

Transcribed Pages from the Charles Dickson Papers

Box 3

Binder 5: Mobile Theaters, vol. 5

(TRANSCRIBER'S NOTE: THE FIRST FOUR PAGES OF THIS VOLUME ARE NUMBERED 14-17. THESE WILL BE TRANSCRIBED FIRST)

14. Theatres in Mobile

1) The corner stone of the first theatre that was built in Mobile was laid April 3, 1823, at the southeast corner of Royal and Theatre Street. Mr. Noah Ludlow became the manager of this theatre and the first performance seen in the theatre was on December 24, 1824. This theatre was destroyed by fire after enjoying four seasons.

2) A second theatre was erected in the year 1829 by Mr. Ludlow on St. Francis Street, "about four blocks west of Royal." Shows were seen in this theatre during the summer of 1829 under the joint management of Mr. Noah Ludlow and Mr. J. Purdy Brown. This theatre was also destroyed by fire before the close of the year 1829.

3) Mobile's third theatre was erected in the year 1833 on the east side of St. Emanuel Street, near Dauphin Street, by J. Purdy Brown, and came to be known as the Bath Theatre. This theatre was opened in the spring of 1834 under the management of Mr. Brown. Mr. Brown's death came before the close of this year.

Mr. Ludlow managed the bath Theatre in the year's closing months and in the year 1835. In the fall of 1835, Mr. Sol Smith and Mr. Ludlow formed a partnership in the management of this theatre, at which the name of the theatre was changed from Bath to the St. Emanuel Street Theatre. This theatre burnt down in the year [November] 1838.

15. Theatres in Mobile

4) The fourth theatre to be built in Mobile was erected on Government Street, between Lawrence and Cedar streets, opposite where the Barton Academy was later built. This

theatre was erected and managed by Mr. Lewis Terry and opened with its first performance in the spring of 1837.

This theatre, known as the American Theatre, was managed by Mr. Terry during the years 1837 and 1838 [it was first named the Corinthian Theatre]. In the year 1839, this theatre was managed by Ludlow and Smith, until it was destroyed by fire in that year in a fire that also destroyed almost a third of the city of Mobile.

5) The fifth theatre to be built in Mobile was erected on State Street by Ludlow and Smith and presented its first shows December 31st, 1839.

During the year 1839, while the State Theatre was being erected, Ludlow and Smiths tagged shows at the Alhambra Hotel, on Royal Street near Dauphin. This hall was a drinking saloon and billiard hall owned by Mr. Burlington Brown. The State Theatre closed March 1, 1840, by its proprietors, who moved their show business from Mobile to New Orleans to occupy and operate their American Theatre in that city. Ludlow and Smith returned to Mobile to continue their management in the show business in the year 1844, taking over the management of a theatre erected by James H. Caldwell two years previous.

16.

Theatres in Mobile

6) The sixth theatre for Mobile was erected near the southwest corner of Royal and St. Michael streets by James H. Caldwell and was known as the Mobile Theatre.

This theatre presented its first shows in the fall of 1840, under the management of Mr. E. De Vendel, although Mr. Charles J.B. Fisher was the theatre's active manager until the year 1842, when at that time the Jefferson family managed the theatre for two seasons. In that year 1844, however, Ludlow and Smith took over the management of this theatre and continued in its management until the close of the 1848 theatrical season.

Mr. James H. Caldwell, with the aid of managers, operated this theatre until the close of the 1857 theatrical season, when at that time it was destroyed by fire.

7) The seventh theatre in Mobile came into existence in the theatrical season of 1858 when James H. Caldwell leased the Amphitheatre theatre, southwest corner of Conti and Royal streets. This Amphitheatre was really a large auditorium built by Tony Roig in the year 1853, until Mr. Caldwell remodeled it into his second Mobile Theatre.

Mr. Lee F. Irvin had charged of this theatre from 1868 to 1898, and Spalding and Bidwell was its managers until 1875.

Mr. F. A. DeLeon was there engaged as the manager of the theatre until he was succeeded as manager by Mr. Jacob Tannenbaum.

17. Theatres in Mobile

8) The eighth theatre for Mobile was erected on Royal Street, 117-121, about the years 1884-1885, and came to be known as the Princis Theatre. The proprietors of this theatre were McKay and Roach, and Lee Hood was its treasurer.

The first performance presented at this theatre was a local carnival given by the ladies of the Christ Church Library Chapter May 7, 1886. From the year 1888-1897, James K. Glennon and Company were agents of the theatre. In the year 1897, Mr. Jacob Tannenbaum leased the theatre and managed it until the close of the theatrical season of 1899.

9) The ninth Mobile theatre came into existence by tearing down the old Amphitheatre-Mobile Theatre almost completely, which stood on the southeast corner of Conti and Royal streets, by Mr. Jacob Pollock, where he erected his Mobile Theatre in the year 1899 and turned over the theatre's management to Mr. Jacob Tannenbaum, who continued to manage the theatre until January 10th, 1913, when the theatre was destroyed by fire.

10) The tenth Mobile theatre was built in the year 1906, on the southwest corner of Conti and Joachim streets and became known as the Lyric Theatre.

Mr. James F. Duggan promoted the organization of a stock company that financed the construction of this theatre, which presented vaudeville shows in the year 1907.

After the Mobile Theatre was destroyed by fire in the year 1913, the Lyric Theatre booked road shows and operettas as well as vaudeville shows.

TRANSCRIBER'S NOTE: PAGES 1-5 OF THIS VOLUME HAVE ALREADY BEEN TYPEWRITTEN AND ARE INCLUDED IN THE VOLUME. TRANSCRIPTION WILL COMMENCE ON PAGE 6.

6.

Mr. Caldwell, theatre manager and actor of New Orleans, controlled a number of theatres in a number of cities in the Mississippi Valley in addition to his theatres in New Orleans, all of which he operated as a competitor of Ludlow and Smith of Mobile.

While being a resident of New Orleans, Mr. Caldwell was the president of the Mobile Gas Co., and in the years 1840-41, he invaded Ludlow and Smith's Mobile territory by building a theatre in Mobile. This theatre was erected near the corner of St. Francis and Royal street, but after Ludlow and Smith erected a theatre in Mr. Caldwell's territory [New Orleans], the American Theatre to off-set Caldwell's theatre competition in Mobile, peace terms terminated between Mr. Caldwell and Ludlow and Smith.

The result was that Ludlow and Smith took over Caldwell's Mobile Theatre until the year 1849, at which time Ludlow and Smith abandoned the theatrical business in mobile in favor of devoting their entire time in the management if the New St. Charles Theatre, which they built in New Orleans.

Mr. James H. Caldwell was born in England in 1793, and first appeared on the stage while yet a child at the Manchester Theatre. He first appeared in the United States at Charleston, South Carolina. In 1817, he managed a theatre in Washington. In 1818, he built the theatre in Petersburg, Va.

Mr. Caldwell afterwards occupied important public stations in New Orleans, where he long continued his residence. He was twice married. His death came in September 11, 1863, at the age of seventh three (70?), while he was temporary a resident of New York. In November of the same year, his remains were brought to New Orleans.

7.

Mobile's sixth theatre, erected near the southwest corner of Royal and St. Michael streets by James H. Caldwell, a theatrical and chair theatre owner of New Orleans and president of the Mobile Gas Company, was opened to the public under the management of Mr. Caldwell sub rosa, Mr. E. De Vendel and Mr. Charles J.B. Fisher being the managers actively carrying on the business before the public during the season of 1840-41. James H. Caldwell of New Orleans and Ludlow and Smith of Mobile had long been rivals in the theatrical business. Each owned a chain of theatres in such cities as St. Louis, Louisville, Cincinnati, Nashville, and presented shows at other places as well as the headquarters of Mr. Caldwell at New Orleans and Ludlow and Smith of Mobile. Mr. Caldwell and his theatre in Mobile was now

invading Ludlow and Smith's hometown, and at the same time Ludlow and Smith, in building their theatre in New Orleans, were invading the hometown of James H. Caldwell. On the 30th of July, 1842, however, the American Theatre of Ludlow and Smith in New Orleans, standing on Poydras Street, was burnt to the ground. Ludlow and Smith, instead of deserting the show business in New Orleans, built a new theatre in that city, "The Second St. Charles Theatre" and Mr. Caldwell, offering him his Mobile Theatre on the corner of Royal and St. Michael streets at a rental of \$3,500 per year. This letter was dated the 15th of June, 1844. Ludlow and Smith accepted Mr. Caldwell's offer, after which time they operated the Michael-Royal Street Theatre, as well as their New Orleans St. Charles until the close of the 1848 theatrical season.

