Company L left for the Mexican border in 1916. There were pictures of the departure of the national guardsmen, but chief among this reel was the set showing the G. A. R.'s.

Other local pictures included the schools, the Baby Welfare league's baby week pictures, and many other subjects of this nature.

Rebuild on Sixth

That the theatre will be rebuilt on the present location at Sixth and Blondeau streets is the plan now, it is announced.

The walls will be taken down, work to begin of these in a day or so, it is expected.

THE DAILY GATE CITY.
SIGN CONTRACT
FOR BUILDING
NEW THEATRE

May 12, 1924

H. B. Nelson Company of
Davenport to Construct
New Grand Theatre
for M. F. Baker.

Contracts were signed today with the H. B. Nelson Construction company of Davenport for the general construction work in connection with the building of the new Grand theater in this city, at Sixth and Blondeau streets, on the site of the old Grand. The theater is being built by M. F. Baker, and will be operated by him, doing business under the name of the Grand Opera House company.

The signing of the contract today means the start of work immediately on the construction of the new theater, Mr. Baker said. Mr. Nelson expects to start in tomorrow on the work preliminary to construction. A local contractor probably will handle the excavation work to be done preparing the ground, and Mr. Nelson and his force will be here as soon as possible to take over the actual construction of the building.

Contracts for plumbing, heating, ventilating and furniture have not been let. These will be awarded a little later and will be announced when completed.

The Nelson company is now at work in Burlington on the construction of the new Burlington Hawk-Eye building and on the building of a city hall for Burlington.

The new theater is to be ready by October 1, and allowing a month for the installation of furniture and fixtures, scenery and at the same hour.

Wind direction was consistently from the south and southwest during the evening.

Safe Is Opened.

Manager Dodge of the Baker-Dodge Theatre company opened the company safe which was pulled out of the ruins of the theatre fire about 3 o'clock yesterday afternoon. He found money and checks and papers in the safe all intact, and saved from the fire. Some water had seeped into the strong box and the checks and bills were wet. They were soon dried out, however, and were deposited in the bank this morning.

Offices of the Baker-Dodge Theatre company have been opened in the Hotel Iowa.

THE DAILY GATE CITY.

ALMOST SEVENTY
TONS OF STEEL
IN NEW THEATRE

July 28, 1924

Largest Piece is Girder Over
Proscenium Arch and It
Weighs 11,500 Pounds,
Others Averaging
Some Less.

Approximately seventy tons of steel will be built into the new Grand Theater which is being erected at Sixth and Blondeau streets. The largest single piece is the girder which goes over the proscenium arch, this weighs 11,500 pounds. This big girder is now "parked" in the street on the Blondeau street side of the theater, and attracted much attention when it was brought to the site of the new theater and unloaded.

The trusses supporting the balcony, three in number, will weigh a total of 6,800 pounds and the roof trusses, three in number, will weigh 5,800 pounds.

A stiff leg derrick has been erected to handle this steel and to set it in place in the building. This derrick will handle as high as eight tons at one load. The derrick which the Nelson Construction company is using is the same one that was used the construction of the Burlington city hall, handling all of the heavy stone used in that building.

Construction of the Grand is moving along and the theater will probably be completed in three and a half to four months. The walls are taking shape now, and the bricklayers are building portions of the wall each day. The

brick will be of a buff tone, similar to that of the new high school building.

No.

UNITED STATES

vs.

No.

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UNITED STATES

vs.

Keokuk Opera House.

KEOKUK, IOWA, December 20, 1897.

It is with pleasure that I am able to announce one of the principal comedy events of the season in the approaching engagement of the favorite comedian, Digby Bell, supported by the famous contralto and comedienne, Laura Joyce Bell and the same splendid company of twenty-three artists with which Mr. Bell achieved his phenomenal run of seven weeks at the Grand Opera House, Chicago; presenting "The Hoosier Doctor," by Augustus Thomas, author of "Alabama," "In Mizzoura," etc.. The engagement is limited to one performance, Wednesday, December 22.

Prices, 25c, 50c, 75c and \$1.00. Seats are now on sale at Laubach's Drug Store.

