

# Guide to the Tunis F. Dean Papers

GEN MSS 797



by Sandra Markham

2011

P. O. Box 208330  
New Haven, CT 06520-8330  
(203) 432-2977  
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<http://beinecke.library.yale.edu/>

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## Collection Overview

**REPOSITORY:** Beinecke Rare Book and Manuscript Library  
P. O. Box 208330  
New Haven, CT 06520-8330  
(203) 432-2977  
beinecke.library@yale.edu  
<http://beinecke.library.yale.edu/>

**CALL NUMBER:** GEN MSS 797

**CREATOR:** Dean, Tunis F. (Tunis Ferdinand), 1865-1939

**TITLE:** Tunis F. Dean Papers

**DATES:** 1886-1930

**PHYSICAL DESCRIPTION:** 17.25 linear feet (27 boxes)

**LANGUAGE:** English

**SUMMARY:** The Tunis F. Dean Papers consist of Dean's correspondence files, some of his business and financial papers, some printed ephemera, fourteen scrapbooks, and a small group of photographs. Series I holds correspondence, both personal and professional, including letters from a number of actors and theater managers, particularly those in the Belasco theater organization. Series II holds a small group of personal papers, including a scrapbook devoted to the death of Dean's mother Catherine. Series III holds financial and other records of productions with which Dean was involved, starring actresses Blanche Bates, Frances Starr, and Leonore Ulric, among others. Also here are thirteen scrapbooks containing clippings and ephemera from Dean's career and the theatre world in general. While the collection is strong in theatre management, particularly regarding the trials and finances surrounding theatrical tours, it is perhaps equally important for the wealth of personal correspondence that reveals Dean's extensive network of friends and male lovers, and on-going relationship with the Catholic church.

**ONLINE FINDING AID:** To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/beinecke.dean>

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## Requesting Instructions

To request items from this collection for use in the Beinecke Library reading room, please use the request links in the HTML version of this finding aid, available at <https://hdl.handle.net/10079/fa/beinecke.dean>.

To order reproductions from this collection, please send an email with the call number, box number(s), and folder number(s) to [beinecke.images@yale.edu](mailto:beinecke.images@yale.edu).

Key to the container abbreviations used in the PDF finding aid:

b.      box

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## Administrative Information

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### Immediate Source of Acquisition

Purchased from Carmen D. Valentino on the Edwin J. Beinecke Book Fund, August 2006.

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### Conditions Governing Access

The materials are open for research.

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### Conditions Governing Use

The Tunis F. Dean Papers is the physical property of the Beinecke Rare Book and Manuscript Library, Yale University. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the appropriate curator.

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### Preferred Citation

Tunis F. Dean Papers. General Collection, Beinecke Rare Book and Manuscript Library, Yale University.

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### Processing Information

Collections are processed to a variety of levels, depending on the work necessary to make them usable, their perceived research value, the availability of staff, competing priorities, and whether or not further accruals are expected. The library attempts to provide a basic level of preservation and access for all collections, and does more extensive processing of higher priority collections as time and resources permit.

The Tunis F. Dean Papers were previously identified under the call number Uncat MSS 884. Prior to their sale to the library, the collection had been organized for sale by the vendor and that arrangement, which included many folders holding letters from people with the same first name, was reflected in the preliminary finding aid made available to researchers. Partial refinement of the correspondence files was achieved in 2011, which in some cases meant a redistribution of letters in the first-name folders. For instance, folders titled "Willie" and "Bill" held letters from William Smith, William Unruh, and William Wilken, among others; conversely, a "Dorothy Schad" folder held letters signed "Dorothy" and one from Ms. Schad, but the bulk of the letters were actually from the actress Dorothy Jardon. Though an attempt was made to further identify some correspondents ("Uncle Will" in the vendor's list was a friend, the New York interior decorator William L. Otis) and to pull together multiple letters from individuals, there may be additional letters in the chronological files at the end of Series I from people with folders in the alphabetical files at the beginning. Likewise, disassociated letters from the former first-name folders (including Ms. Schad) were moved to the chronological files. A copy of the vendor's collection description is filed in Box 1 to provide leads to some of Dean's personal associates, in particular those in his homosexual community, who are not otherwise pointed out in this finding aid.