8.

Mobile's seventh theatre was built on the corner of Conti and Royal streets, where the Mansion House Hotel was located before it was destroyed by fire in the year 1839. After Ludlow and Smith gave up their lease of Caldwell's St. Michael-Royal Street Theatre in the year 1848, Mr. James Caldwell, with the aid of a manager, continued the operation of his theatre in Mobile every season until nearly before the close of the 1857 theatrical season when this theatre was destroyed by fire.

At this time, or shortly afterwards, the Amphitheatre was leased and remodeled to become Caldwell's second Mobile Theatre.

The Amphitheatre was really a very large auditorium. According to Mr. Lee F. Irwin, who had charge of the old Amphitheatre or Mobile Theatre from 1868 to 1898, the playhouse was built in 1853 or 1854 by Tony Roig, an Italian who controlled the property under a lease from Dr. Richard Lee Fearn, a relative of Mr. Irwin who died in the nineteenth century. When the Mansion House Hotel was destroyed by fire, the large masonry columns of the hotel facing Royal Street remained standing and were retained as the front supporters under the second floor of the Amphitheatre. There were also masonry columns on the south side of the old Mansion House that were left standing after the hotel was destroyed by fire and left standing on either side of the doorway of the Conti Street entrance to the theatre.

The Amphitheatre was in charge of Spalding and Bidwell until about 1875, when F. A. DeLeon conducted the theatre for several years and was then succeeded by Mr. Jacob Tannenbaum.

9.

Theatre Activity in Mobile Temperance Hall

Temperance Hall

Mobile Tribune, Nov 6, 1872

We hope our readers will bear in mind that this evening the Star of Hope Division No. 4 Sons of Temperance will dedicate their new hall on the southeast corner of Dauphin and Jackson streets, on which occasion Mr. C.W. Buck, a most eloquent and impressive temperance lecturer and a vealous worker in the cause, will deliver an address and assist and participate in the interesting ceremony.

Since the closing of the theatre, this place of amusement has been pretty well patronized. Its prime features of attraction courses in the perfect order that is maintained.

The variety of entertainments offered seem to give perfect satisfaction to those who attend. Outside of the regular performers who have been entertaining their patrons since the opening of the season, Mr. Dan Ryan made his first appearance last night. He was favorably received by the audience and doubtless came fully up to all expectations. Miss Jenny Lee, the pet of the Cosmopolitan, continues to delight her admirers each night with her serio-comic and sentimental songs.

10.

The Princess Theatre

The Princess Theatre, Mobile's eighth theatre, 117-121 North Royal Street, was erected about the year 1884-1885.

The theatre's proprietors were McKay and Roach. Lee Hood was treasurer of the theatre at this time.

The first mention of shows being presented at this theatre was by the Mobile Register of May 7, 1886, when this newspaper states in part: "The May Carnival given by the young ladies of Christ Church Library Chapter at the Princess Theatre last night was an enjoyable affair."

From the years 1888-1897, James K. Glennon and Company were agents for this theatre and in the year 1897, the theatre was leased to Mr. Jacob Tannenbaum, who managed it until the opening of the Pollock Mobile Theatre, corner of Conti and Royal streets, opened

Oct. 6, 1899, when Mr. Tannenbaum gave up the Princess Theatre to become the new manager of the Pollock Theatre.

During the eighteen-eighties and through the turning of the twentieth century, in addition to theatres in Mobile to present entertainments, there were two very popular halls in the city, to wit: the Temperance Hall, 100-104 St. Joseph Street, and the German Relief Hall, 53-55 St. Emanuel Street.

There was also a theatre at Monroe Park, which presented stock company shows during the summer season of the year.

11.

In the year 1898, the property at the corner of Royal and Conti streets where the Amphitheatre stood was sold by Mr. Lee F. Irwin to Mr. Jacob Pollock, and this location Mr. Pollock built a new theatre.

The front part of the old Amphitheatre was converted into the Royal Street side of the Pollock theatre. The large masonry columns which adorned the old Mansion House Hotel and afterwards adorned the Amphitheatre on the Royal Street side remained standing and were retained as the front supporters under the second floor of the new Pollock theatre.

Those columns which stood at the south end of the Amphitheatre and used as the entrance of the theatre were removed when the Pollock theatre was constructed, but the two columns on the north end on Conti Street were retained.

The front part of the old Amphitheatre was converted into the Royal Street entrance of the new Pollock theatre, and the remainder of the Amphitheatre was torn down to make room for the new theatre.

The Pollock theatre, which was built in 1899, occupied only a portion of the site of the old Amphitheatre, the new building having been placed about sixty feet farther back from Royal Street while the old Amphitheatre came to the sidewalks of the street.

The Pollock "Mobile Theatre" was destroyed by fire January 10, 1913, after which time a building was erected on this site and occupied by the Louisville and Nashville ticket office and adjoining the ticket office was the Pollock office, which escaped the fire. Two of the old masonry columns of the old Mansion House and the Amphitheatre and the Pollock theatre were left standing until the 1930s.

12.

From the Mobile Daily News, October 6, 1899

"The opening of the new Mobile Theatre in this city last evening was a brilliant event. The event was one that was looked forward to with much pleasure.

The opening attraction was "The Lion's Mouth," presented by Mr. Frederick Ward and an excellent company. During the intermission, after the first act, Mr. Jacob Pollock was called and made a neat address, saying that it was with much pleasure that he turned over the management to the modern play house to Jacob Tannenbaum.

He stated he did not regret his investment because he had been instrumental in giving Mobile something that had been needed in the city for years. Mayor Bush was then called and made one of his happy talks. He also read several telegrams of congratulations to the manager, among them being messages from Klaus and Erlanger, New York [and from other friends of Mr. Tannenbaum in New York and New Orleans].

Mr. Tannenbaum has not yet definitely formed his staff for the season: Mr. J.F. Kern Jr. is leader of the orchestra, Mr. George K. Sossman is the door man, and the genial Bud Bancroft is the usher.

The chairs number 502 in the parquet, 346 in the dress circle, and 400 in the gallery. Four of the boxes seat six and four seats four persons. The capacity of the theatre therefore is 1288. Tonight will be played 'The Merchant of Venice,' tomorrow matinee the great success of the company 'Romeo and Juliet,' and Saturday night Ward's great production of 'Virginians.'"

[Douglas Fairbanks played the part of Rinou as a member of this company in the theatre's opening day.]

13.

The Lyric Theatre

The Lyric Theatre, Mobile's tenth theatre, was built in the year 1906 on the southwest corner of Conti and Joachim streets and was opened to the public October 2nd, 1906.

The Mobile Item Oct. 23rd, 1906, states:

"The opening address was made by Mr. Shelton Sims. This theatre was built by Mobilians for Mobilians. It was built with Mobile capital, Mobile energy, and Mobile brains. The material used in its construction was manufactured in Mobile.

The idea of the Lyric Theatre has its inception in the ever-active brains of our valued and useful citizen Mr. James F. Duggan, as did also that more important enterprise, the building of the New Battle House, which we will see on the old site at a very early date.

Mayor P.J. Lyons was also called upon and he made an address to the capacity seated audience. There were also other speakers in the ceremony of the opening of the new theatre."

The Mobile Item, January 10, 1906, states:

"The Lyric Theatre Company was incorporated this afternoon by filing of papers in the probate court.

The company is capitalized at \$60,000 and will begin business with a capital at \$30,000, which has all been paid in.

The purpose of the company is to construct lease and acquire a theatre or theatres or other places of amusement in the city of Mobile, to run and operate cafes, flower stands, and the like in connection with the theatre, to lease any stores or offices in the theatre building. The stock is divided into 600 shares and the following subscribers names are signed to the document.

D. Barton, 50 shares; Shelton Sims, 10 shares; J.F. Duggan, 45 shares; J.B. Cefalu, 10 shares; L. Lowenstein, 50 shares; G. Newbrick, 20 shares; A. Lowenstein, 20 shares; Michael A. McDermott, twenty shares; John F. McDonald, twenty shares; J.H. Wilson, twenty shares; Stone Brothers, ten shares; F.P. Davis, ten shares; A.G. Levy, ten shares; Hugh K. McMahon, five shares; Henry Chamberlin, five shares.

