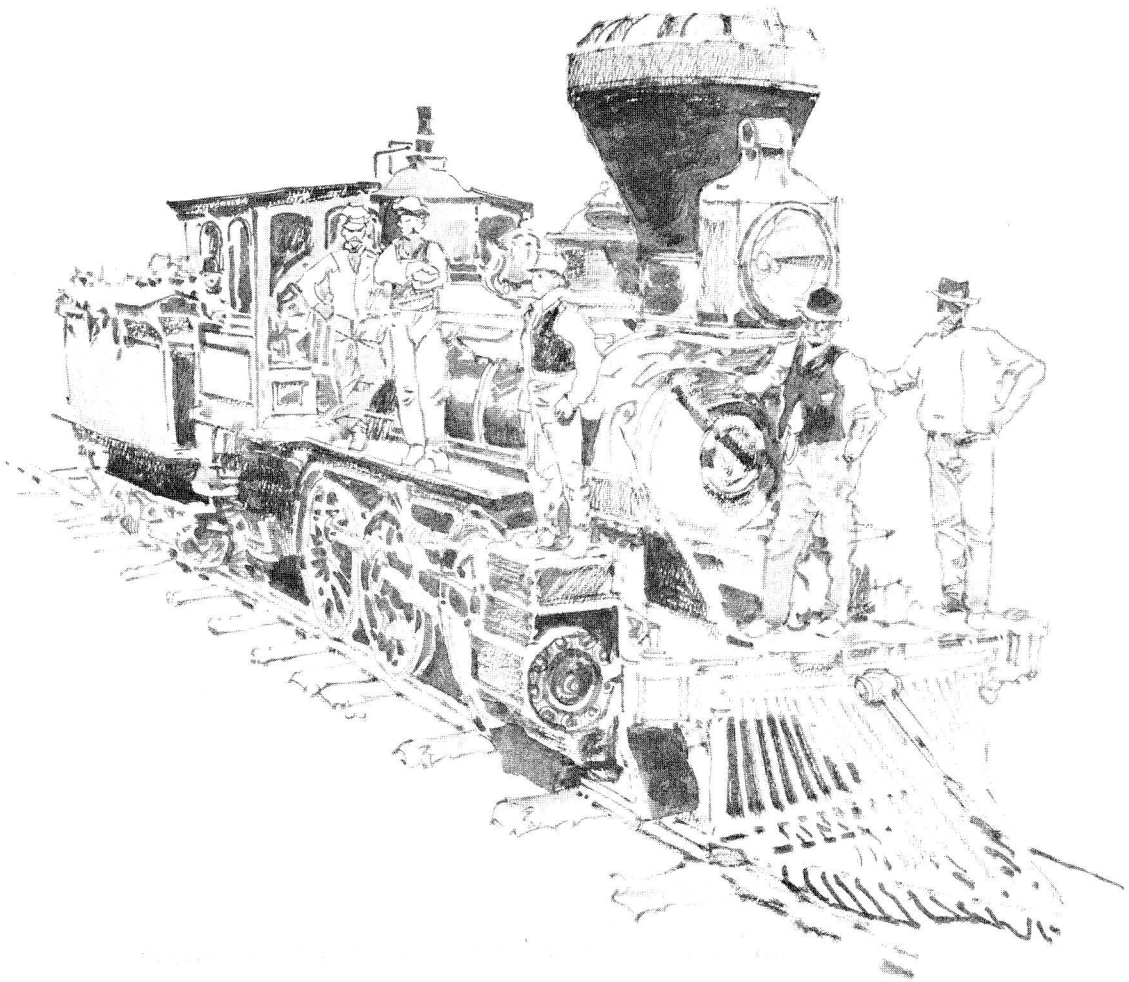


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FRONT COVER The picture of the train is one in a series of early Vancouver lithographed from sketches drawn by Robert Genn, a member of the Vancouver Historical Society. Any guesses as to which train it is? Answer will be given in the next issue.

C O N V E N T I O N

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EDITORIAL

There is not the slightest doubt that spring is definitely here. Driving down the backlanes (one of my favourite outlets from boredom) I am aware that that spectre of my youth has again shown its annual appearance - Spring Cleaning. What a time of turmoil that used to be, as nothing within the four walls of our home escaped the eagle eye of the mad army of females intent on absolute purification. If my memory serves me right its duration lasted about a month, and although I loved and welcomed spring, that month seemed like eternity. The whole world seemed to have gone mad. Nothing was sacred. My abdominal tract suffered such indignities, during that time, that the thought of any symptoms of sickness or malingering was quickly banished from my mind. The thought of another dose of senna tea brought the most miraculous cures, enough to astound the medical profession. I need only close my eyes and think of that vile witches' brew, to feel the awful sense of revulsion as I was made to swallow it. This atmosphere brought about a rebirth of dedication to live a better life, than all the false pledges of New Years' resolutions, and mid-May was the peak period of my ardour. Of course by July I found myself on a nice gentle down-grade bringing despair to all adults as to what kind of monster lurked inside me. Well, what has all this to do with the B.C. Historical Association, and in particular with the News. Just that May is Convention time, and once again I will have reached the peak of my dedication. It is also a silent prayer that maybe some of our members will be going through a similar phase, and will arrive at Nanaimo with a full head of steam ready to "give her Hell".