Respectfully,

D. R. CRAIG,
Manager Keokuk Opera House.

"THE GREAT DUST HEAP CALLED HISTORY"
R. J. BICKEL
KEOKUK, IOWA

KEOKUK'S NEW GRAND THEATRE IS REAL GEM

January 23, 1935

House Which Opens
Next Week is One of
Finest in State and is
Modern in Every
Way.

Keokuk's new Grand theatre will open Tuesday, January 27. The formal opening to the public will occur Tuesday evening, the management of the theatre has announced. The public will have its first opportunity to see the new theatre Tuesday night.

The Grand combines the latest in beauty of design and finish, with dignity of lines, both interior and exterior, the latest devices for safety and the newest in ventilating and lighting systems. The main floor has been poured in one huge concrete slab, and the stairs and balcony floors are made of other slabs. There are twice as many exits as in the old Grand, and from the balcony every exit opens on to an individual fire escape with counterbalances.

The lobby of the new theatre is of red tile flooring, and of marble and concrete and ornamental plaster. The ticket windows to the left of the entrances are of bronze and glass and marble, and very artistic. Entering the foyer of the new house, one is struck by the beauty of the design here. The main part of the house is partitioned from the foyer by wood and glass partitions. The glass is leaded, and the wood of walnut finish. Ornamental plaster plaques complete the design here.

Masonry and Steel.

On the stage only masonry and steel enter into the construction. An automatic sprinkler system is installed on the stage the same as in the dressing rooms. These sprinklers, at certain temperatures automatically discharge and extinguish any fire that has started. The stage is one of the largest in the west, and is thirty feet deep, thirty-nine feet wide and fifty feet to the grid. An asbestos curtain painted in colors to match the walls of the theatre is to be used as the outside curtain. The regular curtains will be of plush and will either divide in the center or be raised to open the stage to view.

The seats on the main floor are unobstructed by any posts or girders, as the cantilever system of construction is used on the balcony. There will be two balconies, and the total seating capacity of the new house is to be 1,040.

Retiring rooms for men and women patrons are found at either side of the lobby. These are com-

fortable rooms, and the men's room will be furnished in reed furniture. Offices of the theatre company will be opened on the mezzanine floor of the house.

Dressing rooms are situated under the stage. There are twelve in all, each equipped with mirrors, tables, hot and cold water and a rod overhead on which to hang clothes.

Latest in Switchboards.

A new design in switchboard construction will control the electrical appliances of the house. The panel board carries the switches, and there is a switch room behind the board. The remote system of control is used so that lights in the house can be extinguished by the switchboard operator, the motion picture operator or from the lobby.

The projection booth is located in the rear of the house, on the second balcony and contains equipment for two machines and spot light projection.

Best of Ventilation.

The ventilating system in the new Grand is the latest in design. Air is taken from the outside, passed through coils and heated and then passed upwards through the house by means of mushroom shaped ventilating coils. The air is taken out of the house through ventilating shafts and some of it is recirculated. Automatic controls keep the temperature the same throughout the building.

The theater was designed by Owen, Payson and Carswell, architects, and built by the Nelson Construction company. W. P. Sutton had the contract for the heating and ventilating and C. S. Abel for the electrical work. The new theater is one of the finest in the state and speaks well for the progressiveness of M. F. Baker.

DAILY GATE CITY
TUESDAY, AUG. 4, 1936

FRISINA CORP., OF SPRINGFIELD, ILL., IS BUYER

New Owners Plan Extensive
Improvements in Both
Theatres—Have Over
Twenty Fine Theatres in Illinois.

One of the biggest business deals consummated in Keokuk in many a day, was announced today by Mr. John Dunlap, president of the Keokuk National Bank.

Sold to Springfield Concern

The Keokuk National Bank, as trustee for the M. F. Baker estate, has sold the Grand and Regent theatres here to the Frisina Amusement Corporation of Springfield, Ill. The consideration was not announced.

To Improve Both Theatres

Mr. Dunlap declared that the Frisina Corporation is a strong organization, boasting over 20 beautiful theatres in Illinois, three of them at Springfield, the state capital. It was said that the new owners will make an announcement in a few days regarding their plans here, but it is understood that the Regent theatre will be completely rebuilt and redecorated and new sound equipment installed. The Grand is expected to be redecorated and otherwise improved, including installing of air conditioning equipment.