The officers of the company are: Shelton Sims, president; James F. Duggan, secretary and treasurer. The new theatre will be erected at the southwest corner of Conti and Joachim streets."

14.

Mr. N.M. Ludlow's first arrival in Mobile was in October 1825 – quoting Mr. Ludlow in part: "About the third week in Cahawba, a letter reached me, post marked Mobile, from a gentleman named Henry Stocking, an old resident of that city, saying that having understood that I proposed bringing my theatrical company to Mobile for the ensuing winter, he had taken the liberty to inform me that the theatre was yet in a very unfinished condition, and etc. I determined to see the real situation of the building. It was about two days in making my voige [sic] by steamboat to Mobile, arriving there, the principal cause of this condition of the building was the illness of Mr. Mount. I had a letter of introduction given

to me by a friend before (*sic*) I left Huntsville, to Mr. Stocking, a merchant of Mobile. He was afterwards mayor of Mobile. He advised me to take upon myself the task of finishing the house, that any funds I might need he could guarantee would be raised.

I was introduced to Mr. John Duncan Jr. and he introduced me to many influential men of Mobile, all of who gave me the greatest encouragement. Mr. Duncan was president and cashier of the theatrical stockholders.

About seven weeks from the first day that the carpenters commenced their work on the 24th day of December 1824, our opening play, 'The Honeymoon,' followed by a farce 'The Liar' [was presented in Mobile's first] my stock company and the performances were well received, the people went away delighted with the idea of having theatrical amusements for the winter.

General Lafayette spent the day of April 7th, 1825, in Mobile and was entertained the evening of that day in Mobile's new theatre."

15.

Sol Smith

Actor, theatre manager as well as a theatre builder and owner, lawyer, and newspaper publisher of Mobile made his first appearance in Mobile accompanied by George Holland and their troop of actors in the year 1831, and they used a billiard hall on Royal Street to present their shows.

Mr. Smith made his second appearance in Mobile in the year 1833 to become the junior partner with Mr. L.M. Ludlow as theatrical owners and managers, known as Ludlow and Smith.

Mr. Smith made his residence in Mobile until the year 1839, which at that time the firm having established themselves in the theatre business in St. Louis, he moved to that city, but still retained his villa at Mobile and made his home in Mobile during the winter theatrical season.

Sol Smith's first wife, an actress, bore him three children: Mark, Lemuel, and Sol Jr., and his second wife, the former Elizabeth Pugsley of New York and Mobile, who he married after she has become a resident of Mobile, bore him three more children: Thaddeus, Prentice, and Asa.

Sol Smith had made the acquaintance and courted his second wife, the former Miss Pugsley, while she was a guest of his theatrical partner Mr. Ludlow at his residence in Mobile.

Sol Smith was the owner and publisher of the Mobile Daily Adviser during the time of his residence in Mobile, and he also wrote a book of his theatrical apprenticeship [sic] and antedotal (*sic*) recollections.

16. TRANSCRIBER'S NOTE: THE TOP PORTION OF THIS PAGE APPEARS TO BE MISSING, THUS ACCOUNTING FOR THE PAGE BEGINNING IN MID-SENTENCE.

... something Of A Lady Who Used To Live In Mobile – From the St. Louis Republican, Nov. 18, 1887

Mrs. Elizabeth Smith relict of the late Sol Smith died yesterday at the family residence, 821 Chouteau Avenue of dropsy, super induced by heart troubles. Mrs. Smith's maiden name was Pugsley, an old family of Scotch extraction.

When this [article from the St. Louis paper] was shown Mr. N.K. Ludlow, son of the late N.M. Ludlow, who was in his day the best-known theatrical manager in the South and West, he read it and said:

"Yes, I knew Mrs. Smith as well as I ever knew anyone not in my immediate family, and this statement [of the St. Louis paper] is in the main true.

I find that the part relating to the children is incorrect. Sol Smith had by his first wife three children, Mark, Lemuel, and Sol Jr., and his second wife, Miss Elizabeth Pugsley [bore him] three more: Thaddeus, Prentice, and Asa.

Miss Pugsley came to Mobile from the North. She was well-raised and educated, but poor and was given the position of seamstress in my father's family.

We were living at the corner of St. Anthony and Claiborne.

Sol Smith and my father formed a partnership, Ludlow and Smith, and Smith was frequently at the house, where he met Miss Pugsley and married her. She had been here [in Mobile] several years when this event took place, etc."

The Daily Register [Mobile]

November 25, 1887

17.

General Lafayette

In a book written by Mr. Ludlow in the later years of his life, "Dramatic Life as I Found It," he relates of the visit paid Mobile by General Lafayette in the year 1825:

"Sometime in the month of January 1825, or it may have been in February, Mobile was thrown into great excitement and hilarity by the arrival thereof the 'national guest' – the great and good general, the Marquis de Lafayette.

The general was received with the highest demonstrations of respect that were in the power of its citizens to manifest.

Among other marks of their regard, a grand ball was given in honor of his arrival, in which the whole of the respectable portions of its citizens participated.

My wife and myself being invited we went and had the honor of being introduced to General Lafayette by Colonel Silas Dinsmore, and as the General did not dance, he had the leisure and was complaisant enough to give us the pleasure of his conversation for nearly half an hour. During the time we discoursed the French stage, and the General told me some anecdotes in relation to Tama, the tragedian that I had never heard before. He was well acquainted with the great French tragedian and a warm admirer of him, so much as to be able to remember and describe to me some of his great points of excellence.

He said Tama's admiration of Shakespeare was unbounded; he thought him the ne plus uillra of dramatists, and next to him he preferred Calderon, the great Spanish dramatist, then Corneille and Racine, the French dramatic writers."

18.

Thomas D. Rice

"My season of 1828-1829 in Mobile began with every prospect of being a pleasant and profitable one.

Thomas D. Rice, then a novice, was engaged with me to do anything on the stage, and to assist the 'property-man' in making certain articles at times wanted in plays produced," states Mr. Ludlow, who adds:

"Rice, the first man to introduce upon the stage the genuine 'corn-fed negro.' His fame in America and England was a means of a fortune to him.

We opened during the last week of December [at the Mobile Theatre] with a comedy of 'Laugh When You Can.' As Mr. Rice had [shown] to me his powers of imitation depicting of other persons, I indulged him in this instance. He had more talent than genius."

When Joseph Jefferson was four years of age, he appeared on the stage in Washington, D.C. in a black-face act in support of Thomas "Jim Crow" Rice. Rice carried Jefferson on the stage in a sack thrown over his back.

19.

Mr. Thomas A. Cooper

In the theatrical season of 1826 and 1827, April 1827 Mr. Thomas Cooper played in Mobile an engagement of ten nights 'Macbeth,' "Virginius," "Damon," "Richard III," "Rule A Wife, " "Hamlet," Rolla in "Pizzaro," Beverly in "Gamester."

Carpenter wrote of Cooper" "Cooper unequal, often incorrect but at times transcendently great and striking, accomplishes his aim by occasional flashes of fire, which electrify and dazzle, then vanish – and like transient flash of lightning in the night's storm, leaves the mind in astonishment and darkness. Mr. Cooper residence in New York at this time, was on the corner of Broadway and Leonard streets.

Miss Priscilla Cooper, the actress daughter of Thomas Cooper, married President Tyler's son Robert after which time she reigned as mistress of the White House during the administration of President Tyler.

20.

Miss Mary Ann Duff

Miss Duff appeared on the Mobile stage in the year 1833 at the Bath Theatre, St. Emanuel Street.

Mary Ann Duff, the wife of Julius R. Duff, an actor of the Dublin Theatre, who she married when she was sixteen, came to America with him and made her first appearance in this country on the stage at the Federal Street Theatre, Boston, December 31, 1810 as "Juliet." Her theatre career lasted from that time till 1838, when it ended in New Orleans.

Miss Duff was born in London in 1794, her maiden name was Duke.

After her first husband John Duff died, she married Jack G. Sevier.

A "Life of Mary Duff" was written by Joseph Norton Ireland, who said of her: "Miss Duff performances were first discussed at a time when they were as real to their public as those of Sarah Bernhardt and Mrs. Fisk's are today."

Madame Celeste, a French actress, appeared on the stage in the year 1833 at the Bath Theatre, later known as the St. Emanuel Theatre, located between Conti and Dauphin streets on the west side of the street near Dauphin.

The Madame appeared again before the theatergoers of Mobile in January 1836.

This charming French actress was only about 13 years of age when she made her first appearance on the American in 1827, having first come (*sic*) into the world by birth in Paris in the year 1814.