SOCIETY NOTES AND COMMENTS

NANAIMO At the February meeting Miss E. B. Norcross gave an address on early days in the Cowichan Valley where settlement started in 1862. Miss Norcross quoted extensively from diaries of the Marriner family and also used information given her by an old Indian couple.

Dr J. P. Tully, now retired from the Biological Station, spoke at the annual meeting in March.

New officers for the Society are Pres. Mr R. C. Edwards, Vice.Pres. Mrs J. N. Kneen, Sec. Miss E. B. Norcross, Treas. Mrs F. McGirr.

VANCOUVER Miss Patricia Roy, a member of the society, gave a talk at the February meeting, immediately following her Ph.D. oral examination at U.B.C., on the Street Railwaymen's strikes in Vancouver, 1917-1919.

In March Mr Arthur Peacey told the society about Vancouver as an Insurance Centre, demonstrating what private initiative, spurred by a devastating fire, can do.

The annual Vancouver Incorporation Day Dinner was held in the Holiday Inn on April 6th, 1970. The guest speaker was Mr Harold Kalman of the U.B.C. Fine Arts Dept., who showed some slides of buildings in the historical Gastown area of Vancouver. On display in the banquet room were paintings of Vancouver, including a number by Robert Genn (who designs the covers for B.C. Historical News), and Raymond Chow.

New officers are Pres. Gordon Elliott, Past Pres. J.C. Lawrence, Vice.Pres. Phil Yandle, Sec. Mrs K. Winterbottom, Treas. Mrs G. Bowes, Membership Miss F. Woodward, Newsletter Miss E. Walker, Publicity Miss J. Rowland, Social Convenor Mrs J. Roff, Publications Mr J.C. Lawrence.

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The following is an extract from a letter received from the National Historic Sites Service, following a request for information regarding the Federal Government's plans for Nootka. It is now my intention to write and ask for the prepared development plan.

"February 17, 1970. We appreciate your concern and we are able to provide you with the following information.

The Service has already prepared a provisional development plan for Nootka which in basic terms deals with the erection of a Visitor Interpretation Centre at the site. This building will reflect the architectural style of Yuquot (Nootka) people. Within this structure the planned exhibits will encompass the following themes: prehistory, history and ethno-history of the Vancouver

Island area with special emphasis on the Yuquot (Nootka) culture.

The plan also takes in consideration the various required facilities which make a visit to this area possible.

As far as reconstruction of various buildings, native or European in origin, is concerned there are no provisions in the plan, but the retention of the existing village with its inhabitants will be encouraged, and will depend on the self-determination of the people involved.

Any forced encroachment on the way of life of the indigenous people within the area for reconstruction purposes is not contemplated by the Service at the present time. As perhaps you are quite aware a large percentage of the original buildings have been located within the site of the present village.

As far as the actual implementation of this development plan is concerned the commencement of the program is scheduled within the Service's five-year plan, however, owing to the present austerity the actual date of construction is not announced as yet. Nevertheless, continuous research program and engineering studies are in progress..... (Sgd) H.J. Mitchell, Acting Chief, Operations Division, National Historic Sites Service."

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The following is an extract from the diary of Edward Graham Alston, written in 1859, his first year in Victoria. Alston who had been called to the bar in 1857 came to Victoria and became Registrar General of the Colony. He is best remembered for his Handbook to British Columbia and Vancouver Island.

"Colonial Dress Old colonists can be at once distinguished from new, for while the former either dress regardless of all style or else in very bad, the latter come out resplendent in almost new clothes ordered before departure, or seedy garments, relics of better days. All have left their homes for some strong reason, very few for the mere gratification of adventure. Some, because impecuniosity made domestic life disagreeable, others in the hope of retrieving a lost reputation, and a few in the honest purpose of gaining a livelihood in a country possessing fewer obstacles to advancement. They who at home were reckless of expense will not scruple to incur debts at their departure which the intervening distance will render optional to discharge. Hence an abundance of clothes and a wardrobe of the latest fashion will mark the first year or two of their colonial progress. This stock will become small by degrees until a seedy gentility is all that remains. So much for the men. Old colonists of the female gender wear universally simple cotton dresses, but the crinoline is not to be dispensed with. New comers create a sensation among the old ones, and amongst the dressmakers, by silks and satins and hoops of wondrous size. The respectable Americans almost to a man wear suits of black."