A large sum will therefore be spent at once in improving the two theatres here and Keokuk is assured two of the most up-to-date theatres in the three states.

Heads of Frisina Corporation

The Frisina Corporation boasts as its officers and directors men who have a high standing in the theatrical and amusement world.

Its officers are the following:

D. Frisina, president.

Ciro Pedrucci, vice-president.

J. B. Giachetto, secretary.

D. Giachetto, treasurer.

These gentlemen were here yesterday and after an inspection of the two theatre properties, the purchase and sale was consummated.

UNITED STATES

vs.

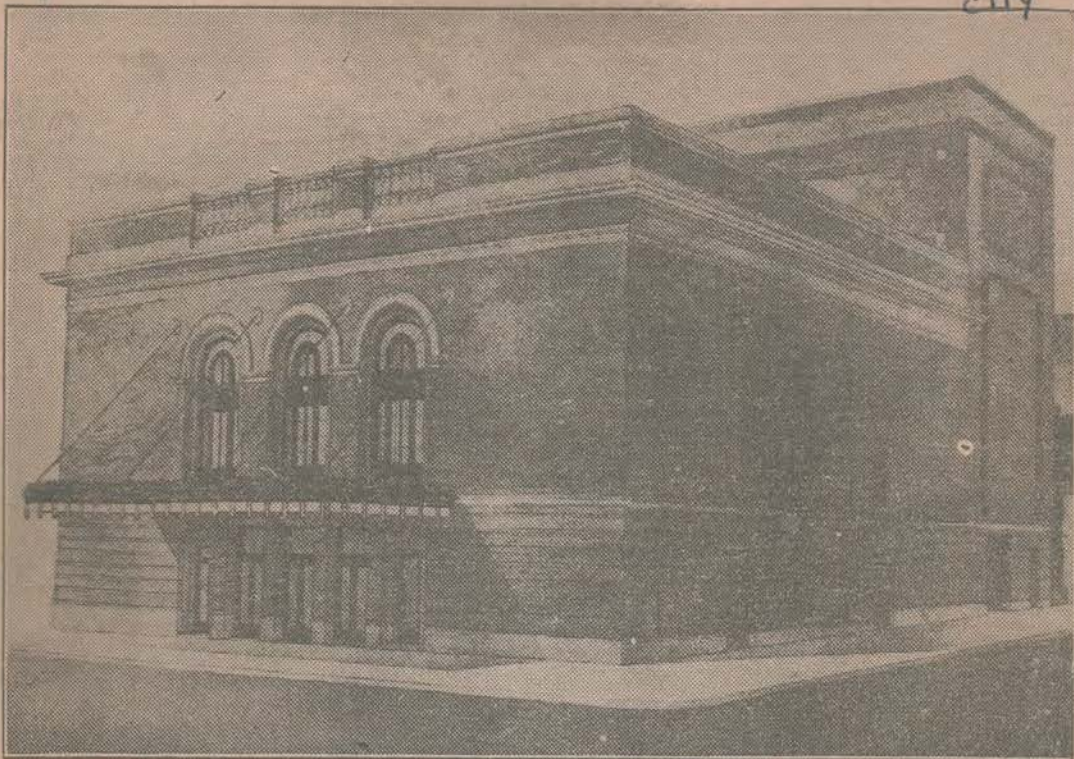
No.