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### Associated Materials

The Tunis Dean Papers (\*T-Mss 1939-002), at the Billy Rose Theatre Division, New York Public Library for the Performing Arts, holds a collection of similar correspondence, manuscripts, account books, photographs, clippings, scrapbooks, and other papers, which were gifts from Katherine C. Dean in 1937 and 1939.

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## Tunis F. Dean

Tunis Ferdinand Anthony Dean was the first of ten children of Irish immigrants William Henry Dean (died circa 1892) and Catherine Whalen Dean (circa 1848-1914), and was born either in Columbus or Indianapolis, Indiana. The date of his birth appears to have been March 3rd, 1865, as supported by his 1896 passport application and in the 1910 and 1930 federal census reports. However, the year variously appears as 1867 (in the 1900 federal census), 1869 (on his 1912 life insurance application), 1870 (on the 1915 dance program from his 45th birthday fete), and 1871 (in his 1939 obituaries in the New York and Baltimore papers).

Raised in Indianapolis, Dean entered the theatre business as an employee of William Hayden English (1822-1896), a noted politician who owned the English Opera House on the city's Monument Circle. He was hired away in 1885 by visiting impresario Patrick Harris, who took him to Baltimore to manage his theaters including the Academy of Music there. In 1890 Dean partnered with Harris and Harris's brother-in-law Richard Britton to form Harris, Britton and Dean, proprietors of a chain of theaters between Minneapolis and Baltimore featuring popular-priced entertainments. The firm continued on for only a few years following Harris's death in 1890, and Dean remained as manager of the Academy of Music when it was taken over by the Philadelphia firm of Nixon and Zimmerman in 1895. Aside from his affiliation with Samuel F. Nixon (1848-1918), Dean worked in Pittsburgh with Harry Davis (1861-1940), and, for a large part of his career, as a road manager, press agent, and personal representative with New York's great impresario David Belasco (1853-1931), his organization, and his company of actors: Dean handled Mrs. Leslie Carter, Frances Starr, Sarah Truax, and David Warfield, among others, as well as Blanche Bates, who became a personal friend. Perhaps the Belasco actress with whom he was most closely associated was Lenore Ulric (1892-1970), as he managed her tours of *Tiger Rose*, *The Son-Daughter*, *The Gold Diggers*, *Kiki*, and *Lulu Belle* between 1918 and 1926, and arranged her endorsements of products including perfume and jewelry. Toward the end of his career Dean worked with the actors Fanny Brice and Lionel Barrymore. Not just active in the theatre, Dean apparently invented a system to extract gold and silver from sea water, according to an article in the November 9, 1912, issue of *Mining World*.

After her husband's death, Catherine Dean moved to Baltimore and established a household (supported by Tunis Dean) through which revolved Dean and his siblings, at least four of whom also had careers in theatre management: Walter P. Dean (circa 1868-1909), Rose Dean Reaves (circa 1874-1895), Julia Dean Batten Hyland (circa 1876-1912), Katherine (Kate) Cecilia Dean (circa 1877-1950), Edward J. Dean (circa 1880-1912), and William Francis Dean (circa 1884-1904). Their home was a popular stopping place for the theatre community, as evidenced by the tributes received and national press coverage granted Catherine Dean at her death in 1914.

By all accounts debonair and creatively well-dressed (one obituary headline read "Veteran Theatrical Manager Was Colorful Figure Here Years Ago -- Noted Far And Wide for His Bizarre Clothes"), Tunis Dean was briefly engaged to the actress Anna Boyd in 1895, but never married. While his correspondence files reveal that he left broken hearts (both female and male) in cities and towns across the United States, they also show that he was extremely generous to his friends, colleagues, clients, and lovers, and regularly supported the businesses of florists everywhere. He died in Spring Valley, Rockland County, New York, on April 21, 1939, and was buried in the Dean family lot in Baltimore's New Cathedral Cemetery. In 1914 Dean had commissioned for the lot a granite obelisk twenty feet in height and a set of headstones for his mother and siblings; none of the monuments, including his, display life dates.

