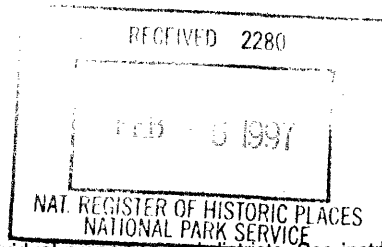


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Piper's Opera House

other names/site number Piper's Theater

2. Location

street & number 1,3,5, North B Street not for publication

city or town Virginia City vicinity

state Nevada code NV county Storey code 029 zip code 89440

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Ronald M. Jones, SHPO 11/22/96
Signature of certifying official/Title Date

State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register. See continuation sheet.

determined eligible for the National Register See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:)

Signature of the Keeper [Signature] Date of Action 3/21/97

Piper's Opera House
Name of Property

Storey - Nevada
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private non-for-profit
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
		Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

Number of contributing resources previously listed in the National Register

1

6. Function or Use

Historic Functions

(Enter categories from instructions)

Recreation and Culture, theater and music facility

Current Functions

(Enter categories from instructions)

Recreation and Culture, theater and music facility

7. Description

Architectural Classification

(Enter categories from instructions)

Venacular - commercial

Materials

(Enter categories from instructions)

foundation concrete

walls primary facade - masonry

side and rear walls - wood

roof composition shingle

other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

See continuation sheet

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
B Property is associated with the lives of persons significant in our past.
C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
B removed from its original location.
C a birthplace or grave.
D a cemetery.
E a reconstructed building, object, or structure.
F a commemorative property.
G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Entertainment and Recreation

Performing Arts

Social History

Period of Significance

1863 - 1945

Significant Dates

1863

1875

1885

Significant Person

(Complete if Criterion B is marked above)

John Piper

Cultural Affiliation

N/A

Architect/Builder

Unknown

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
previously listed in the National Register
previously determined eligible by the National Register
designated a National Historic Landmark
recorded by Historic American Buildings Survey
recorded by Historic American Engineering Record

Primary location of additional data:

- State Historic Preservation Office
Other State agency
Federal agency
Local government
University
Other

Name of repository:

Piper's Opera House
Name of Property

Storey - Nevada
County and State

10. Geographical Data

Acreage of Property 0.26

UTM References

(Place additional UTM references on a continuation sheet.)

1

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Zone Easting Northing

3

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Zone Easting Northing

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Parcel # 001-082-01 Lot 17-22 Blk 83 N 1/2 Union Street

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Andria S. Daley-Taylor

organization _____ date August 1996

street & number 2 South "A" Street telephone 702/828-3285

city or town Virginia City state NV zip code 89440

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Mrs. Louise Zimmer Driggs

street & number P.O. Box 157 telephone 702/847-0433

city or town Virginia City state NV zip code 89440

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 1

Piper's Opera House
Storey County, NV

7. Description

Piper's Theater, Virginia City, Nevada is located on the eastern slopes of the Virginia Range east of the Sierra Nevada Mountains and within the boundaries of the Virginia City National Historic Landmark and Virginia City National Register Historic Districts. This 19th century performing arts theater is historically significant for its long association with the development of American theater in the West. It is listed as a contributing structure within the nineteenth-century mining and industrial historic district. Named for John Piper who purchased the two story arched masonry office building in 1862 and constructed the existing opera house in 1885. The Piper family holds the oldest business license in the state of Nevada.