Aug 4, 1936

This Beautiful Theatre Is Sold Here

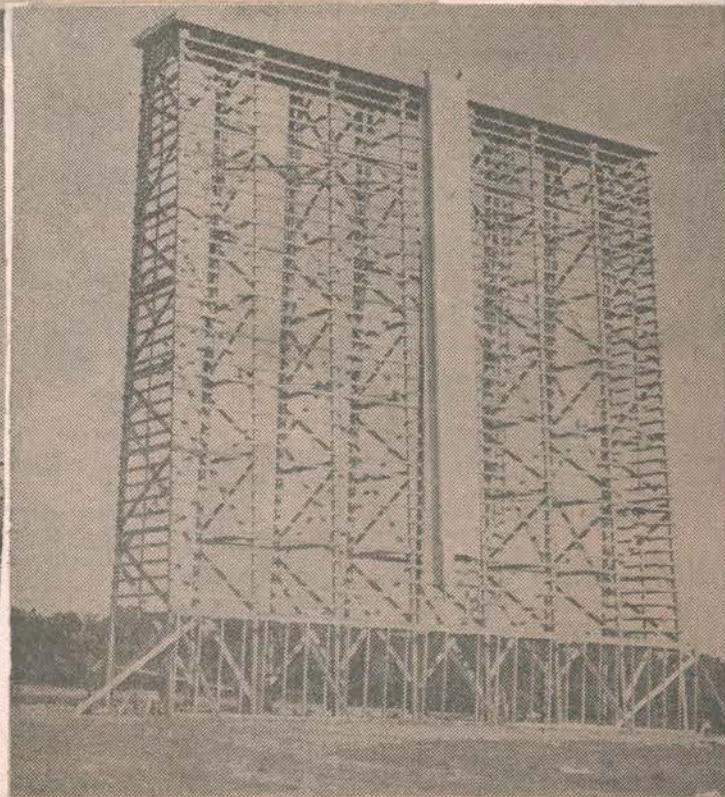
DAILY GATE
CITY

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Grand theatre, one of the two theatres purchased by Springfield (Ill.) concern—Both Grand and Regent theatres to be improved.

GATE CITY AND CONSTITUTION-DEMOCRAT, WEDNESDAY, OCT. 11, 1950



ELEVATION OF THE HUGE SCREEN for Keokuk's new Drive-In theatre was completed on the newly graded site northeast of town on Highway 218-61 yesterday and two phases of the work are shown in the above pictures. The screen is 60 by 45 feet, one of the largest made. The new theatre which is being built by the Frisina Theatres company is to be one of the finest in this area, will have accommodations for 1,000 cars and will cost about \$100,000. It is located on the Andy Mettenberg farm about 2.7 miles out of the city.

KEOKUK CONSTITUTION

KEOKUK, WEDNESDAY, NOVEMBER 17.

OPERA OBSERVATIONS.

A Suggestion for the Opening-Meeting of the Executive Board.

The last truss for the support of the opera house roof is now in position, and the workmen are doing the best they can in the face of the cold weather and occasional storms; but all thoughts of getting it ready by the 16th of December have now been abandoned, and it is thought we will be lucky if it is ready to open by the middle of January. With bad weather the work may be delayed into February. For this there seems to have been no help, and we do not know that anybody is to blame, inasmuch as workmen have been exceedingly scarce. Architect Cobb making several unsuccessful efforts to get more bricklayers to put upon the work; but it is unfortunate, for the engagement with the Abbott opera company will now have to be cancelled. There is no probability that this troupe will make two trips to the west, and having to fulfill their engagement at Peoria on the 13th and 14th prox., we are thus thrown out. This leaves the much-mooted question of opening our opera house still open for discussion, and if suggestions are in order, we would ask, why not have Sarah Bernhardt? An engagement has already been made for her appearance at Cedar Rapids at the opening of their new opera house, the price paid being \$2,500, and the engagement set for sometime in April. If Cedar Rapids can afford to have an artist of such celebrity, why cannot we? With an attraction of this kind, our opera house could be filled to overflowing for three or four consecutive nights, drawing people to our city from many miles around us, and it seems reasonable that the engagement could be made both profitable and pleasant. What is the opinion of those interested on the subject?

MEETING OF THE MANAGERS.

A meeting of the executive board of the opera house company was held in the office of Irwin, Phillips & Co., last evening, at which it was decided to set the boilers and have the galvanized iron work done next week.

A committee of three, D. J. Ayres, J. O. Voorheis and J. A. M. Collins, was appointed to meet Architect Cobb in Chicago next Friday, for the purpose of selecting and purchasing seats, fixtures, etc.; and it was decided to increase the present insurance of \$4,000 to \$10,000.

KEOKUK CONSTITUTION

KEOKUK, FRIDAY, NOVEMBER 19.

—The roof timbers of the new opera house begin to loom up in shape. The carpenters are certainly deserving of great

praise for they have exhibited great pluck in working at that height in this cold weather. If the weather continues as it is at present, however, the roofing will have been nearly completed by next week.