In the year 1827, she appeared at the Bowery Theatre in a *passeul*, from the ballet "The Twelve Pages."

21.

Tyrone Powers made his appearance on the Mobile stage during the theatrical season of 1834-1835 at the St. Emanuel Street Theatre, in an engagement of three days. His third night's performance was given by the management of the theatre, for the benefit of the newly established "Franklin Society," a literary association of Mobile. The third performance was an extra one added to his engagement at the theatre, and states Mr. Ludlow, the theatre's manager:

"Mr. Powers' engagement and performances in Mobile were brilliant and highly successful."

Mr. Tyrone Powers was born in Ireland, Nov. 22, 1799. After ten years of success in England and Ireland, he (*sic*) first of two visits to America was a stay during the years 1833, 1834 and 1835. At this time, he visited all the principal cities. Of the French Opera House in New Orleans, he said: "I visited it several times, it was a handsome place with a company well superior to the American Theatre; the building also has its ball-room and supper rooms attached and in addition a variety of halls, where gambling flourishes with the wealthy 'Creole' plays his five hundred dollar coup. The women in New Orleans dress with taste, which distinguish French women in any country and as fine as the Parisian were."

Mr. Tyrone lost his life on the steamer "President," which sailed from New York to Liverpool, March 21, 1841, twelve days after making his last appearance on the stage in New York at the Park Theatre.

The steamer, which was taking him back to Europe after his second visit to America, was shipwrecked.

22.

William E. Burton appeared at the St. Emanuel Theatre during the 1834-35 theatrical season in Mobile.

Mr. Burton first set out to be a printer in his native London, but from 1835 to 1834 (TRANSCRIBER'S NOTE: DATES POSSIBLY SHOULD BE 1825 TO 1834; COPIED DATES DIRECTLY FROM THE TEXT) he was playing at the Arch Theatre in Philadelphia.

His great hold on the public, however, began in 1848 with the opening in New York of a theatre bearing his name. In 1858, he commenced a starring tour of the country, and the name Billy Burton became a household word in almost every quarter of the nation.

Charlotte Cushman

On April 5, 1835, Miss Cushman made her first appearance on the stage in Mobile.

Returning to the north, she appeared at the Bowery Theatre as "Lady Macbeth" and her success in New York was followed by one in Boston.

Miss Cushman's rise was slow but when she appeared as "Nancy Sykes," in "Oliver Twist," Feb. 1839, in New York, she was recognized as a great actress. In the year 1844, at Macready's suggestion, she went to England, where the critics declared she surpassed anything in an English theatre.

23.

Mr. George [Gentleman George] Barrett

"Mr. Barrett appeared on the Mobile stage at the St. Emanuel Theatre during the theatrical season of 1837-1838, being the first guest star to appear at this theatre during the season which was then under the management of Ludlow and Smith.

Mr. George Barrett was born in England in 1704. After coming to America in his early childhood, his first appearance on the American stage was at the Federal Street Theatre, Boston, in the year 1822, when he had reached manhood.

In the year 1825, he married Mrs. Ann Henry, one of the most beautiful actresses of that period.

In the year 1834, Mr. George Barrett was a member of the Sol Smith and George Holland stock company in their theatre in Montgomery.

24.

John Vanderhoff was among the celebrities of the American and European theatre to appear at Mobile at the Government Street theatre during the 1838-39 season.

Mr. Vanderhoff also appeared on the New Orleans stage at this time and of New Orleans in those days he said:

"Sometimes the orderly flow of life ruffled by a squall or two, now and then a duel would furnish a day of interest, sometimes the immense (*sic*) bar-room in which thousands assembled at a time a clearing took place and during which in the moment a pistol or two was shot, a body was carried out or in the orderly mazy moments of a waltz, a quick and fatal stab left a much coveted damsel unpartnered for a moment. But music scarcely stopped, interrupted laughter rings lively and louder than before. On goes the dance, eyes sparkle, feet twinkly, and white shoulders shine beneath a thousand lamps, swelling bosoms heave and sigh as love or envy move them, and gay cavaliers flirt about pouring volleys of quick winged compliments. One is bewildered by the many tongued assents that make the ballroom a 'Babel' of confused delight in New Orleans."

25.

Edwin Forrest made his first appearance on Mobile during the theatre season of 1838-1839 at the Government Street theatre, opposite the Barton Academy, which was leased by Ludlow and Smith after their St. Emanuel Theatre was destroyed by fire on November 20,

1838. Nine years later, he made his second appearance on the Mobile stage at the Mobile Theatre on Royal and St. Frances streets. Mr. Forrest at this time performed for two weeks in Mobile to crowded attendance throughout the engagement.

Dan Marble

Mr. Marble made an appearance on the Mobile stage in the fall of 1838, presenting his Yankee characters.

Edwin Forrest

Mr. Forrest made his first and perhaps only appearance on the stage in Mobile during the theatre season of 1838-39, and he performed to crowded houses almost every night for two weeks. He appeared again in Mobile 1843.

26.

Junius Brutus Booth

Junius Brutus Booth Sr. made his first appearance on the stage in Mobile 1838, but he got into one of his insane drunken frolics, "call it which you please," states Mr. Ludlow, who continues, "He had but two full houses."

"Mr. Booth, in this instance, was guilty of a act of great injustice toward us for he had been guaranteed one hundred dollars each night and he was bound by honor to do what he could to prevent those that guaranteed him this amount, but he failed them. The fiend had gotten possession of him and reason and justice had been driven out."

UNNUMBERED PAGE CONSISTS OF TWO DRAWINGS OF MADAME MORDESKA WITH THE DATES Dec. 13, 1887; Nov. 15, 1901; March 25, 1906.

27.

Edwin Booth made many appearances in Mobile in the anti-bellum days as a lad who accompanied his father from place to place his father Junius Brutus Booth appeared. Edwin was his father's companion only and did not appear on stage as a performer in plays.

Edwin Booth was one of the three sons of old Junius Brutus Booth whos (*sic*) residence was in Maryland. The first account of Edwin Booth taking a role as an actor was in the year 1865, some few months before the assignation (*sic*) of President Lincoln.

On this occasion, the three Booth sons of old Junius Brutus Booth appeared on the stage in New York City, presenting the play "Julius Caesar." Edwin Booth played the role of "Brutus," Junius Booth Jr, played the role of "Caius," and John Wilkes Booth played the role of "Marc Anthony." There is no reference in old Mobile newspapers that John Wilkes Booth or Junius Brutus Booth Jr. ever appeared on the Mobile stage.

Edwin Booth's first appearance on the Mobile stage was in the year 1856, and at that time he was in the supporting cast of the Drew Stock Company.

John Drew Sr., the grandfather of the Barrymore family, also made his first appearance at this time with the same stock company.

The last appearance of Edwin Booth on the Mobile stage was on Jan. 31, 1888, when at that time he co-starred with Lawrence Barrett in the Shakespearian play "Othello."

UNNUMBERED PAGE

Drawings of the three Booth brothers and of Junius Brutus Booth. Caption between the two drawings reads:

The three sons of Junius Brutus Booth: left to right: John Wilkes, as "Anthony," Edwin, as "Brutus," and Junius Brutus Jr., as "Caius" as they appeared on the New York stage in the year 1865 in "Julius Caesar," only a few months prior to the assignation (*sic*) of President Lincoln by John Wilkes Booth.

The mother of the boys went to New York to witness this first play that her sons appeared on the stage as co-stars.

28.

Miss Elle Tree
Became the wife of Charles Keene

Miss Tree made an appearance on the stage in Mobile April 15, 1839, and played two weeks to crowded houses.

This was the first visit of Miss Tree in Mobile. Miss Tree was born in London, December 1805. She was one of four sisters who were all on the stage. Her sister Maria [Tree] Bradshaw was a favorite singer. In the role of Glaria, "Maid of Millan (*sic*)," she introduced the ever-renowned son of "Home Sweet Home," words by Payne and music by Bishop. Miss Ellen Tree was noted for her elegance and lady-like bearing.

The Mobile Theatre, Feb. 4, 1850

Miss [Tammy] Davenport, the celebrated tragic who is engaged for five months only Monday evening will be acting Knowles great play of love, "The Countess and the Serf." Miss Davenport returned to Mobile in February 1878 under the management of Augustine Daily for an engagement and on this occasion was supported by young John Drew. Miss Davenport's next engagement at the Mobile Theatre was Feb. 21, 1887, and the Mobile Daily Register of the 22nd of February states:
"Miss Davenport appeared yesterday at the matinee in the presence of a fair audience. The weather was very bad and this accounts for the fact that the house was not crowded. The play 'Much Ado about Nothing' was given in the usual excellent manner characteristic of Miss Davenport and her company. The costuming was exquisite. Miss Davenport was simply splendid in her performance of the role of Beatrice.