This rectangular (50' X 125') staggered three-story structure, built into the eastern slope of Mount Davidson has a stone foundation and masonry facade, wood framed side and rear walls and clipped gable roof. The primary facade features a six part arched masonry arcade and a wood framed addition with cast iron pilasters with a Egyptian Revival Lotust Capitol (manufactured by the California Foundry in San Francisco), with a wood arch (on the north end of the primary facade), at grade along B Street. The second story face has six masonry arched window openings with four over four double hung windows and divided transom lights in the arch. The second level wood frame addition has two rectangular double hung windows with bracketed cornice lintels. The sides of the 1862 structure has an arched doorway at grade and two arched four over four windows at the second level. The third level facade, constructed in 1885 and rising from the rear of the original structure, has three windows, two at each end of the face above the 1862 roof line and one center below the clipped gable roof immediately above the "Piper's Opera House" signage. The remainder of the structure is wood frame construction with shiplap siding on the north and south side and board and batten siding on the rear of the structure. There are three, six over six, double hung windows symmetrically placed on the second level and contemporary, metal frame, steel fire exit doors centered on the second level on each side. The building's exterior, originally painted a buff color and detailed in white, changed when the current owner painted it gray with white trim. The doors are painted New England barn red, and the signage, using the original Piper's logo above the brick arcade entrance.

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 2

Piper's Opera House
Storey County, NV

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Much of the interior of Piper's Opera House remains intact. A doorway at the southeast corner of the building leads to a space which once housed Piper's Old Corner Bar. This space is one of the few places where little remains of the original nineteenth-century structure. The next adjacent doorway on the eastern front elevation leads to a broad stairway with a low wood-slat ceiling that, switching back on itself, ascends to the second story and the main entrance of the theater. A wall separates this small lobby area from the theater proper, access to which is gained through a doorway. Above this are two rooms once used by Piper as an apartment and manager's office. These rooms, now used for storage, are in general disrepair, but preserve the original configuration of the 1885 structure. Interior detailing colors of the theater's upstairs offices and apartments included rich greens and teals, accented with ox-blood, maroons, and golds. A roller skating ticket window was added along with benches, where customers put on skates, to the lobby area at the second story entrance to the theater. The theater auditorium is a large rectangular room with a horseshoe-shaped sloped balcony for additional seating. Seating throughout consists of nineteenth-century folding wooden chairs, linked to one another, but with the option of being removed for events on the main floor. On either side of the stage, at the west end of the auditorium, are matching sets of two -story box seats. The stage is raked: that is, it is canted in such a way that the back of the stage is higher than the front so that back-stage activities can be easily seen from throughout the auditorium. Behind the stage is space for theatrical preparation, set storage and other activities related to the production of performances. Restoration plans call for a return to original 1885 interior treatments.

The auditorium is 75 feet long, and the stage is 25 feet. The box offices and Piper's private apartment are each 18 feet by 30 feet. When he rebuilt the auditorium for the last time in 1885, Piper lowered the doors and extended the newly-built auditorium another 20 feet to connect with the existing commercial structure. The auditorium was wallpapered in many color schemes; the balcony and boxes were treated simply with raised boxed panels painted dove gray and white with black accent. The stage rises four feet from the theater floor. It is raked and slotted with tracks for the wind and back-drop scenery. The gas footlights and metal shields have been removed but remain within the structure for future re-installation. The slope of the stage, according to theater historian Charles Raison, was a manifestation of the delightfully artificial scenery [that] originated during the Renaissance and dominated the theater until the twentieth century when the theatrical realists rejected it for a flat stage floor and the box set. All original building fabric, from gas jets to early electrical panels and the 1930s panels have been retained. Forty-five railroad ore car springs were placed under the flooring to give a bounce. The flooring is tongue-and-groove birdseye maple. The chandelier (which can be lowered from backstage) is a gas-register design (adapted to electricity) which creates a sunburst pattern on the ceiling.

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 3

Piper's Opera House
Storey County, NV

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8. Statement of Significance

Criteria A, B, C

Piper's Opera House is significant under criteria A, B, C. It was an extremely important stopping off point for theatrical tours of North America and the world throughout the last half of the nineteenth century and early twentieth century. It was a major commercial structure within Virginia City, the most important community of the famed internationally-renowned Comstock Lode. Virginia City is part of the Virginia City Landmark District, listed in 1961. Piper's Opera House is also significant under criterion B because of its association with dozens of international-famous actors, lecturers, singers, and musicians who appeared on its stage. The Opera House is also significant under criterion C as a well-preserved theater with interior details that include a raked stage, original backdrops and curtain, balcony, and box seats.