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Vancouver has a dearth of newspapers at the present time, and those who like the seamy side of court reporting might find some humour in a police court account taken from the Colonist of December 12, 1861. Could a breathalyser test have done justice?

"Funny Scene

Yesterday the Police Court was the arena in which was played as funny a scene as we have witnessed for some time. One James McAllister, a stoker on H.M.S. Topaze, was brought up on a warrant charging him with maliciously kicking in the door of Mr Selleck, at Esquimalt. The prisoner was rather the worse for liquor. Mr Selleck proved the mischief, and also an assault made by the accused on two squaws.

Mr Pemberton - What have you to say to the charge, McAllister?
Prisoner - (hitching up his trousers at the waist, and spitting on the floor) - Vell, yer honor, as I vos a comin' along the 'Squimalt road yesterday, a little tight, I preceived two clootch-vimmen a standin' outside of a 'ouse and they vos a laughin' at me. So I haxes myself - Is 'eathens to be allowed to laugh at Christians in this blasted country? Of a certainty not, says I, and so I makes a rush for the 'eathens, and they runned into the 'ouse for pertection and shut the door after 'em; but I kicked it in, and I couped one of 'em, yer honor, with my right 'and and I wumbled another on 'em with my left, (laughter) and just then a b--y bold bloak steps up, and sez he, "Jack, vot are ye a doin?" - and I wumbled him too - blast his heyes. (Uproarious laughter, in which the whole Court joined.)

Clerk - Order in Court.

Prisoner - Horder yerself; I don't care a b--y bit for any o' ye; ye think ye are somebody, me lad, with that 'ere pen stuck in yer fist, but if ye'll just step outside and have a bit of a bout, if I don't soon conwince ye that ye're nobody, my name's not Jem McAllister. (Laughter)

Officer Blake - Here, you must stop this, or I'll take you into custody.

Prisoner - (Doubling up his fists) - Come on, me boy; ye're aboot a yard ahead o' me with yer brass buttons and yer blue coat, but 'ere's for ye, if ye mean fight. (To the Court:) I didn't know vot the vimmen vos or vot they vosn't - nor I didn't care vich; all I knowed vos as they vos a couple of sinful, well-dressed 'eathens a laughin' at a Christian - and I couldn't stand that, ye know, no how.

After considerable difficulty and amid much laughter, the prisoner was quieted, and a fine of £1 imposed on him for the mischief. He was then taken into custody on a charge of being drunk and disorderly in Court, and removed to prison for one day, evoking as he left the room the choicest imprecations on the heads of the judge, officers and spectators, and promising to "square the ring" with 'em on some future occasion."

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LEGITIMATE THEATRE IN EARLY VICTORIA¹

by Dr Craig C. Elliott, Drama Dept., University of Calgary.

Victoria, Canada, was established as a Hudson's Bay fur trading fort in 1843. On January 13, 1849, the Company was given a grant to Vancouver's Island with the provision that it was to settle a British colony on the Island within five years. It was not until March 17, 1850, however, that the first emigrant ship, the Norman Morrison, arrived with eighty passengers from Great Britain to begin the colonization. Finally, in 1852, the town of Victoria was laid out in streets and by 1854 the white population had grown to 232 inhabitants. This slow growth continued until the spring of 1858 when gold was discovered on the Fraser River. Immigrants were drawn to Victoria because of a decree by Governor Douglas which stated that mining permits and licenses would not be granted in towns other than Victoria. Amongst the thousands of gold rush immigrants were the Humphrey Belasco and the Edward Buckley families. The former were the parents of David Belasco and the latter the parents of Edward J. Buckley, both of whom became noted theatrical personages in the late 19th century American Theatre. Both boys attended the Colonial School and lived in Victoria for five or six years.

Theatrical activities preceding the gold rush years were infrequent and conducted by amateurs. The earliest record of an amateur performance is in 1853 at an "on board" on a ship Man of War Trincormite.² Unfortunately, the record fails to mention the nature of the entertainment. These amateur "on boards" were a popular form of entertainment until late in the century. An original program from 1855 is indicative of the type of performances given at these entertainments:

ON BOARD

Her Majesty's Ship President
October 25, 1855

"The Irish Lion", a farce in one act.

Comic Song: "Jake Rags", by C. Brian

Sentimental Song: "Give Me a Lot by the Side of a Mill"

"God Save the Queen"

"The Captain of the Watch", a farce in one act.