29.

St. Emanuel Theatre: Mr. James H. Hackett will appear as "Rip Van Winkle" and Job Fox, Thursday December 29, 1839.

St. Emanuel Theatre: Last but one of Mr. Hackett's farewell engagements.

This evening, Jan. 4, 1838: Henry the IV, Mr. Hackett will present the character of "Sir John Falstaff."

The St. Emanuel Theatre: This evening, Jan. 17, 1838. Francois Raoul will go through his celebrated contortions and give imitations of frogs and etc. and will conclude with other imitations.

Gabriel Raoul will give a ballet performance in which he will dance his celebrated pas de deux, with the [infant] Amour, the piece to conclude with a grand skating scene.

St. Emanuel Theatre, Jan. 29, 1838: The managers have much pleasure in announcing as engagement for five nights only with the celebrated Miss Ellen Tree.

Miss Tree concluded her engagement at the St. Emanuel Theatre the evening of Feb. 2nd presenting "As You Like It," supported by Mr. J.M. Field as "Orlando."

St. Emanuel Theatre, Feb. 23: "Jonathan of England" will be presented this evening, the first night of the engagement of Mr. Hill, in which Mr. Hill will portray the character of Salomon Swop.

Mr. Hill concludes his engagement March 2nd by presenting "The Yankee Peddler"

St. Emanuel Theatre, March 13, 1838: The first night of the engagement of Miss Nelson in which she will take the part of "Victorine" in the drama "Victorine."

30.

Joe Jefferson comes to Mobile

The Jefferson family arrived in Mobile in 14th October, 1842, while the yellow fever epidemic was raging in the town, "but we were forced to come before the rest of the company, as my father was a scene artist, as well as a comedian of the theatre and his presence was required at an early date as the scenery needed repainting," states Joseph Jefferson. This was at Caldwell's Royal Street Theatre, which was leased to DeVendel and Dumas for the theatrical season of 1842-1843.

Two weeks after the arrival of the Jefferson family in Mobile, the father of Joseph Jefferson was stricken with yellow fever and died on November 24, 1842, and shortly afterwards an adopted housekeeper of the Jefferson family also died with this dreadful fever.

After the death of his father, young Joe, then thirteen, and his sister were engaged at the theatre to appear in fancy dances and comic duets. Joe also helped in the paint room of the theatre as an assistant artist and made himself generally useful to earn six dollars a week which was the amount of his salary.

"It was soon apparent that our charity salary was not enough to support us, so my mother cast about for some means to increase our income. She had no heart for acting now and decided to open a boarding house for the actors," states Joseph Jefferson, and he continues:

"From leading lady to landlady was rather a come-down for her, but my mother was a brave woman and endowed with a kind of pride that preferred the 'degradation; of earning an honest living to the more elegant profession of getting in debt."

[CONTINUED ON NEXT PAGE]

31.

Joe Jefferson comes to Mobile

"[This] house had been taken, a month's rent paid in advance and furniture hired to fit up the establishment, but where was the money to come from?

Unfortunately for my mother's venture, the theatrical season was a failure.

Naturally, the settlement of the board bills was consequent upon the payment of the salaries and as the latter occurrence was fitful and uncertain, the bills of my mother's landlord and butcher were both subjected to the same intermittent conditions.

At the time of which I write, there lived in Mobile a talented and beautiful lady by the name of Madame LeVert.

She was the belle of the city and courted by the first in the land; her brilliancy and wit had placed her in the center of a rich setting, of which she was the shining jewel.

Added to her worth and elegance was a kind and beneficent nature, always seeking new objects to bestow its bounty upon.

She was, moreover, a patroness of art and literature; nothing was too high for her understanding or too lowly for her kind consideration.

I think all who remember this fascinating woman will indorse my discription of her character.

My father's death and the failure of the boarding house attracted Madame LeVert's attention. She called on my mother and hinted in a delicate manner that the season was

about closed and she would like to get up a complimentary benefit at the theatre for the children." [End]

32.

Joseph Jefferson at four years of age and Thomas [Jim Crow] Rice

When Joseph Jefferson was four years of age, he appeared on the stage in Washington D.C. in a black-face act in support of an appearance of Thomas ["Jim Crow"] Rice in the year 1833.

Mr. Rice carried Jefferson on the stage in a sack thrown over his back.

The sack was opened when Mr. Rice faced the audience and began to speak:

"Ladies and gentlemen," he said. "I'd have you to know we got a little darkey here to jump like a crow." Out jumped Jefferson made up as a negro boy, the exact imitation of "Jim Crow" Rice, to support Mr. Rice in his act. This is the first account in the stage career of Joseph Jefferson that seems available.

Thomas D. Rice, as well as Joseph Jefferson, both have a Mobile stage background. Mr. Rice was a member of N.M. Ludlow's stock company as early as the first performance was presented in Mobile's first theatre. The first appearance of Joseph Jefferson as a performer on the stage in Mobile was in April 1845 as told by the Mobile Register April 18, 1845, which states:

"Last night of the [theatre season] and the fourth appearance of Mrs. Kent [in this] comedy of 'The Welch Girl' [presented by] Mr. and Mrs. Kent was followed by a favorite song 'Miss Coad,' a comic song [by] Master Joseph Jefferson."

33.

Joseph Jefferson, Wm. Macready, and Junius Booth

Macready and Booth also appeared at the Royal Street Theatre during the 1842-43 season, states Joseph Jefferson.

"I acted with Macready and Booth," he said, "both appeared in a play and I was cast for a minor part. In one scene, a number of characters had to rush off with lighted torches in their hands as in search of some delinquent. At rehearsal the tragedian [Macready]

particularly requested that we should all be sure and make our exit at night at just the same time and place so that we might not disturb the arrangement of the scene.

All went well up to the time for making our hurried exit when to my horror, I found Mr. Macready [playing the part of 'Womer'] standing exactly in line with the place of my exit at rehearsal. I presume that when he gave his directions in the morning rehearsal he did not observe me. What was I to do? The cue was given and there was not time for argument. I rushed past him, torch in hand. I heard his well-known groan, but as I flew by him an unmistakable odor of burnt hair filled the atmosphere, and I knew that I had singed his wig. When the curtain fell, I turned in horror to see the effect.

The enraged Macready had torn his wig from his head and stood gazing for a moment in helpless wonder. Suddenly, he made a rush in my direction. I saw he was on the war-path and that I was his game. And now the chase began. I dodged him up and down the stage, then around the wings and over the set rocks and gause waters.

He never would have caught me, but in my excitement I ran head-first into the stomach of a stage carpenter; here I was seized. The enraged Macready was so full of anger and so out of breath that he could only shake his wig at me."

Joe Jefferson was 13 years old at this time.

34. PHOTOCOPY OF AN ARTICLE TITLED "AN ARISTOCRAT ON THE FRONTIER" FOLLOWED BY THIS TEXT:

Charles Burke, half-brother of Joseph Jefferson, appeared on the Mobile stage during the 1836-37 theatrical season.

Joseph Jefferson said of him, "We get as near Burke as we can and he who gets nearest succeeds best, his comedy was subtile, incisive, and refined, etc.

He had an eye and face that told their meaning before he spoke, a voice that seemed to come from the heart itself, penetrating, but melodious."

35.

Joseph Jefferson and Julia Dean

Julia Dean came to Mobile in the spring of 1845 with her parents, Mr. Edwin Dean and his wife. Julia and her parents remained in Mobile the rest of the theatrical season, where they were engaged by Ludlow and Smith at the Royal Street Theatre. Joseph Jefferson, in speaking of Julia Dean and of meeting her in Charleston, S.C. some years later after she had become nationally famous, states:

"On the morning of her arrival in Charleston, I called at the hotel to pay my respects. As I entered her drawing room, she burst out laughing and gave me both hands and in the frankest way said 'So here we are again.'" And he continued, "The tall, lanky figure of a girl sixteen [as he had known her in Mobile]," where she, as well as himself had begun their stage careers when both were in their teens.

"She, with dark blue eyes," continues Jefferson, "and golden hair had now rounded into a graceful figure of a charming woman.