KEOKUK CONSTITUTION

KEOKUK, SATURDAY, JUNE 17.

AMUSEMENT ANNALS.

A Review of the Present Season at the Keokuk Opera House.

Monday evening the present season at the Keokuk opera house will close with the appearance of Tony Denier's Humpty Dumpty company. The record of amusements in this city for the past nine months has been an eventful one, and it will perhaps not be inappropriate to briefly review it at this time. Despite the fact that there have been many drawbacks to success, unusual obstacles having arisen in the way of the management, the season may justly be called a successful one.

Between December 23d and January 16th, the house was closed on account of the small-pox scare. A number of fine attractions booked for this time were obliged to cancel on this account. The change in management during the early part of the season also resulted in a short interruption of the season. In looking over the record, however, we find that some of the best attractions in the country have visited Keokuk and played to good audiences. The outlook for next year is exceedingly promising, some very fine companies having already been booked by Manager Hughes. Following is a list of engagements played at the Keokuk since September last:

Saturday, September 3—Scott Marble's "Furnished Rooms." Business good.

September 5—The Lingards in "Stolen Kisses." Business fair.

September 6—Salsbury's Troubadours. Business fair.

September 26—Chas. Forbes' combination. "Black Diamonds" and "Uncle Tom's Cabin." Business poor.

October 6—Frederick Warde in "Virginius." Business fair.

October 18—McIntyre & Heath's minstrels. Business big.

October 22—Hill's "All the Rage" company. Business big.

October 26—Atkinson's "Jollities." Business good.

October 28—"Big Four" minstrels. Business not good.

October 31—Fay Templeton; "Mascotte." Business fair.

November 1—"Olivette." Business fair.

November 4—Maggie Mitchell. "Pearl of Savoy." Business big.

November 10—Buffalo Bill. Business immense.

November 12—Anthony, Ellis & Hathaway's Humpty-Dumpty; matinee and evening. Business good.

November 14—"The Jollities;" return visit. Business fair.

November 16—Jos. Murphy in "Shaun Rhue." Business only fair.

November 22—Collier's "Banker's Daughter." Business big.

November 29—Haverly's Mastodon minstrels. Business fair.

December 15—Hoey & Hardie in "Diplomacy." Business big.

December 23—Minnie Palmer and R. E. Graham in "My Sweetheart." Business good.

January 16—C. H. Smith's "Double Uncle Tom." Business fair.

January 18—"Only a Farmer's Daughter." Business fair.

January 19—Herne's "Hearts of Oak." Business immense.

January 25—Milton Nobles in "Interviews." Business good.

February 3—Neil Burgess in "Widow Bedott." Business good.

February 7—Rose Eytinge in "Felicia." Business poor.

February 14—"Hazel Kirke." Business large.

February 16—Harrisons in "Photos." Business immense.

Week of February 20—Cartland-Murray Co. Business fair.

February 28—Lilliputian Opera Co "Jack the Giant Killer." Business good at matinee; fair at night.

Week of March 13—Florence Herbert. Business averaged good.

March 20—Minnie Palmer, return visit. Business big.

March 30—"My Geraldine." Business fair.

April 3—Frederick Warde in "Richard III." Business quite good.

April 4—Frederick Warde in "Othello." Business fair.

April 6—Robson & Crane, "Our Bachelors." Business good.

April 14—Janauschek in "Deborah." Business good.

April 17—Duprez & Benedict's Minstrels. Business big.

April 21—John McCullough in "Virginius." Business immense.

April 25—Barlow, Wilson, Primrose & West. Business big.

April 28—Mitchell's Pleasure Party in "Our Goblins." Business light.

April 29—Thos. W. Keene in "Macbeth." Business fair.

May 11—Little Corrienne in "Magic Slipper." Business poor.

May 17—Leavitt's Gigantean Minstrels. Business fair.

May 30—Robert McWade in "Rip Van Winkle." Business fair.

June 3—Lawrence Barrett in "Riche-lieu." Business fair.

June 6—Jane Coombs. Business light.

June 10—Return of "Furnished Rooms." Business fair at matinee and light at night.