In 1850 the three Piper brothers, John, Henry and Joseph, arrived in San Francisco from their home in Fischerhude, Germany. Once in California, John Piper married Louisa Hetzel. His first business venture in San Francisco was a fruit and vegetable stand located next to the Bella Union Theater in Portsmouth Square. Storey County Index to Deeds shows John Piper recording the purchase of property on the Comstock as early as August, 25, 1860.

The Virginia mining camp maintained a thriving theater district, the first theater, the Howard Street theater, located on the upper terraces, boasted of seating for 1000 and began presenting performances during the winter of 1860-61. It was joined by a second establishment, the Melodeon, which opened in February, 1861. The Melodeon became so closely connected with the Grunwalds, a German touring group, that it is sometimes referred to as "Grunwald Theater." It was located on the west side of Union and C Street. Tom Maguire, an unlettered New York cab driver, who brought grand opera to San Francisco also built Virginia City's first opera house, Maguire's Opera House. It stood at the corner of D and Union Streets, on the site of John Tilton's cabin-probably at the very spot where Virginia Tilton, the camp's first baby, was born.

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 4

Piper's Opera House
Storey County, NV



Theater abounded on the Comstock, and Maguire's became its most important local venue, although there were many other theaters and music halls-Topliffe's Theater, between C and D Streets; E. W. Carey's La Plata Hall at 15 South B Street built in 1863. The Temple of Comedy, the comedy club of its day, when added above Rice and Livermore's store on D Street, was another important venue. In 1863, two more theaters opened-the Niagara Concert Hall, above the Lunch and Hardy Saloon on B Street, and Henry Sutliff's music hall, located at 68 North C Street. Sutliff's was a substantial wood-framed building, with five private boxes for those who wished to remain discreet, and another nine for those who wished to be seen. Sutliff's scenery was hailed as the best in the territory. Other early Comstock theaters mentioned in early accounts include the Gold Hill Theater, the Chrysopolis Hall in Silver City, the Spafford Music Hall in Dayton, and Moore's in Carson City. Lucius Beebe wrote that the Comstock hosted twenty theaters during its silver decade, the 1870s.

In 1862, Piper purchased the lots near the site of what would be come his second and third opera houses. He bought the office block which now comprises the entrance of the present Piper's Opera House on October 7, 1863. Piper built his family home immediately south of his opera house site and rebuilt again it after the Fire of 1875. Piper also built a residence for his mother-in-law, Mrs. Catherine Hetzel, near B and Union Street. He was elected Second Ward alderman in 1865, and mayor the next year. Piper became a state senator, representing Storey County at the 1875 Nevada legislature.

John Piper bought Maguire's Opera House and renamed it Piper's Opera House on February 23, 1867. John Piper was probably the most influential theater owner in the West; Piper ran numerous theaters in Reno, Truckee, Carson City and San Francisco and maintained his own traveling troupe. In Virginia City the Piper brothers owned the Figaro Saloon on the corner of C and Union Streets and the old Corner Bar in addition to their opera house. The Virginia Evening Chronicle noted that John Piper's Virginia City opera house was so busy in 1872 that the impresario published his own daily theatrical sheet, The Foot Light to highlight his every day programs.

With the discovery of the Great Bonanza in 1873, a new dynasty of silver millionaires emerged. Virginia City became the richest place on earth, and one of the most cosmopolitan. During this time the brilliant young playwright and future Broadway producer David Belasco worked as the stage manager at Piper's. The Comstockers were avid admirers of Shakespeare. Hamlet was often presented at the house; Edwin Booth, Lawrence Barrett, John McCullough, and Tom Keene all played the Danish prince. When McCullough appeared in Othello with a stellar cast, opening a new dramatic season on June 22-July 1, 1869, the price of a ticket was \$1.50. That was a hefty sum even in the days when miners made \$4.00 a day.