1. The word legitimate is used here in contrast to other popular forms of entertainment such as Opera, Variety, Minstrel, Circus, Magician, Spiritualists, Puppets, etc., all of which played an important role in the history of Victoria's theatre.
2. Martha Ella Cheney, "Diary 1853-1856" (unpublished M.S., Provincial Archives, Victoria, B.C.)

The most unique of these "On Boards" was held on June 22, 1880, on board the Japanese Battleship Taukuba. The ship's amateur dramatic club performed in a series of Japanese dances and songs and produced A Woman's Revenge and Chuchingura's The Forty Seven Outlaws.

By 1857 Victoria's population was large enough to support an amateur dramatic society. The epilogue to their first production, The Rivals, indicates that they had planned the organization to be a lasting one but only one performance was given. According to the original programme, the cast was all male; this suggests some possible prejudice against ladies in amateur theatricals. The play was staged on January 14, 1857, in the Fort mess hall.

EPILOGUE TO THE RIVALS

My friends, our plays are ended for this year
Accept our thanks for your attendance here
(And most of all for that concluding cheer)
Which shows our stage has tended to amuse,
Our want of polish you'll, we trust, excuse
Because the plot was harder to unfold
When every actor had a special cold.
Which made our tongues unused to public speaking
Border at times on harmonious squeaking,
To expect perfection would indeed be cruel,
Primed with black draught or gorged with water gruel,
'Tis solely due to Doctors' land to cough.
Our orchestra their accustomed vocal graces
Behind a screen have hid their modest faces.
Out go the lights, - for now 'tis growing late.
May we all meet in 1858.

Annual Amateur Theatricals

Vancouver's Island
Wednesday, January 14, 1857

"The Rivals"

by

Richard Brinsley Sheridan

Dramatis Personae

Sir Anthony Absolute	Mr J.W. McKay
Captain Absolute	Mr MacDonald
Acres	Mr Farquahar
Sir Lucius O'Trigger	Mr Pemberton
Fag	Mr Barr
Thomas	Captain Swanson
Mrs Malaprop	Mr Margary
Lydia Languish	Mr Newton
Lucy	Mr Govlidge
Prompter	Mr Leigh

The first professional, legitimate, company to play in Victoria was the George Chapman Company. George Chapman was the son of William Chapman who is noted, in American theatre history, as being the producer of the first floating theatre. This unique theatre plied the waters of the Mississippi and Ohio Rivers between 1830 and 1840. During this interval George married Mary Park, a widow and member of the company. When the elder Chapman died in 1840 George organized the members of his own family into a theatrical troupe and ventured westward. It was their custom to stay in town until they tired of it, or the town of them, and then move on. In 1851, they arrived in San Francisco, which became their base; from it they brought plays, for the first time, to many of the new mining regions of California, Washington, Oregon and British Columbia.

In Victoria the Company opened on March 5, 1859, with The Young Widow and the Limerick Boy, together with specialty acts, on an improvised stage in the Assembly Building. They played there for two weeks and then left for the Washington territories on March 20, 1859. Little is known of their nightly performances, as advertising was done through the use of handbills. Undoubtedly they were similar to the single production advertised in the Victoria Gazette on March 5, 1859:

VICTORIA THEATRE

Assembly Building	Broad Street
C. B. Lovell	Manager

THIS EVENING, SATURDAY, MARCH 5th.

Will be presented the English Comedy of

"The Young Widow"

THE TAYLOR BROTHERS

In a variety of songs, duets, banjo solos, etc.

Fancy Dance	Miss Caroline
-------------	---------------

Comic Song	Mr G. Chapman
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To conclude with the laughable farce of

"The Limerick Boy"

TICKETS, ONE DOLLAR, Front Seats reserved for ladies

Doors open at 7 o'clock; curtain rises at 7:30

STRICT ORDER ENFORCED. NO SMOKING ALLOWED.

The note STRICT ORDER ENFORCED is indicative of the audiences during Victoria's early theatricals. They were generally all male and they were often reprimanded in the newspapers for throwing apples at the

actors, eating peanuts and throwing the shells and, in general, making a nuisance of themselves. In the early sixties police officers were hired to control the audiences following a theatre riot in November, 1860, when two Negroes demanded to be seated in the parquette instead of being segregated in the gallery. They were refused permission but forced their way in. The audience in turn demanded that they be removed. A riot ensued when more Negroes arrived with clubs, and the next theatrical notice stated that there would be police officers in attendance to maintain law and order.

Admission prices remained relatively constant during this period at parquette \$1, pit 50¢, gallery 50¢, upper boxes \$8 and lower boxes \$10. Curtain time was usually 7:30.