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## Scope and Contents

The Tunis F. Dean Papers consist of Dean's correspondence files, some of his business and financial papers, some printed ephemera, fourteen scrapbooks, and a small group of photographs. Series I holds correspondence, both personal and professional, including letters from a number of actors and theater managers, particularly those in the Belasco theater organization. Series II holds a small group of personal papers, including a scrapbook devoted to the death of Dean's mother Catherine. Series III holds financial and other records of productions with which Dean was involved, starring actresses Blanche Bates, Frances Starr, and Leonore Ulric, among others. Also here are thirteen scrapbooks containing clippings and

ephemera from Dean's career and the theatre world in general. While the collection is strong in theatre management, particularly regarding the trials and finances surrounding theatrical tours, it is perhaps equally important for the wealth of personal correspondence that reveals Dean's extensive network of friends and male lovers, and on-going relationship with the Catholic church. The preservation of this documentation, particularly that surrounding his homosexual world, is remarkable especially considering that Dean was necessarily peripatetic for much of his adult life.

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## **Arrangement**

The collection is organized into three series: I. Correspondence, 1886-1930; II. Personal Papers, 1896-1929; and III. Theatre Records and Ephemera, 1887-1927.

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## Collection Contents

### Series I: Correspondence, 1886-1930

10 linear feet (10 boxes)

Series I contains ten linear feet of correspondence, primarily incoming letters from friends, colleagues, and business associates, with some copies of Dean's replies. The hundreds of letters and telegrams from the more than dozen administrators in the Belasco organization, including Herman Bookbinder, Tom Curry, C. D. McCaull, and B. F. Roeder, were kept as a group under the heading of Belasco Theatre. Also there are several hundred letters and telegrams from David Belasco himself, with many revealing his personal affection for Dean. Another of Dean's close professional relationships was with Samuel F. Nixon (born Samuel F. Nirdlinger) and his family, who made their home in Atlantic City, New Jersey. Of special interest in his folder are two typed carbon copies of an unsigned, threatening, and anti-Semitic letter, which were postmarked on May 27, 1917, in Pittsburgh, and sent to Nixon at his home address and work addresses; among other insults, the writer insinuated that Nixon would have only one more year to live.

In addition to letters from management, the correspondence files hold letters from theatre stars including the actress Dorothy Jardon and Dean's long-time friend Blanche Bates and her husband George Creel, a journalist who was head of the United States Committee on Public Information during World War I. Also here is a folder of telegrams sent between Dean and Mary Pickford that detail her unsuccessful attempt to hire him as her business manager; the telegrams are followed by a stream of letters from Pickford's legal counsel. Their correspondence shows that some acquaintances in the newspaper business became personal friends, such as Emanuel Daniel, R. J. Farrell, Howard Shelley, and Alexander Pollock Moore, the publisher of the *Pittsburgh Leader* who married the actress Lillian Russell. Another close friend was the pioneering retailer Elizabeth C. Quinlan, founder of the Young-Quinlan Company in Minneapolis, the first women's ready-to-wear store west of the Mississippi River.