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 5

Piper's Opera House
Storey County, NV

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Tom Thumb and Company, with Emma Forrestell (who was billed as the celebrated India rubber woman) followed shortly after McCullough's triumphant week. Grand opera was also presented at Piper's with surprising regularity. Piper opened his 1870 season with an impressive Italian company, the Brignoli Italian Opera Troupe, which performed Donizetti's Don Pasquale, Rossini's The Barber of Seville, Puccini's Lucia di Lammermoor, and Verdi's Il Trovatore. For their gala final performance, the Brignoli company gave the audience a bit of everything - a piano fantasia by Giorza, a tidbit from Faust, other popular show tunes, and closed the evening by performing the second act from Lucrezia Borgia.

As further evidence of its far-flung connections William Withers, Jr., orchestra director at Ford's theater the night Abraham Lincoln was shot would subsequently serve as musical director at Pipers Theater as a consequence of Ford's being closed following the assassination. Mark Twain lectured at both Maguire's and Piper's. His Piper's lecture was billed as welcome "Pilgrim Life," an account of his famous trip in the steamer Quaker City to the Holy Land. Twain lectured for two nights, April 27 and 28, 1868.

The Comstock, nearly one-third Irish, became an important venue for Irish performers, speakers, and plays. Some great Irish plays were performed upon Piper's stages including the classics: Arrah-Na-Pogue, The Shaughraun, and Rory O'More, which starred Dion Boucicault. Even the great Irish liberator's grand-nephew, Daniel O'Connell, came to the Comstock to read his poetry, but played to a rather thin crowd on September 13, 1878 - there was a wrestling-match at the Miners' Union Hall. Frank Mayo the most popular actor of his day, and won many Comstock hearts with his Davy Crockett (November 5-14, 1874). Joe Jefferson delighted Comstock audiences with Rip Van Winkle. James A. Herne, Jefferson's rival, adorned Piper's on many occasions, and was noted for his part in Sheridan's play, Shore Acres. The beautiful Maude Adams made her debut - a walk-on, at age five - at Piper's. Her mother, Mrs. Kiskadden - known by the stage name Annie Adams - had come from Salt Lake City with her children when Piper's Virginia City Company was being formed.

Lecturers addressed immense crowds. Henry Ward Beecher, Susan B. Anthony, and William Jennings Bryan (who gave his "cross of gold" speech twice) appeared at Piper's as did Hermann the Wizard, numerous trained-dog acts, flying canaries, spiritualists, feminists, and phrenologists wielding cranial calipers. James O'Neill (father of Eugene O'Neill, the playwright) appeared with the Hooley's Comedy Company. The great Augustine Daly performed with his company at Piper's on August 16. Ten weeks later all was ashes.

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 6

Piper's Opera House
Storey County, NV

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The Great Fire of October 25, 1875, started by a careless boarder at crazy Kate O'Shea's boarding house on A Street, was the greatest disaster to ever strike the Comstock. Newspapers reported 10,000 people were left homeless. The fire destroyed Piper's Opera House on D and Union as well as the Piper residences - three homes located on B and Union Streets - all but Piper's brick office block. Enough gold coin was found in his safe to buy the materials to begin construction for Piper's second opera house which was considered the most beautiful of his three Comstock houses, lavish in both exterior and interior detailing. This house burned in 1883. Piper rebuilt. His third opera house opened on March 6, 1885. In addition to the handsome auditorium and proscenium stage, the new Piper's hosted a green room, gentlemen's dressing room, stage shop, offices and private apartments for John Piper.