June 13—Special engagement of "Furnished Rooms." Benefit of Boat Club. Business fair.

hear---

FRED WARING'S
Pennsylvanians Play
the Hits of
SYNCOPTION
on Victor Records

21870—"I'll Always Be in
Love with You."

35721—"Ah, Sweet Mys-
tery of Life."

21836—"A Love Tale of
Alsace Lorraine."

21792—"How About Me?"

MORTON DOWNEY,
Victor Artist, sings:

21860—"I'll Always Be in
Love with You."

"My Inspiration is You."

21806—"How About Me?"

Duncan-Schell Furn. Co.
From the Cheapest That is Good to the Best That is
Made.

Victrolas

Records

The Gate City
APRIL 17, 1929

**PACKED HOUSES
GREET GRAND'S
FIRST "TALKIE"**

New Phonofilm Sound System Is
Very Well Received Here Last
Night in Presentation of
Waring's Pennsylvanians
in "Syncopation."

Packed houses at both shows
greeted the premiere last night of
the Grand's singing and talking
cinematographic display under the
title of "Syncopation" or "Night
Life in a Big City."

The new Phonofilm sound sys-
tem proved satisfactory to the
many people who attended the
theater. People who attended the
performance expressed themselves
as well pleased with the new in-
stallation. Without indulging in
any superlatives it may be said
that the new Phonofilm proved
itself the peer of any of the talk-
ing producers.

The headliner for the opening
of this new sound producer was
the film "Syncopation," and Van
and Schenk were heard in con-
nection with the opening feature.
Waring's famous Pennsylvanians
were heard to advantage in the
program, especially in the scene
where the orchestra plays in front
of the heavily draped background
which produced the most natural
effects of any of the numbers.

Manager Helling and the Grand
were being congratulated today
by friends on the acquisition of
this new sound producing appar-
atus.

DAILY GATE CITY

**ARE INSTALLING
PHONOFILM FOR
GRAND THEATRE**

APRIL 13, 1929

Engineers Here Work Night and
Day to Get Ready For an
Opening Early Next Week
at a Midnight
Show.

Engineers arrived in Keokuk
yesterday and are on the job in-
stalling the Phonofilm in the
Grand theater. They worked all
day yesterday and through the
night last night, and are working
between shows in the effort to
get the installation made in the
shortest possible time. Two sys-
tems are being put in at this time,
both the sound with the film and
the disks.

It is the hope of the theater
management to be able to open
the theater with the Phonofilm in-
stallation at a midnight show early

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April 13, 1929 - pg #1
(Phonofilm)

"THE GREAT DUST HEAP CALLED HISTORY"
R. J. BICKEL KEOKUK, IOWA

next week. The date of the opening will be announced early in the week. The only part of the installation giving trouble is the adaption of the sixty cycle built equipment to the twenty-five cycle current used in Keokuk. Every other part of the installation is going ahead smoothly, and it is expected to overcome this difficulty in time to have the opening early in the week.

DAILY GATE CITY

NEW FEATURE IS INSTALLED AT THE GRAND

Phonofilm Will be Presented to Keokuk Audiences This Evening Starting at 7 O'Clock, Following Successful Test of Apparatus.

APRIL 16, 1929

Phonofilm the new sound on film system installed at the Grand theatre, will have its first public showing tonight, beginning at 7 o'clock. The first test was made last night at 11 o'clock and was heard by a dozen or more people, and was acclaimed as wonderful. Now, commencing at 7 o'clock tonight, the public will have its opportunity to judge of the wonderfulness of the installation.

The work has been in charge of Mr. Altar of the General Talking Picture corporation, and at the conclusion of the test last night he declared that it was as nearly perfect an installation as he had heard, and he has 151 installations to his credit.

Since last Friday, workmen have been on the job night and day in order to install this new system in the theatre, giving the Grand the latest in this new and wonderful feature. At this time the installation of the "sound on film" system was made. The record system or "phonodisc" will be added in the next two weeks, it is planned now.

Fred Waring's Pennsylvanians in "Syncopation" is the feature attraction for tonight, together with Van and Schenck holding down the short subject end of the production. Shows tonight will be at the regular time, Manager Helling announces. The midnight show idea which was first considered for the opening, may be carried out later in the week, possibly on Saturday.