There are several folders of letters from male lovers, such as Leo Climax in Cleveland, Joseph Kavitz in Springfield, Massachusetts, the otherwise unidentified George C. W. (with the *Omaha Daily News*, who enclosed his bawdy poem of 1918, "Ballade of Ye Gorgeous Nighte wt [ sic] Ye Gorgeous Knighte"), and "Marion" in St. Louis, as well as a single plaintive note, enclosing a photograph, from Elmer Larson of Indianapolis (in Box 7, dated October 18, 1920). Aside from his sister Katherine, family members in the correspondence files include Dean's cousins Madge Dean Thompson, Ella and Rose Ferry, and Mary T. Dean, and niece Rosemary Batten. There is also correspondence from "nephews" Eugene Davis and Walter Dean Rogers (addressing letters to their "Uncle Tunis" and "Aunt Katherine" but their relationship to the Dean family is unknown), and Harry Dean Shook, who variously appears, or is described by Dean to others, as his nephew, cousin, roommate, chauffeur, companion, valet, co-worker, and son. Many, but not all, of the letters and telegrams exchanged between them are addressed by Shook to "Dear Dad" and by Dean to "Dear Son," and Dean often signed his messages to Shook, "Love, Dad." What is clear is that Shook was also on the payroll of the Belasco organization and occasionally lived with Dean and his sister Katherine at their homes in Baltimore and on New York's Staten Island; in the 1930 federal census, Shook is described as Dean's nephew, aged 38, and born in Connecticut.

The series ends with five linear feet of unsorted chronologically arranged correspondence, which holds letters from a wide variety of personal and professional contacts, seven folders of letters specifically related to theatre business (largely technical matters of touring: reservations, trains, hotels, etc.), a few folders of chronologically arranged telegrams, both incoming and outgoing, covering all subjects, and a group of greeting and holiday cards.

While nearly all of the letters are addressed to Dean, some are addressed to his sister Katherine and to Harry Shook, both working as theatrical managers; the letters remain interfiled with those to Dean.

Series I is arranged alphabetically by correspondent, followed by folders of chronologically filed general correspondence, telegrams, and greeting cards. A description of the papers provided by the vendor appears in the first folder of Box 1.

b.1	Vendor description	[2006]
b.1	Bates, Blanche, and family <i>2 Folders</i>	1910-1925, undated
b.1	Batten, Rosemary	1914-1915
b.1	Bauer, Alfred	1921, undated
b.1	Beegle, May	1913-23
Belasco Theatre (Organization : New York, N.Y.)		
b.1	Belasco, David <i>7 Folders</i>	1918-1930, undated
b.1	Bookbinder, Herman R. <i>4 Folders</i>	1918-1928, undated
b.1	Cubitt, William C.	1923-1925
b.1	Curry, Thomas A. <i>2 Folders</i>	1917-1926
b.1	Dodge, Wendell Phillips	1918
b.1	Hartmann, Louis	1919
b.1	Head, Alfred	1921-1928
b.1	Howard, W. D.	1918-1923
b.2	McCaul, Charles D. <i>3 Folders</i>	1921-1926
b.2	McGarry, Joseph A.	1920-1926
b.2	Massen, Louis	1918-1922
b.2	Roeder, Benjamin Franklin <i>6 Folders</i>	1907-1928, undated
b.2	Smyth, W. G. (William G.) and Sydney Armstrong <i>3 Folders</i>	1909-1921
b.2	Symon, Burk	1922-1926, undated
b.2	Wilken, William L., and Julia <i>2 Folders</i>	1922-1926, undated
b.3	Belasco staff, miscellaneous <i>2 Folders</i>	1909-1926
b.3	Biedler, H. H. (Hampson Hubert)	1912-1921
b.3	Black, Jotham F. and Fredericka	1913-1919
b.3	Blitzsten, Lionel	1921, undated