In the various dramas produced during the 1845 season in Mobile, Julia and I had gone hand and hand alternatively espousing the cause of tyranny and virtue for the small sum of six dollars a week. For this reward we were content to change politics and our costumes at the will of the stage manager; as brigands, gentle sheppards, or [communists], we gained our daily. Julia's chance arrived before mine did," continued Jefferson. "When one of Ludlow's stars had fainted and the green room was in a high state of excitement." Julia Dean, in a clear and steady voice and with winning confidence, persuaded the skeptical manager to substitute her.

After the briefest of rehearsals, she appeared. She spoke in a voice so low, so sweet, and yet so audible, it sank deep into the hearts of all who listened. They were spell-bound by her beauty, and as she gave the lines with warm and honest power, a murmur of delight ran through the house and from that moment our lovely Julia became famous the following year. Julia Dean's success was proclaimed in New York.

36.

Mobile Advertiser and Register, Feb. 20, 1867

Theatre

Mr. Joseph Jefferson will appear on the Mobile stage Monday, Tuesday, and Wednesday evenings presenting his "Rip Van Winkle."

The close of Mr. Jefferson's engagement last evening, the great comedian bid farewell to a large audience in his unrivalled character of Rip Van Winkle.

The season, though brief, has been exceedingly pleasant, and the general desire was that the engagement be prolonged.

Mobile Theatre, Feb. 22, 1868

The theatre last evening was crowded with a large and fashionable audience which was drawn together by a desire to witness the rendition of "Der Freischtze" by Sig Lotti's celebrated German Opera Troupe.

The house was one of the most brilliant we have ever seen in the city, etc.

Mobile Daily Tribune, Feb. 22, 1868

Joseph Jefferson

Mobile Daily News, 1870

Mr. Jefferson reappeared last night in our theatre after an absence of some two or three years during which time he has been employed in piling a few Pelions upon the already existing Ossa of his magnificent reputation. What need is there in painting the lily [by] adding a perfume to the violet, or [by] trying to guild the gold of Jeffersonian fame? No – the best we can do is to let it Rip.

37.

Joseph Jefferson

Mr. Jefferson crowds the house

Every seat in the theatre was occupied last night to witness the performance of "Rip Van Winkle" by Joseph Jefferson and his company.

He was welcomed by the audience and at the end of the first act made the following speech:

"Ladies and gentlemen – As it seems desired that I shall address this brilliant assembly upon the interesting occasion – interesting to me, at least – of my appearance in Mobile, it is proper that I shall say something.

I say that it is interesting to me for a reason that is perhaps known to some if not all of you. I was a boy in this city [applause] – I see you greet me as a fellow citizen – and acted here when a boy over one-half a century ago. It is fifty years since I first came to the city of Mobile. It is more likely that I have acted before the fathers and grandmothers and even in some instances the great-grandfathers and great-grandmothers of some of this audience tonight, and to be here and after so many years and in good health and strength, and to provide entertainment to the descendants of those ancestors is a great privilege. Probably you think that in fifty more years I shall return again, and if I do I should ask for no better greeting than the welcome of the smiling faces that I see here tonight.

If I do come, hopes I may find you here [applause]. If it be twice fifty years, however, I shall not forget that I was a boy here and that here I found kind hands held out to me and received a benefit that was of good service in starting me upon my career. I am proud of it and cherish a grateful remembrance of it.

In bidding you adieu, must be permitted to say that today as I passed through the old city, looked upon the landmarks, the familiar places, the house in which I used to live, as I walked your well-known streets, and few places I knew, I felt marvelously like Rip Van Winkle in his village of Falling Waters, but this audience and this kindly applause assures me that we are not so soon forgotten when we are gone."

Mobile Daily News, Mar 30, 1897

38.

Joseph Jefferson in "Bob Acres"

Jefferson was welcomed back to Mobile last night by the largest and most cultured audience of the season. The house was crowded and many of the patrons had to stand for (illegible) of seats.

Jefferson was the star but he had excellent support, such as veteran John Jack, being "Sir Anthony Absolute," etc.

Not the least interesting feature was appearance of Joseph Jefferson Jr. as "Sir Lucius O'Trigger," etc.

Jefferson at close range shows his age somewhat, but to those farthest back in the audience, he looked the part as well acted it to perfection, etc.

When he was called after the second act, the applause was a token that the whole audience joined in making it, etc. He spoke as follows:

"It seems to be for the sake of the old days that the call (?) comes to me to drop the acting part and appear before you in (?) my own personality, and this I gladly do because it is (CUTOFF) Mobile, a few of you must know that I acted here when (CUTOFF) a boy, some fifty eight years ago; so it has been my good fortune to have acted before the fathers and mothers (CUTOFF) some here tonight, and even possibly the grand-fathers and grand-mothers, and for me to be here now in health and strength (CUTOFF) before you is esteemed to me a great pleasure and privilage. It is not altogether an easy matter to make a speech (?) before the curtain; what is written for the actor by the author he can utter glibly enough, but to come before you (CUTOFF) ones ownself is difficult.

(CUTOFF) must I say? – indulge in empty platitudes and not (CUTOFF) is said?

(CUTOFF) indeed, in some cases like the present one [I] cannot say (CUTOFF) one means or rather all one wants to say.

I should lay my hand on my heart and say I am glad to (?) be here – you would accuse me of acting. If I should (CUTOFF) my hand upon my heart and say: 'This is the happiest moment of my life,' you would accuse me – well, of indulging in fancies.

There is no platitude in this, however, that with my hand on (?) my heart, I make my bow and express my grateful appreciation for the kindly reception given me by this large and brilliant audience. The play was put on with special (CUTOFF) of rare beauty and in costumes of the finest and most approved fashion of the times of the early [king] (CUTOFF)."

Mr. Jefferson's gala costume in the second act was a [miracle] of brilliancy. Miss Leslie also wore remarkably handsome gowns.

The Mobile Register, April 9, 1901

39.

Joseph Jefferson Welcomed Back to Mobile

Mr. Jefferson was the star, but he was excellently supported by such a veteran as John Jack, [and others].

Not the least interesting feature was the appearance of Joseph Jefferson Jr. as "Sir Lucius O'Trigger." It was of great interest to watch the father and son in the celebrated prelude to the duel in the third act [in "The Rivals"], etc.

Mr. Jefferson at close range shows his age somewhat, but to those farthest back in the audience, he looked the part as well as acted it to perfection.

There is a business and humor in the very voice of the man that is charming, while his delicacy in portraying the character cannot be equaled, etc.

It is a fact that this little speech made before the curtain at the end of the second act was reported from the last row at the back of the auditorium. When he was called after that act the applause was a token that the whole audience joined in making it.

Seldom has so general a demonstration been made in this theatre.

It was evident that Mr. Jefferson was impressed by it, for he waited some moments before finding his words. Then he said that the reception was most gratifying and the double call must be interpreted into a desire for him to say a few words to his friends, etc.

The Weekly Register Mobile, April 13, 1901.

40.

Joseph Jefferson

There is nothing new that can be said of the performance of Rip Van Winkle by Joseph Jefferson. The play and its famous interpreter is an old story to the public.

Time has stood still in order that Mr. Jefferson shall continue to delight the people with his performance.

It is a long time ago that he first took up the part, but he has not changed in it.

He has preserved in a marvelous manner the faculty of impersonating youth.

In his young days, the wonder was that he could look and act so well the very old man of the latter part of the play. Now the wonder is that he can still appear as young of the first part. Mr. Jefferson was in fine form last night. He seemed glad to get back to the home of his early childhood.

Mobile was glad to see him again and give him welcome. After the first act, he was called upon for a speech and he responded cheerfully, telling about his early days here and how he has acted before the fathers and grand-fathers of the present generation.

The company is the same heretofore seen here, with but few exceptions.

The Mobile Register, April 14, 1904

Rip Van Winkle

Feb. 7, 1907

Thoree as Jefferson, son of Joseph Jefferson, made his first appearance on the Mobile stage February the first in "Rip Van Winkle," the play his distinguished father made famous.

41.

Perdita Roberts was the first professional actress to appear on the American stage. She came to Baltimore from England at the opening of the Baltimore Theatre during the Revolutionary period.