The Chapman company returned to Victoria on December 16, 1859, and performed in the ballroom of the Royal Hotel through January 11, 1860, when they left for an engagement in Nanaimo, Vancouver's Island. They were the first professional company to play there. The company returned to Victoria in the latter part of January and converted a concert hall into Victoria's first permanent theatre. The building erected, as a music hall, in 1859, by a Mr. Vereydhén, stood on Broad and View Streets on a lot 120' by 60'. After it was converted it contained a parquette, a gallery, and had a seating capacity of 360. It was sold in 1861 for \$500 to Messrs Patterson and Burnes who operated it as the Lyceum Music Hall until 1868 when it was destroyed by fire.

The Chapman's opened the theatre, under the name of the Colonial, on Saturday, February 4th, with the Stranger and the Cobbler and Lord. The company's engagement lasted until April 10, 1860, when they travelled to New Westminster to become the first professional troupe to perform on the mainland of the Canadian West Coast. They returned to Victoria on April 21st and performed at the Royal Hotel until May 29th when they were joined by two noted American actors, Mr and Mrs W.C. Forbes. At this time they moved back to the Colonial Theatre. The company played nightly performances in a varied repertoire from Nan the Good for Nothing to Hamlet. On June 10th they departed for the Washington Territories.

The Chapmans were followed at the Colonial by the J.B. Robinson family in July 1860. They opened with The Soldier's Bride and Betsy Baker, on Thursday July 11, 1860, and performed there nightly through July 29th when they closed with Bulwer-Lytton's Lady of Lyons. The company then toured the Puget Sound communities.

There were no further professional, legitimate productions in Victoria until October 1860, when the John S. Potter Company arrived for a three months' engagement. John S. Potter, the actor-manager of the company had made his debut in 1817 in Pittsburgh. He managed and built theatres throughout the United States and Canada, including the first theatre in Chicago. He is said to have built more theatres and opened more theatres than any man in the United States. On March 5, 1855, he sailed for California and developed a string of lesser theatres on the West Coast. The Potter Company opened on October 8, 1860, with the Lady of Lyons and The Ghost in Spite of Himself and

performed nightly with a new production each night through December 20, 1860, when they departed for an engagement in New Westminster.

For the first time, during the latter part of the year, Victoria had two professional companies producing at the same time. The J.B. Robinson Company returned to Victoria on November 26th and opened at the Royal Hotel with Kill or Cure and The Two Gregories. In December Mr J.B. Robinson leased one of the last remaining Fort buildings from the Hudson's Bay Company and converted it into a theatre. Erected by the Hudson's Bay Company in 1846 as a fur storehouse, it was on the northwest corner of Government and View Streets and constructed of rough logs. The new theatre was 100 feet by 40 feet and 25 feet wide with a stage 30 feet deep and 40 feet wide. The theatre contained a parquette 40 feet by 60 feet with regular padded chairs; a gallery above the rear of the parquette with wooden benches; a pit at the rear of the parquette and under the gallery with wooden benches. The overall seating capacity was 400 people. All lighting, including footlights and hanging lamps, employed camphene. The rough log walls on the interior were lined with canvas and over this there was a layer of heavy wall paper. The theatre opened on January 3, 1861, with Betsy Baker and The Honeymoon. The theatre was named the Victoria, the first of three theatres to bear the name Victoria, in Victoria's theatrical history. Its life was, however, short for on January 24, 1861, the land upon which the theatre stood was sold at auction by the Hudson's Bay Company to Chief Justice M.P. Begbie for \$6000. The theatre itself fetched \$160. The Victoria closed on January 17, 1861, but Mr Robinson maintained the lease on it until February 8, 1861.

The Potter Company returned from New Westminster on January 15th and played for one week in Mr Potter's recent acquisition, Moore's Music Hall. Towards the end of January the Company joined forces with the Stark Company under the name of the Stark-Potter Company. They opened at the Victoria on Tuesday, January 22, with Hamlet and Raising the Wind, and played nightly through February 22, 1861, when the company disbanded. Mr James Stark, the company's manager, was one of the first of many Canadians to migrate to the United States in search of a theatrical career. He was born in Windsor, Ontario, in 1818 and went to Boston in 1837. While there he became acquainted with a Mr. Abbot Lawrence, who sponsored his studies in London and on the Continent. Upon his return to the United States, he became an actor of some importance. He is credited with being the first important actor to come to San Francisco. Mrs Stark, the former Mrs Kirby, was noted as the first great woman manager of a San Francisco theatre as well as being a popular San Francisco actress.