DAILY GATE CITY
MONDAY, APRIL 22, 1929

Also

GRAND
TONIGHT
LAST TIMES

PHONOFILM

Presentations

WALT ROESNER

AND HIS

CAPITOLIANS

The Hottest Aggregation
You've Ever Heard.

**KENTUCKY
JUBILEE CHOIR**

You'll Enjoy This Immensely

**'The BRIDE'S
RELATIONS'**

**ALL TALKING
2 REEL COMEDY**

A Laugh Provoker De Luxe

BILLY

DOVE

—in—

ADORATION

(Silent)

with

ANTONIO MORENO



See Beautiful Billie Dove as a mannequin, wearing gorgeous clothes that are one year ahead of the style. It's just one of the many surprise thrills in this sensational drama.

Shows 7:00, 8:15, 9:15
Prices 15c, 35c, 50c

Apr 13, 1929 - pg #2
(Phonofilm)

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THE GREAT DUST HEAP CALLED HISTORY
B. J. BICKEL KEOKUK IOWA

Completely redecorated *40-year-old Grand will re-open with My Fair Lady Christmas day*



The Daily Gate City

KEOKUK, IOWA WEDNESDAY, DEC. 22, 1965 — 17

THIS SCENE was photographed from the stage of the newly redecorated Grand Theatre which will reopen Christmas day for showing of large-screen type movies.

The decoration, done by Sylvio Viola Art Studios of St. Louis, was not quite finished when photo was taken.

—Gate City

By John Marion

The finest facility of its kind in Keokuk, and one of the finest left in the country west of the Mississippi, the Grand Theatre, will reopen its doors, closed since 1957, on Christmas day. The feature will be the picture that walked away with most of the Oscar honors last year, "My Fair Lady," starring Rex Harrison and Audrey Hepburn. One show a night will be presented at 8:00 p.m. There will be a matinee on Wednesdays, Saturdays and Sundays at 2:00 p.m.

The Grand has a screen 40 x 18 foot screen 40 feet wide and 18 feet high which

is approximately twice the size of ordinary movie screens such as the one now in use at the Iowa Theatre. This wide screen and the excellent sound equipment will enable the Grand to show the new roadshow type of movies that can usually be seen only in large cities. Other movies of this type are "Sound of Music," "The Great Race,"

"The Greatest Story Ever Told," and "The Agony and the Ecstasy." The showing of "My Fair Lady" at the Grand will be the premier showing of this film in the tri-state area.

So much elegant redecorating has been done in the Grand that people will find it hard to recognize the theatre. A person who should know, A. C. Lumberg, said, "It looks better than when it opened in 1925." Silvio Viola Art Studio of St. Louis, which does nothing but theatre decorations, has painted and decorated the entire theatre with the aid of two local painters, Ray Miller and Leo Azinger.

Gold leaf work

Viola himself and his son, Paul, have done most of the painting and gold leaf work on the baroque designs that were apart of the original decorations of the theatre. Viola is an artist who takes great pride in his work and who will do something over and over if necessary until it meets his own precise demands. The windows at the rear of the theatre are not ordinary glass, but are all crystal; these were carefully washed and cleaned. The walls have been painted a bright green, and the baroque designs have been painted gold and brown. All of the seats downstairs have been painted antique white with gold trim, and these seats have all been repaired and rejuvenated. In the balcony there are two small and on large chandeliers. All three are lovely in their exquisite daintiness, and all have been given a new gold leaf treatment.

The seating capacity of the Grand is 1,000 for movies and 1,030 for stage productions; the extra seating is due to the loggia boxes, which are excellent seats for a stage production, but are useless for movies, especially wide screen movies.

Old theatre burned

The present Grand Theatre was built upon the site of the former theatre which burned in 1923. Some of the old foundation was used in the new construction, and probably very few people know of the almost catacomb like basements of the theatre in all directions. Parts of the theatre. Like the tentacles of a huge spider, basements extend basement are under the sidewalk and street on the Blondeau side. The heating system basement is under the alley between the theatre and the Gate City building. The house is heated by a large bin fed coal stoker.