Jennie Lind arrived in New Orleans in the year 1851, and while she did not appear in a Mobile theatre, she gave concerts in New Orleans under sponsorship of Ludlow and Smith, who were former Mobile theatrical promoters who were at this time proprietors of the St. Charles Street Theatre in that city and many of the theatre patrons of Mobile attended the many performances or concerts rendered by Miss Lind in her lengthy stay in New Orleans. Her ship [Falcon] brought Miss Lind to New Orleans which docked on the Mississippi wharf opposite the Pontalba building and her residence during her stay in New Orleans for a month was in this building.

Miss Lind gave thirteen engagements while in New Orleans.

Tickets for her concerts ranged from \$40 to \$50 each, and a merchant who wished to have the honor of buying the first ticket paid two hundred and forty dollars for it.

42.

E.L. Davenport plays "Claude Melnotte" in "The Lady of Lyons" tonight.

"One of our contemporaries who helped to deprive the theatrical taste of our people a little while back is quite astonished at the want of appreciation of the fine acting of this gentleman, and of the legitimate tragic drama. This is a strangely inconsistent word. By and by people won't believe anything newspapers say, unless they mend their morals."

The Mobile Daily News, Feb. 19, 1856

Tomorrow night, Mr. Davenport appears as Julian St. Pierre in Knowles' beautiful drams of the "Wife" or "A Tale of Mantua."

In the after piece, he plays the famous character of "William" in the nautical drama of "Black-eyed Susan," and sings several patriotic songs.

"On February 23, 1856," states the Mobile Daily News, "Mr. Davenport played 'St. Marc' in style which brought down the house and induced the audience to call him before the curtain, etc."

The Mobile Daily News, Feb. 24, 1856

Mrs. John Drew Sr., ne Louisa Lane, made her first appearance on the stage in Mobile during the theatre season of 1848-1849.

She made many other appearances in Mobile as a member of the company of Joseph Jefferson, playing the role of "Molly Pops."

43.

George Holland

In 1835-1836, he was with Jas. H. Caldwell as secretary at the St. Charles Theatre, New Orleans.

After the St. Charles Theatre in New Orleans was destroyed by fire, in the year 1842 Mr. Holland joined on a trip Dr. Dionysius Lardner, who gave lectures. When at that time, while appearing at various places, Mr. Holland made an appearance in Mobile, which was the last record available of his appearing in Mobile.

Mr. Holland's death came in the year 1869 in New York City, and his burial service was held in a little church there.

The circumstances connected with finding a church pastor to perform the ceremonies over a dead actor is told by Joseph Jefferson in his autobiography –

The "little church" where Holland's burial service was held was one on a back street "around the corner" from a big church where Dr. Sabine held forth and refused to perform the burial service of an actor.

So it was that the burial service was held over the remains of George Holland in "The Little Church around the Corner" to make the little church famous, because of the fact thereafter.

Mr. George Holland made his first appearance in Mobile in the year 1831 with Sol Smith.

He and Smith had previously worked in partnership traveling with their stock company of actors and at short periods managing theatres at Augusta, Ga., Montgomery, Ala, and other places. When Holland and Smith arrived in Mobile in 1831, finding no theatre in the city and learning that two of the cities theatres had burnt down two years previous, they rented a billiard hall on Royal Street as a substitute theatre and in it gave their performance.

44.

John E. Owens made his first appearance on the Mobile stage in the year 1846.

Mr. Owens made a number of appearances on the Mobile stage at various times – his last appearance being December 11, 1882.

At that time, the Mobile Daily Register states in part:

“The audience assembled at the theatre last evening to witness the first performance in this city of Mrs. Burnett and Mr. Gillette’s drama entitled ‘Esmeralda’ was the largest and most appreciative seen here this season, and the receipts of the play was in every way an indorsement of criticism passed upon it by Northern cities.

The principal character is a strong one, and is strongly portrayed by Mobile’s old favorite Mr. John E. Owens. ‘Esmeralda’ is an objective character yet full of quiet beauty and loveliness. Miss Annie Russell sustained this title role in an admirable manner, etc.

Mr. Owens’ interpretation of the simple old farmer is capital throughout, etc.”

The Mobile Daily Register, December 10, 1882

45.

Lola Montez, “The most notorious person ever to appear at the Royal Street Theatre, was perhaps Maria Dolores Rasanna Gilbert.

Her father was Irish and her mother was of Spanish descent and her name Lola Montez was an adopted one.

Famous at an early age both for beauty and as a dancer, she enjoyed court life in London until expelled because of scandal after which she toured the continent and appeared as a dancer at the theatre “St. Martin” in Paris.

She captivated the Czar of Russia, while on a trip to Russia, and while in Bavaria she became a favorite of the king.

She was banished at length with the title of countess.

Lola Montez made her first appearance in America at the old Broadway Theatre, December 29, 1851, after which time she appeared at Boston and Philadelphia. She then came to New Orleans and Mobile.

The Mobile Weekly Register, August 7, 1880, states:

"Lola Montez. In person she was of middle height, slender with a mass of raven black hair and large lustrous eyes of deep blue, approaching black with long black lashes.

The lower part of her face was symmetrical, the upper part not so good, owing to rather prominent cheek-bones. Her chin was somewhat ungracefully sharp, her nose was delicately fashioned with the thin Mobile nostrils whose vibrations betrayed every emotion of anger or pleasure. Her complexion was pale and dark. Seen in repose, she did not merit her great reputation as a beauty, but when in motion or speaking, her vivacity and expressiveness which lit up her mobile features and magnificent eyes made her undeniable fascinating. She was a charming and eloquent talker and displayed in her conversation a wide and keen intelligence and a mental grasp unusual in a woman."

Mobile Weekly Register, Aug. 7, 1880

46.

Maggie Mitchell

"Maggie [Mitchell] had a signal benefit last night (CUTOFF) was 'Cricket' again, and required no particular (CUTOFF). Some little things worth noticing are occasionally picked up, not in the regular line of the performance, and such was that banquet, which was pitched upon the stage, as Mr. Phillips was about to begin scolding Miss Maggie and which he according to the regulation in such case, made and provided, picked up and politely presented to the pretty donee, and then went on with his scolding.

Let pitcher of the bouquet give ear, pitchers have ears, something out of proportion to their own dimensions, etc.

There was a very remarkable encore last night, etc.

Something we thought of saying about that song 'Maggie By My Side,' but she sang it very agreeably indeed; there is a turn or two it where her voice is sweeter than in anything else she sings, so the egotism of the (?) thing may pass."

Daily Advertiser, 1856 season

There was a large audience last night, and certainly a very well pleased one. Many persons thought that Miss Mitchell had lost some of that vivacity and sprightness which they knew had been among her greatest attractions. This error was removed last night.

But, after all these excellences, although so charming are nearly the adjuncts of great dramatic qualities. She has a very distinct conception of all the delicate characteristics of her parts, and wins her way to the hearts of her audience by an archness of portrayal that is like a dress which harmonizes and heightens the beauty of the person who it adorns. She was received with great favor and twice drawn before the curtain by the plaudits of the audience.

47.

Thackery appeared on the Mobile stage in 1856, giving a lecture on
George III of Great Britain

Mr. De Leon, a Mobile writer and theatrical manager, gives a most attractive picture of Thackery, whose acquaintance he made by writing a defense of him in the New York Herald in answer to an attack upon the great novelist in the same journal. He said, in part:

"Whether we encountered each other in after years in England, France, or elsewhere, his greeting was always cordial and affectionate."

"On one occasion," said De Leon, "Thackery said to me 'Do you know that both Dickens and myself are imposing on the public for we have worked out our views very much and dig out more dross than one.' This I warmly desired. 'Way,' I said, 'you never created better characters than now.'"

"Why bless your heart my dear boy," he replied. "[Smolenski], 'she is a most charming and most original character you say, but she is drawn from memory, and the dear old lady used to do for me exactly what 'Mme Smolenski' does for 'Philit,' lending me money when I was hard upon."

De Leon says that Thackery was too sensitive to make a good lecture or taking pleasure in appearing personally before the public as Dickens did.

48.

James E. Murdock

"He acted the American style of elocution and without making points, acts naturally and impulsively.

He differs from the English school, in this he knows when he gets to a period, lets his voice fall and comes to a full pause; whereas the English stage elocutionist never fail to accent the last syllable of a word before a period, and disregarding paragraphs or stops [but] run over the speech as if it was divided by semicolons alone, etc.

We are not prepared to say that Mr. Murdoch is equal to Davenport, but he is superior [among the average] actors and deserving of a high rank is unquestionable.

In one thing Davenport cannot equal him is in keeping up an unflagging interest in long and generally tedious speeches."