Buffalo Bill appeared that year with his show, The Red Right Hand, or The First Scalp for Custer, along with Captain Jack Crawford, "the poet-scout." Minstrel shows were a big draw at Piper's, particularly Haverly's Mastodon Minstrels, who performed frequently with forty troupers. Emma Nevada, Nevada's own soprano, played to standing room only on December 3, 1885. Emma, the daughter of Austin, Nevada, physician William Wixom, was probably born in Alpha, which is 60 miles northeast of Austin. She attended Mills College in Oakland and then studied voice at Vienna with Mme. Marchesi. She made her debut at her Majesty's Theater in London, as Amina, on May 17, 1883. She was given an important reception by Mrs. John Mackay while singing in Paris and soon was the toast of the continent. On October 1, 1885, she married Dr. Raymond Palmer at Paris and returned to America for an honeymoon extended tour - one which brought her truly home, to Nevada.

On July 19, 1887, Lillie Langtry and her company performed Pygmalion and Galatea at Piper's. She arrived in Carson aboard her private Pullman, the LaLee. Richard Jose, long time Virginia City resident, became an internationally-known Cornish contra-tenor. Jose performed at Piper's on August 8, 1887. John L. Sullivan and James Morrissey met for a big glove contest on April 13, 1889. That January the maple auditorium floor had first been marked for basketball games. John Sousa and his Peerless Concert Band played at Piper's on March 4, 1896.

John Piper died in San Francisco on January 3, 1897, at the age of 66, having spent 36 years on the Comstock. His son, Edward Piper, took over the management of the Virginia City house in 1897. Tragically, Edward Piper was to die on December 4, 1907. When Edward's widow, Lavinia, remarried in 1910, her second husband, Dan Connors - no stranger to the stage, having managed vaudeville troupes and prize fighters - leased Piper's Opera House and ushered in a new era: the movies. Connors introduced the newfangled moving pictures machines in 1911. Dan Connors hailed from Philadelphia and was once a bare-fisted prize fighter himself came to Carson City in 1897 to cover the Jim Corbett-Bob Fitzsimmons match for the New York Sun.

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 7

Piper's Opera House
Storey County, NV

Connors died in 1945; his residence, the Piper-Connors house, was purchased by Broadway columnist and author Lucius Beebe in August, 1949, and Edward Louis Zimmer, Jr. took over management of the house and reopened the opera house in 1945 as a museum. Upon Edward Zimmer's death in 1960, management of the opera house fell entirely to his daughter Louise Zimmer Driggs. Piper's is one of only two theaters in the nation still using a cheesecloth-muslin sheathing on the walls that assures that the acoustics remained impeccable. A 1976 restoration placed the structure on a three-foot concrete and rebar foundation; the concrete in some areas reached a depth of twenty-feet. Two walls - the west and north sides - were rebuilt, and the stage floor, badly buckled, was removed and replaced. The proscenium boxes were re-papered and re-draped (with red silk damask from the Gloria Swanson estate), and a new proscenium light was purchased from the Vanderbilt mansion on Fifth Avenue. One complete Victorian parlor stage set remains, and parts of two others - a street scene and a forest glen - are backstage awaiting the next performance. The stage and prop room is filled with memorabilia and material to make more props.

The importance of the opera house rests on its nineteenth-century authenticity. Essentially nothing has changed since the house opened in 1885: the light panels, the scenery flies, the steps to the proscenium - now well-worn - remain intact. The rafters are still papered with playbills from the great performances; Emma Nevada smiles as prettily from her playbill as she did on her honeymoon concert tour in 1885. The stage carpet was autographed by Hal Holbrook, following his performance there as Mark Twain in 1981.

In 1972, Louise Driggs, Piper's granddaughter, once again breathed life in the house, beginning with an active theater and summer concert series. The series won glowing reviews from New York Times music critic Raymond Ericson, Piper's being the only theater in the West to be so honored. Music, plays, melodramas, and even an occasional politician were heard again at Piper's. With world premier works by Efren Zimbalist, Sr. and a performance of Hal Holbrook's "Mark Twain Tonight" Piper's continued its tradition of significant performances into the 1980s. The Opera House remained in the ownership of descendants of the Piper family until 1996 at which time a private non-profit assumed ownership with the intent to restore the structure and resume its place as an important venue for performance.