b. 3	Bloomington, Karl	1919-1922, undated
b. 3	Bollinger, Veolante Lovingston	1919-1920
b. 3	Carruthers, Mabel	1916-1924
b. 3	Catholic Actors' Guild of America	1920-1924
b. 3	Chapin, William V. and Mary Worth	1920-1926, undated
b. 3	Climax, Leo	1922-1923
b. 3	Collins, Emile	1925-1926
	Creel, George See: Bates, Blanche	
b. 3	Curry, Louise	1912-1913
b. 3	Daniel, Emanuel	1917-1921
b. 3	Davis, Eugene G.	1917-1923
b. 3	Dean, Catherine (letters from Tunis Dean)	1908, 1914
b. 3	Dean, Katherine Cecilia <i>2 Folders</i>	1914-1928, undated
b. 3	Dean, Mary T.	1919-1922
b. 3	Dean, Walter	1890 Jan 6
b. 3	Dean relatives, miscellaneous	1910-1923
b. 3	Dunn, Emma	1917-1924
b. 3	Dupree, Minnie	1920-1922, undated
b. 3	Farrell, R. J.	1918-1923
b. 3	Ferry, Ella M. and Rose	1914-1925
b. 3	Findlay, Cora	1919-1924, undated
b. 3	Griswold, Russell	1915
b. 3	Harry Davis Enterprises Company	1902, 1914-1926
b. 3	Hartley, Randolph	1922
b. 3	Hering, Walter	1914-1927
b. 3	Holmes, Walter G.	1921-1926

b. 3	Jardon, Dorothy <i>4 Folders</i>	1914-1922, undated
b. 4	Kavitz, Joseph <i>3 Folders</i>	1920-1922
b. 4	Kean, Thomas	1922, 1926
b. 4	Leishear, Mary S. (Mamie)	1913-1926, undated
b. 4	Leslie, Brownie	1917-1926
b. 4	Lewenthal, Fred and Abe	1918-1925
b. 4	Longley, Mary T.	1920-1926
	Love, Thomas M. See: Samuel F. Nixon	
b. 4	M'Cann, W. E.	1916-1918, undated
b. 4	McLaughlin, Leonard, and mother	1916-1917
b. 4	Meighan, Thomas	1924
b. 4	Moore, Alexander Pollock	1914-1922
b. 4	Nathan, Ella C.	1922-1923
b. 4	Neville, Julia	1917-1925
b. 4	Nixon, Samuel F.	1911-1917, undated
b. 4	Nixon-Nirdlinger, Tessa Theresa B. <i>2 Folders</i>	1913-1922, undated
b. 4	Oberfelder, Sydney	1922
b. 4	O'Reilly, James B.	1920-1925
b. 4	Otis [?], Etta	1925
b. 4	Otis, William L. <i>5 Folders</i>	1920-1925
b. 5	Parsons, Murray <i>2 Folders</i>	1920-1921
b. 5	Pickford, Mary	1917-1918
b. 5	<a href="#">Quinlan, Elizabeth C.</a> <i>2 Folders</i>	1912-1926, undated
b. 5	Roak, James C.	1914-1918
b. 5	Robson, May	1922

b. 5	Rogers, Walter Dean	1914-1925
b. 5	Shelley, Howard Also stored in: Oversize, Box 27	1918-1919
b. 5	Shook, Harry Dean <i>2 Folders</i>	1920-1928, undated
b. 5	Smith, William	1918-1921
b. 5	Starr, Frances	1917-1926
b. 5	Steiner, Emma R.	1918 Oct 30
b. 5	Stoddard, Emma V.	1923
b. 5	Taylor, Nellie Rosilla	1921-1926, undated
b. 5	Thompson, Madge Dean	1923
b. 5	Thorn, John	1919-1923
b. 5	Truax, Sarah	1923-1924
b. 5	Ulric, Lenore	1919-1926, undated
b. 5	Ulric, Ray R.	1920-1923, undated
b. 5	Unruh, William Grayson	1922-1923
b. 5	Vanderbilt, Gertrude	1923-1926
b. 5	W., George C. Also stored in: Oversize, Box 27	1918-1920
	Weiler, Sidney See: Bloomingdale, Karl	
b. 5	Whitton, Helen Stafford	1922-1924
b. 5	Wilson, Marie Murray	1911-1923, undated
b. 5	Young, Hugh H.	1917-1926, undated
b. 5	[Unidentified], Marion	1919-1920
b. 5	Letters, outgoing	1908-1925
b. 6	General correspondence, personal and professional <i>15 Folders</i>	1886-1919
b. 7	General correspondence, personal and professional <i>13 Folders</i>	1920-1922 Mar