In June, 1861, Mr Potter obtained the lease on Sir Matthew Begbie's recently renovated Victoria Theatre. He joined forces with the Robinson family and performed there occasionally throughout the summer months. Renovations of the Victoria Theatre had begun in February 1861, and the finished theatre was enlarged to 129 feet deep and 45 feet wide in contrast to the previous theatre which was 40 feet deep by 25 feet wide. On either side of the main entrance there were two rooms used as a barroom and a cigar and fruit store, and to the right was the ticket office. The stage was 30 feet deep

by 38 feet wide, with a grade of 6 inches; height to proscenium was 18 feet; width of the proscenium was 26 feet. There were two private boxes on each side of the stage - the entrances to the lower ones being from the outside and to the two upper ones through the dress circle. The parquette was 35 feet deep by 40 feet wide and it was entirely overlooked by the dress circle. To the rear of the parquette was the pit, where the "gods" were expected to congregate. Between the ceiling of the stage and the roof of the building there was a large reservoir from which a hose led to a force pump beneath the stage. This mechanism was installed in case of fire. A wide stair case led to the second storey or the dress circle. To the right of the landing was the ladies' cloak room. The circle was furnished with cushioned seats arranged for an uninterrupted view of the stage. To the rear of the dress circle, and immediately over the front entrance, there was a hall which was used for a time as a photographer's studio, it was later changed into an egress. The building was well ventilated and it was lathed and plastered throughout. The dressing rooms for the actors were on the south side of the stage and they were each 7 feet by 28 feet. The total cost of the renovations were \$15,000, including the value of the ground upon which the theatre stood. The theatre could accommodate 750 people and Mr James E. Wolfe was the architect and builder.

By December 1861 Mr Potter had organized a new company which opened at the Victoria on December 10th with Lucretia Borgia. The company performed nightly at the Victoria and closed on January 13, 1862, in a benefit performance for Mrs W.C. Forbes. The company disbanded shortly after this performance.

During the summer of 1862 Mr Potter and a Mr F.W. Bell formed a partnership and opened with the F.W. Bell Dramatic Company in A Wonderful Woman and Precious Elizabeth on August 16th. In December Mr Potter bought out Mr Bell and took over the management of the company. When he went to renew his lease on January 1, 1863, he found that the agent, Mr Maray, and the theatre's doorman had taken it over. They, in turn, became the company's managers and Mr Potter was relegated to the position of stage manager. The company was, however, still known as the Potter Company. They remained in nightly performances at the Victoria until May 5, 1863, but during April and May their performances consisted mainly of variety acts.

On September 21, 1863, the R.G. Marsh Juvenile Company opened at the Victoria in Naiad Queen and Betsy Baker. They played through October 6th, when they closed with Beauty and the Beast, Jumbo Jum and My Neighbor's Wife. R.G. Marsh, the company's manager, had made his debut in Philadelphia at the Arch Street Theatre in 1846. On June 1, 1855, he organized the unique Marsh's Juvenile Comedians, made up of youngsters between the ages of five and fifteen, and toured with them throughout the United States. In 1860, the company went to San Francisco and then to Australia and New Zealand where they remained for two and a half years. They were returning from this engagement when they played in Victoria. Mr Marsh returned, with his family, to Victoria in 1865 and took over the management of the Victoria Theatre. He directed and acted in nearly all of the performances in Victoria in 1867 and 1868.

The Marsh company was followed at the Victoria on October 26th by the Thomas Ward Company. They opened with Naval Engagements and Sketches in India. The company performed a wide repertory nightly through February 19, 1864, when they closed their engagement with Virginius and A Duchess or Nothing. Thomas Ward, manager of the company, was born in Liverpool on May 16, 1799, and made his first stage appearance in 1816. He was a theatre manager in the United States and at one time managed the Washington Theatre, Washington, D.C. He had also been the lessee and manager of the Theatre Royal in Montreal in 1836.

The company's stage manager, A.R. Phelps, had played in theatres in the Eastern United States after making his debut in New York in 1845. He arrived in California in 1854 and remained on the West Coast with various companies until 1866 when he returned to New York with his wife, nee Fanny Morgan. She was an Australian actress, who joined the Ward company in 1864. She had made her debut in Sydney in 1854 on the same night and at the same theatre in which Edwin Booth and Laura Keen had first appeared in Australia. She made her American debut in San Francisco at Maguire's Opera House in the fall of 1863, and a successful New York debut in 1867.

Mrs W. H. Leighton, who was engaged by the company until November 1863, as the star, had been advertised by Maguire in San Francisco in 1861 as the "Queen of Comedy and Song". Her husband, W.H. Leighton, became manager of the Metropolitan Theatre in San Francisco in March 1862, where he successfully produced spectacles and burlesque with his wife as the star. He died in November 1863, shortly after his wife completed her Victoria engagement.