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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 9 Page 8

Piper's Opera House
Storey County, NV

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9. Major Bibliographic References

Angel, Myron, F. ed., History of Nevada with Illustrations and Biographical Sketches of its Prominent Men and Pioneers (Oakland: Thompson & West, 1881).
Beebe, Lucius Morris, & Charles M. Clegg, San Francisco's Golden Era (Berkeley, CA: Howell-North, 1960).
Doten, Alfred, The Journals of Alfred Doten, 1867-1903, edited by Walter Van Tilburg Clark (Reno: University of Nevada Press, 1972).
Drury, Wells, An Editor on the Comstock (New York: Farrar & Rinehart, 1936).
Frady, Steven R., Red Shirts and Leather Helmets (Reno: University of Nevada Press, 1983).
Grove's Dictionary of Music and Musicians, third edition, edited by H. C. Colles, M. A. (Oxon.) (New York: The Macmillan Company, 1949).
Grove's Dictionary of Music and Musicians-American Supplement, edited by Waldo Seldon Pratt and Charles N. Boyd (New York: The Macmillan Company, 1949).
A History of Piper's Opera House, a compilation of those who performed at the opera house from 1867- 1985. Compiled by Louise Zimmer Driggs and Valerie Hill, with additional research by Cinda & Scott Christie, and historical overview by Glenn Loney, Ph.D. Program in Theater, City University of New York (Virginia City, NV: Apex Press, 1995).

.c. Government Records

HABS _ Historic American Building Survey.
Project 85, Architectural Survey of the Virginia City Landmark.
Storey County Book of Deeds, Birth, Death, and Marriage Records.
U.S. Census Records for Storey County, 1880.

.c. Newspapers

Nevada State Journal, Reno Gazette-Journal, San Francisco Alta, San Francisco Call, San Francisco Chronicle, Territorial Enterprise, The Daily Stage, Virginia Evening Chronicle, The Comstock Foot Light, Virginia Evening Chronicle, Virginia City Bulletin.

.c. Interviews

Mrs. Louise Driggs, Carol Piper Marshall, Glenn Loney, and Jack Curran.

.c. Oral History

Alice Byrne, Ty Cobb, Ed Parsons, Gordon Sampson, and Hugh Gallagher-all from the Oral History Project, University of Nevada, Reno.

.c. Miscellaneous and Unpublished Materials

Glenn Loney, editorial comments on the history of performers at Piper's Opera Houses.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 10 Page 9 County, NV

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Verbal boundary description

The legal parcel number is P# 001-082-01 Lot 17-22 Blk 83 N 1/2 Union Street.

Verbal boundary justification

The nominated property includes the entire parcel historically associated with Piper's Theater.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 97000217

Date Listed: 3/21/97

Piper's Opera House

Storey

NV

Property Name

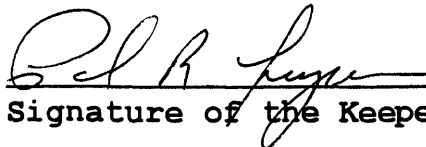
County

State

N/A

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.


Signature of the Keeper

3/21/97
Date of Action

=====
Amended Items in Nomination:

Significance:
Architecture is added as the appropriate area of significance under National Register Criterion C. [This was omitted from the nomination cover form.]

The nomination is also amended to remove Criterion B and retain Criterion A (Performing Arts, Entertainment/Recreation, Social History). When persons associated with a property, none of whom may be of individual significance, have collectively had a significant demonstrable impact on a community, the resource is more likely to be significant under Criterion A for a pattern of events. [NR Bulletin 32, pp. 7-9]. Individual significance under Criterion B is not justified in the current nomination. In addition, many of the people noted in the text were associated with the earlier Piper theaters pre-1885.

Geographical Location:
The correct U. T. M. Coordinate is: 11 271560 4354460

DISTRIBUTION:
National Register property file
Nominating Authority (without nomination attachment)