b. 8	General correspondence, personal and professional <i>14 Folders</i>	1922 Apr-1925
b. 9	General correspondence, personal and professional <i>4 Folders</i>	1926-1927
b. 9	General correspondence, personal and professional <i>9 Folders</i>	undated
b. 10	General correspondence, theatre business <i>6 Folders</i>	1906-1928, undated
b. 10	Empty envelopes <i>3 Folders</i>	
b. 10	Telegrams, incoming, chronological <i>6 Folders</i>	1906-1927, undated
b. 10	Telegrams outgoing, chronological	1920-1928
b. 10	Greeting cards, invitations, and announcements <i>2 Folders</i>	1914-1926

**Series II: Personal Papers, 1896-1929***1.5 linear feet (2 boxes)*

The series contains miscellaneous papers including Dean's insurance and tax records, calling cards and letter paper, some personal bills, and ephemera such as a license for his pet dog, storage receipts, and copies of a piece of sheet music, "The Tunisian March Two Step" by Frederick W. Foote, which was dedicated to Dean. Also here is evidence of his engagement to actress Anna Boyd, his metallurgical inventions, and an order for the family cemetery monuments. A single scrapbook is devoted to the death of his mother Catherine.

b. 11	Business cards and personal letter paper	undated
b. 11	Business cards of others	undated
b. 11	Catholic literature	1917-1927
b. 11	Condoms (2)	circa 1923
b. 11	Insurance papers <i>10 Folders</i>	1903-1927
b. 11	Holiday card, sheet music, birthday program, and Testimonial Benefit program	1896-1917
b. 11	Letter paper (unused) from hotels and theaters	undated
b. 11	Photographs One print of Dean, three of others (unidentified)	undated
b. 11	Portfolio/blotter	undated
b. 11	Tax and financial papers <i>2 Folders</i>	1903-1929
b. 11	Miscellaneous ephemera, bills, receipts, notes <i>7 Folders</i>	
b. 12	Scrapbook of obituaries, telegrams, cards, and notes regarding death of Catherine Dean	1914

**Series III: Theatre Records and Ephemera, 1887-1927***5.75 linear feet (14 boxes)*

The series holds a group of files from productions with which Dean was associated as a manager or publicist, files of miscellaneous press releases and essays, and a series of scrapbooks that document his career. The files hold cast lists, financial statements, and miscellaneous documents and printed ephemera. Press releases deal with productions and Dean's own self-promotion, as well as his thoughts on the topics of knickers, the future of motion pictures, and the author Hall Caine. A set of oversize photographs of Leonore Ulric include stills of the cast of *Lulu Belle* (1926); two short strips of pink-tinted Cine-Positive nitrate motion picture film (seven frames in all) with images of Ulric were removed to cold storage. The compiler of the thirteen scrapbooks covering Dean's career is unknown but was likely Dean, his sister Katherine, and/or their mother; three of the scrapbooks concern performances by actress Sarah Truax. The scrapbook devoted to the actress Eleonora Duse's American tour of 1902-1903 may not be related to Dean, and may have been created by a contemporary, the actor Harry C. Bruninghaus, whose stamp appears inside the front cover. Two boxes at the end of the series hold folded newspaper clippings, primarily from the early twentieth century.

Series III is organized into three subseries: Production Files, Other Records, and Scrapbooks.

## Production files

Arranged chronologically

b. 13	Blanche Bates productions	1905-1912
b. 13	Mrs. Leslie Carter productions	1906
b. 13	<i>Rose of the Ranch</i>	1906
b. 13	Frances Starr productions	1911-1920
b. 13	<i>Tiger Rose</i>	1918-1919
b. 13	<i>The Son-Daughter</i>	1920-1921
b. 13	<i>Call the Doctor</i>	1921
b. 13	<i>The Gold Diggers</i>	1921-1923
b. 13	<i>Mary Mary Quite Contrary</i>	1923
b. 13	<i>Kiki</i>	1923-1924
b. 13	Lionel Barrymore Company	1924
b. 13	<i>Ladies of the Evening</i>	1924-1925
b. 13	<i>The Dove</i>	1924-1927
b. 13	<i>Canon's Dutch</i>	1925
b. 13	Fanny Brice Company	1926
b. 13	<i>Lulu Belle</i>	1926
b. 13	<i>Lily Sue</i>	1926-1927
b. 13	Christmas pantomime	undated