Julia Dean Haynes, who followed Mrs Leighton as Ward's star, was born into a theatrical family in New York in 1830. Her maternal grandfather was Samuel Drake, a pioneer manager in the Western and Southern United States. She made her debut in New York in 1848, and played in Eastern America until 1856 when she went to San Francisco. Her San Francisco debut was at Maguire's Metropolitan Theatre in June, 1856. She spent most of her career on the West Coast, and died in Salt Lake City in 1868.

Mr Ward's company returned to Victoria on October 5, 1864, to open at the Victoria in The Wife and Crowded Houses. The company closed their engagement with Medea and She Would and He Wouldn't on February 18, 1865. The guest stars for the season were Annette Ince, Julia Gould Collins, Julia Dean Haynes, Charles Wheatleigh, and Mr and Mrs Charles Kean. Miss Annette Ince, daughter of the manager of the Baltimore Museum Theatre and a recognized rival of Julia Dean Haynes, had made her San Francisco debut at Maguire's Metropolitan Theatre in 1857 and remained on the West Coast for most of her career.

Julia Gould Collins, who followed Miss Ince, was primarily a singer and for the most of her career she performed with minstrel companies. She was born in London in 1827 and made her debut there in 1842. Her Canadian debut was made at the opening of the Theatre Royal in Montreal. In 1860, she joined Buckley's Minstrels in New

York, and, after going to California in 1864, where he remained on the West Coast.

Mr Wheatleigh, who joined the company as a guest star on October 23rd, was born in London, where he made his debut in 1848. He moved to New York in the same year and performed there until 1854, and then went to San Francisco where he remained for two years. In 1856 he went to Australia. He returned to America four years later and became a noted tragedian and theatre manager.

The most noted guest stars, for the season, were Mr and Mrs Charles Kean, who opened with the Ward Company on December 12, 1864, in King Henry VIII and Jealous Wife. They performed nightly at the Victoria through Wednesday the 21st in a Shakespearian repertoire. This was Mr Kean's fourth and last American tour. He had been in America previously in 1830, 1839, and 1845. In 1863 he toured with his wife, the former Ellen Tree, to Australia and arrived in San Francisco in October 1864. After the departure of the Keans the Ward Company continued its engagement at the Victoria through February 18, 1865, when they closed with Medea and She Would and He Wouldn't.

There were no further legitimate productions in Victoria until the summer of 1865 when the Marsh family returned to Victoria and played occasionally in July, August and September at the Victoria. Then in October, Mr Ward brought his company back and opened, with Tiny Tries All and Somebody Else, on Friday the 13th. This engagement lasted through Monday, December the 11th, when they closed with Heir At Law. On November 13, 1865, Edward J. Buckley, a Victorian amateur minstrel, joined the company. In later years he became a favourite minstrel in the United States.

Following the departure of the Ward Company, there were no further legitimate performances, with the exception of the Marsh family in conjunction with various local amateurs, until April 1868, a period of approximately two and one half years. During this interval, in 1867, Mr Marsh completely refurbished and redecorated the theatre. The ceiling was frescoed, the proscenium rebuilt, the boxes were extended to overhang the parquette, and gas burners were installed for lighting and heating. The theatre re-opened its doors on October 10, 1867, under the name of the Royal Theatre, a name which remained with the theatre until its demolition in 1884.

The H.F. Stone Company broke Mr Marsh's monopoly when they opened at the Royal on April 20, 1868, in Fanchon the Cricket. They performed nightly at the Theatre Royal through May 16th when they closed with A Pair of Pigeons, Dundreary's Letter from China, Maid With the Milking Pail and Rough Diamond. H.F. Stone was the son of John Augustus Stone, the author of the first play based on American history - Metamora. He was born in Philadelphia and made his first appearance on the stage at the Concert Hall Theatre in Newark, New Jersey. By 1867 he was playing in San Francisco.

The next legitimate company to play in Victoria was the F.M. Bates Company which opened with London Assurance at the Theatre Royal

on February 1, 1869. They played a nightly engagement there through February 20th when they closed in the same play which had opened their season. F.M. Bates had made his debut in 1858 at the Howard Athenaeum, Boston. His wife, nee Frances Marion Hinckely, was a popular San Francisco actress. In 1864, Mr Bates became the manager of the Metropolitan Theatre in San Francisco. In the late 1870's, the Bates' went on tour to Australia where Mr Bates was murdered while enroute from Sydney to Melbourne on June 26, 1879.