Another part of the basement runs under the sidewalk on the Sixth street side or front of the building. Directly under the stage are two huge dressing rooms and 10 small dressing rooms, each equipped with mirrors and lavatories. The two large dressing rooms were referred to as "chorus" rooms, for if a musical comedy was playing, all of the members of the chorus dressed there.

Thick walls

The walls of the basement are so thickly made of native stone and mortar that this area appears to be the most logical bomb center in the entire city. The balcony of the theatre is supported by five six-foot steel I beams, and in the balcony it is possible to use bunch lights (high intensity lamps for stage productions) anywhere they are needed.

MORE MORE MORE MORE

Ever since the new building was built, A. C. Lumberg has been stage manager for all legitimate stage productions presented at the Grand. I took a tour of all of the stage facilities with Lumberg, and his stories of "the glory that once was" are fascinating.

He pointed with pride to the 40 foot wide stage opening; this was constructed at a time when most of the theatres used a 35 foot wide stage. He also mentally shook a fist at the 20 foot only depth, which allowed no storage space for sets. Because of this shallow stage, nothing could be stored, and all the sets had to be "flown," which in theatrical language means they had to be pulled up to the ceiling of the stage by ropes. "Flying" from the ceiling are still many borders. These were used at the

top of a stage set and were made for different sets. There were "sky" borders for an outdoor set, "foilage" borders for outdoors or woods sets, and "interior" borders which were for normal rooms sets.

Also "flying" were terrors, grand drapes, and teasers, all stage names for various borders or backgrounds.

There was two dressing rooms backstage as well as the 12 in the basement. The usual drops that had to be "flown" were about 16 to 18 feet high; when the Ballet Russe appeared here, their drops were 70 feet high, and the Grand was one of the few theatres in which these drops could actually be used and "flown." When the Ballet Russe played here, Lumberg assembled a stage crew of 23 local men, and the company brought six of its own men with them. There is 25 miles of rope at the Grand, used to fly the drops.

Elmer Elwell is one of the local men who always played in the pit orchestra for the traveling companies that came to Keokuk. The pit is still in excellent condition, silent now, but ready and waiting for the tap of the conductor's baton. The pipe organ has been removed from the Grand.

Community theatre

The late Merle Baker built the Grand Theatre as a community theatre idea, according to Lumberg. For the grand opening on January 26 and 27, 1925, Mr. Baker brought for two days one of the big hit shows of that year, "Lollipop," starring Ada May Weeks. The show came here directly from Chicago for these two performances.

Other stage plays that appeared at the Grand were "World of Pleasure," "The Patsy," "Applesauce," "The Rivals," "Gorilla," "The Student Prince," "The Green Hat," "George White's Scandals," "Rose Marie," "Kid Boots," "The Constant Wife," and "The Merchant of Venice."

Top actors

Some of the outstanding actors who have appeared at the Grand include, Richard Carle, Lou Tellegan, Mae Robson and Al Jolson. Soon after the Grand was opened, talking pictures came out, and slowly the live

stage productions began to disappear. Lumberg said that a prop man was always employed by the Grand. Before a road company arrived, the company sent a list of props needed, such as so many tables, so many chairs, etc., and the prop man here had them at the theatre before the show got into town. Some companies carried their own light board, but the Grand had a light board of its own that could take care of the lighting for any of the shows that appeared here.

On Christmas day when the Grand reopens, there will be many memories of the "good old days" of live theatre, but those attending the new Grand will see a new front curtain of India cloth in the color of "Alaska gold," and all of the doors will be draped in "burnt chartrreuse" India cloth. They will be able to see for \$1.50 the top movies being made today under the same excellent conditions in which these pictures are shown in large cities. "My Fair Lady" had its movie world premier at the Criterion Theatre in New York and is still there; now in its 62nd week. "Sound of Music" is also showing in New York and is in its 40th week. The reopening of the Grand Theatre is another conspicuous asset for Keokuk! **END**

THE GREAT DUST HEAP, CALLED HISTORY
R. L. BICKEL, KEOKUK, IOWA



Photographed by Mrs. Anna Mason, Keokuk, Iowa.

Civil War Hospital - Leighton House
3rd and Johnson Street

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