## Other records

b. 13	Journal, with notes, tickets, clippings, regarding benefit performances	1911-1915
b. 13	Legal papers	1890-1924
	Photographs of Leonore Ulric Stored in: Oversize, Box 27	1926, undated
b. 13	Press releases and essays <i>4 Folders</i>	undated
b. 13	Miscellaneous ephemera, press lists, notes <i>3 Folders</i> Also stored in: Oversize, Box 27	
Scrapbooks		
Containing newspaper clippings on theatre business and Tunis Dean's career		
b. 14	Primarily covering Academy of Music, Baltimore	1887-1888
b. 15	Covering Albaugh's Opera House (1890), and Academy of Music (1895-1896)	1890-1896
b. 16	Covering Academy of Music, Baltimore	1890
b. 16	Covering Academy of Music, Baltimore	1894-1895
b. 17	Covering Pittsburgh theaters	1890, 1903
b. 18	Covering various performances, including many by Sarah Truax	1891-1902
b. 19	Baltimore theaters (1895), and Grand Opera House, Pittsburgh (1903-1904) concerning Sarah Truax	1895, 1903-1904
b. 20	Primarily covering Harris' Academy of Music, Baltimore, with pages of receipts and documents from stay in Pittsburgh (1903) Includes pages on Dean's tenth anniversary testimonial benefit, May 7, 1896	1896, 1903
b. 21	Covering tours by Melbourne MacDowell and Fanny Davenport	1896-1897
b. 21	Covering tour of John Philip Sousa's <i>The Bride Elect</i>	1898
b. 22	Covering Grand Opera House and Sarah Truax	1901-1902
b. 23	Covering Eleonora Duse's American tour Stamp of Harry Bruninghaus inside front cover	1902-1903
b. 24	Covering Blanche Bates in <i>The Girl of the Golden West</i>	1905
b. 24	Covering Lenore Ulric in <i>Lulu Belle</i>	1927
b. 26, 25	Newspaper clippings, unsorted and unfolded <i>34 Folders</i>	

**OVERSIZE**

b. 27	Shelley, Howard (in Series I)	1918-1919
b. 27	W., George C. (in Series I)	1918-1920
b. 27	Photographs of Leonore Ulric (in Series III)	1926, undated
b. 27	Miscellaneous ephemera (in Series III)	



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## Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

### Subjects

Gay men -- United States  
LGBTQ resource  
Theater -- United States  
Theatrical managers -- United States

### Genres / Formats

Business records  
Condoms  
Portrait photographs  
Scrapbooks  
Telegrams

### Names

Bates, Blanche, 1873-1941  
Beegle, May, d. 1943  
Belasco, David, 1853-1931  
Biedler, H. H. (Hampson Hubert), 1854-1921  
Bookbinder, Herman R.  
Curry, Thomas A. (Thomas Albert)  
Dean, Tunis F. (Tunis Ferdinand), 1865-1939  
Duse, Eleonora, 1858-1924  
Jardon, Dorothy, 1883-1966  
Leishear, Mary S.  
McCaul, Charles D.  
Moore, Alexander Pollock, 1867-1930  
Nixon-Nirdlinger, Samuel F., 1848-1918  
Pickford, Mary, 1892-1979  
Quinlan, Elizabeth C., 1863-1947  
Roeder, Benjamin F., -1943  
Shook, Harry Dean  
Starr, Frances  
Truax, Sarah, 1873-1958  
Ulric, Lenore, 1892-1970  
Wilken, William L.

### Corporate Bodies

Academy of Music (Baltimore, Md.)  
Belasco Theatre (New York, N.Y.)  
Grand Opera House (Pittsburgh, Pa.)