In August, 1869, the Phelps Company performed briefly at the Royal Theatre, however, the plays which they produced were not recorded in Victoria, and only the following members were mentioned: A.R. Phelps, Fanny Morgan Phelps, and Mr and Mrs J.W. Carter. Mr and Mrs J.W. Carter returned to the Theatre Royal, with their own company, on December 30, 1869, and remained there through February 12, 1870, when they closed with a production of Lucretia Borgia. Mr J. W. Carter was an Eastern actor of some note who first played in the West at the Apollo Theatre in Denver, Colorado, in 1859. He remained in the Denver area until 1863 when he married Mrs Carrie Lyne. The couple were well known in Denver and Salt Lake where they performed between 1863 and 1869. Late in 1869 they toured the Pacific Northwest and California. Towards the end of 1870 they travelled overland from Los Angeles to Salt Lake City and remained there for a number of years.

The theatrical development of Victoria was an outgrowth of the American West Coast theatre and in particular of the San Francisco Stage. From the discovery of gold until the completion of the Canadian transcontinental railroad, in the 1880's, Victoria was Canada's West Coast theatrical centre. Its early theatre days were duplicated (though usually on a lesser scale) in most of the British Columbia mining towns. Itinerant actors from San Francisco and the Pacific Northwest toured northward to Victoria and Nanaimo and eastward to New Westminster, Hope, Yale, Barkerville and other British Columbia towns. New towns meant new money and the populations were given everything from Shakespeare to minstrel shows. In this gaudy, reckless frontier the theatre played its own lusty role.

BRITISH COLUMBIA HISTORICAL ASSOCIATION CONVENTION 1970

Annual Convention Thursday, Friday and Saturday, 21st, 22nd and 23rd May, 1970, for members and guests, to be held at the Shoreline Hotel, Nanaimo, B.C.

Thursday May 21st.

8.00 p.m. Registration and Wine & Cheese Party - Banquet Room.
Address by His Worship Mayor Ney of Nanaimo.

Friday May 22nd.

9.00 a.m. - 10.00 a.m. Registration - Ballroom. Deadline for Luncheon and Banquet tickets is 9.30 a.m.
9.00 a.m. Old Council meeting.
10.00 a.m. Annual meeting - Ballroom.
12.00 noon. Luncheon - Bayview Room, followed by the President's Address, "Sandford Fleming - Active Patriot".
2.30 p.m. Reconvene in Ballroom for Address by Professor Tomas Bartoli - "The Friendly Cove Project".
5.00 p.m. New Council meeting.
8.00 p.m. Ballroom - Address by Miss Patricia M. Johnson, "Nanaimo and her People - their Interrelationship".

Saturday May 23rd.

9.00 a.m. Meet at Nanaimo Centennial Museum for a guided tour of the displays.
10.00 a.m. Buses will pick up the tour at the Museum.
ITINERARY: Petroglyph Park - Extension Dunsmuir Mine - Cowichan Valley Forest Museum, arriving at approximately 12.30 p.m.
Lunch. Tour of the Museum (Note: bring a tape recorder if you wish.) Return to Shoreline Hotel when "saturation point" has been reached.
6.30 p.m. No host refreshment bar - Banquet Room.
7.00 p.m. Banquet. Introduction of Honoured guests. Guest Speaker - Mr Robert Swanson, Chief Engineer, B.C. Dept. of Commercial Transport, a native son of Nanaimo and an authority on the history of coal mining and logging in the area. Mr Swanson has an interesting pastime - the development of whistles, from locomotives to foghorns.

NOTE: Participants please complete Registration Form inside back cover of this issue. Please make your own arrangements for travel and accommodation.

BRITISH COLUMBIA HISTORICAL ASSOCIATION

Annual Convention, May 1970, Shoreline Hotel, Nanaimo, B.C.

REGISTRATION

Name (Please print) _____

Address (Please print) _____

Branch _____

Date _____

Registration fee, all participants. \$2.00 \$ _____

Intended participation, please check Yes No
as indicated

Thursday May 21, Shoreline Hotel

8.00 p.m. Wine & Cheese Party \$2.00 _____ \$ _____

Friday May 22

10.00 General assembly, Ballroom

12.00 noon. Luncheon & President's

- 2.00 p.m. address \$2.75 _____ \$ _____

2.30 p.m. Prof. T. Bartroli

8.00 p.m. Miss P. Johnson

Saturday May 23, 1970

9.00 a.m. Bus Tour, including

Box Lunch

\$5.00 _____ \$ _____

6.30 p.m. No host refreshments

7.00 p.m. Banquet, Ballroom

\$5.00 _____ \$ _____

Guest speaker Mr R. Swanson

Total Amount \$ _____

Note: Advance registrants complete the form and mail, together with payment (including correct exchange on cheques) to Mrs J.N. Kneen, Chairman, Registration Committee, 2540 Departure Bay Road, Nanaimo, B.C. Please make your own reservations for accommodation.