The Mobile Daily News, March 4, 1856

Mr. John Drew Sr., father of Georgiana [Drew] Barrymore and the grandfather of Ethel, Lionel, and John Barrymore, made his first appearance on the Mobile stage in the fall of 1857 at the Amphitheatre, corner of Royal and Conti streets, in the Drew Stock Company, which consisted of such notables as his wife, the former Louisa Lane, H.L. [Batieman], Eliza Logan, Miss J.M. Davenport, and Edwin Booth.

49.

Edwin Booth

Edwin Booth made his first appearance on the stage in Mobile in the year 1856, and returned the next year on both occasions with the Drew Stock Company.

Mr. Booth made his next engagement for sixteen nights at the Amphitheatre, Royal and Conti streets adjoining the Mansion House, beginning January 24, 1860 by presenting "Hamlet," supported by Mr. Ralston, Mr. Carran, Mr. Wright, Mr. Raymond, Miss Alice Gray, Mrs. Van Otter.

January 25 "Romeo and Juliet" with Miss Alice Gray as Juliet

January 27 "The New Way to Pay Old Debts"

January 28 "Richard the Third," assisted by Mr. Ralston, Mr. Wright, Miss Alice Gray, Mrs. Silvester

January 30 "Richleau," assisted by his company

February 1 "King Lear" " " "

February 2 "Othello" " " "

February 4 "Macbeth" " " "

February 6 "Hamlet" " " "

February 7 "Marble Heart" " " "

February 8 "Marble Heart" " " "

February 9 "Marble Heart" " " "

February 10 "The Iron Chest" " "

February 11 "Richard III" " " "

February 12 "The Apostate" " "

February 14 "Richleau" " " "

50.

Edwin Booth

On Jan. 31, 1888, a newspaper notice makes the following announcement:

"The sale of reserved seats of the Booth and Barrett engagement begins by auction tomorrow morning at the theatre."

The Mobile Register, Feb. 6, 1888, states in part:

"There was a large audience at the theatre last evening and both Booth and Barrett were given a cordial reception that is to say Barrett was given a reception.

Mr. Booth appeared on the stage when it was dark and he was not distinguished from other players.

Afterwards, when the audience discovered Mr. Booth, it listened to him intently, as was necessary, for at times this gentleman spoke so low as to be almost inaudible to persons seated at a distance from the stage. His voice, while perfectly even, is strong only in the lower portion. There is no upper voice worthy of name.

When Mr. Booth dropped his voice beneath its natural register, it became inaudible, except to those most favorably located for hearing."

Both actors and in fact all members of the company, costumed the piece elegantly. The support was good, the average of the company being high.

The play as a whole was a rich intellectual and spectacular treat, and will remain in the memory as one of the happiest impressions of a lifetime.

51.

E.A. Southern

It was during the theatre season of 1859-1860 when Mr. E.A. Southern was with the Owens company and residing in New Orleans at No 79 Bienville Street, that his wife delivered him a son, December 6, 1859.

This son, who was named E.H. Southern, was destined to become a great actor, greater or more famous in name than his famous father. Of this father and son, states Mr. Wm.

Winters:

"Many years ago in the course of a familiar conversation at the Fifth Avenue Hotel, my old friend Edward A. Southern, that remarkable comedian once famous as [Lord Dundreary] spoke to me rather ruefully about his son Edward, then a pupil at an academy in England, and showed me a letter from the youth signifying that either he had been, or was about to be, dismissed from school for neglect of his studies. It was a bright letter, written in a blithe spirit, and it was embellished with a comical pen – and – ink drawing by the writer, in which appeared an open door, a flight of steps, and a boyish figure, with outstretched arms, plunging forward through the air from the energetic impulse of a large booted foot and leg thrust forth immediately behind him.

'Kicked out,' Southern said, half smiling, yet gravely, 'and I suppose that the boy will never do any good.'"

The great Edward A. Southern did not live long enough to see his son, Edward H. Southern, become practically a dominator of the dramatic field in America in the early years of the twentieth century, for he, the father, died in the year 1881, when his son was just beginning his long and brilliant stage career.

52.

Adeline Patti, the famous singer, appeared at the Mobile Theatre during the beginning of the 1860-1861 theatrical season.

Adeline Patti's next engagements, or one of them, was in February 1870, and at this time the Mobile Daily Register states:

"To say that the first concert in Mobile of the most renowned vocalist in the country was a success is to paint the lily. Miss Patti was greeted by a crowded fashionable and appreciative audience, none the less appreciative because of its proverbial coldness.

Her first cavatina was 'Luce de quest anima' from 'Linda,' and its effect was appetizing for more.

But it was only after her 'Carnival of Venice,' in the second part of the programme that she was unable to resist the inexorable demand of the audience for an encore, and then she carried away the people with her exquisite gem of Amber, etc."

53.

They were singing "Dixie" away up North in 1860

"An ambitious party of juvenile Philadelphians were recently serenading the pretty daughter of a wealthy Quaker.

They had sung the popular air 'I wish I was in Dixie,' for about a half and hour when a window was raised and a face appeared. Presently, in a measured phrase, the old gentleman proceeded to say: 'My fiddling and singing young friends, this is not a fit hour to sing songs and play upon instruments to the disturbance of weary people. Ye express the wish that ye were in 'Dixie,' and I must say both I and my daughter earnestly wish the same. But if Dixie is a distant place, I would advise ye to move on or ye will not be in Dixie until a very late hour!' and the window sash went down with a bang."

The Mobile Daily Register, June 10, 1860

"Listen to the Mocking Bird"

Septimus Winner, the author of the song "Listen to the Mocking Bird," which he wrote in the year 1852 and sold for five dollars died penniless recently, not-with-standing that

14,500,000 copies of his song was sold in America, 3,275,000 copies in Great Britain, and 2,225,000 copies in Europe.

Mobile Item, Jan. 11, 1903

54.

Lottie (*sic*) Crabtree

Lotta's father was a clown in Robinson's circus who traveled to California by wagon during the gold rush, her mother was an actress, and joined a stock company in San Francisco playing in the San Francisco Hall. Edwin Booth, Edwin Forest, and many other famous actors also flocked to California at that time, including Lola Montez or [Countess Landsfeldt] (Landsfeld) also arrived in California in 1853, with her new husband Patrick Hall, who she soon divorced.

Lola Montez was said to be a daughter of Lord Byron. A friendship between Lotta Crabtree's mother and the self stiled Countess developed, and Mrs. Crabtree let her daughter Lotta spend days at a time at the cottage of the "Countess" and the Countess Montez taught Lotta to dance, sing, and ride horseback.

The Crabtree's dancing began to attract attention in the camps when she was but eight years old. At her first performance in a theatre at Robit (Rabbit) Creek, which was a smoke laden room, money rained on the stage at her feet.

She could stand in the middle of the stage and only laugh and the whole room packed with miners would join her. She could play the banjo, make music on a frying pan and hollow like a steamboat whistle.

Lotta Crabtree died in Boston in the year 1924, leaving a fortune of about four million dollars, after which many claimed to be kin to her.

PAGE 55 MISSING

56.

Laura Keen(e) and her company made her first appearance on the Mobile stage in the month of February 1867, two years after the assassination of President Lincoln at the Ford Theatre, Washington D.C., during a performance that her company were presenting entitled

"Our American Cousin." Joseph Jefferson, at one time previous to the assassination of Lincoln, was a member of the Laura Keene Company, but Jefferson was in Australia all during the Civil War. E. A. Southern, however, remained

Dan Rice, Jan. 25, 1871

Another tolerable fair audience was present at the Theatre last night to witness the second performance of Dan Rice's Circus.

The entertainments so far as we can judge have prove satisfactory to all who have witnessed them.

We are forced to acknowledge [that] this is one of the finest circuses which has visited the [theatre and] city for twenty years past. There is not a performer connected with it who is second rate in his or her capacity, etc.

57.

June 17, 1888

From the Washington Chronicle

Lincoln's Last Laugh Laura Keen(e)

On the night of April 14, 1865, Mr. Lincoln, accompanied by his wife, Miss Harris, and Major Rathbone, of Albany, NY, was occupying a box at Ford's Theatre.

The play was "Our American Cousin," with E.A. Southern in the principal role. Mr. Lincoln was enjoying it greatly. Lee had surrendered on the 9th; on the 13th the war everywhere regarded as ended.

Southern as "Lord Dundreary" was at his best. Lincoln was delighted. Before leaving for the theatre, he had pronounced it the happiest day of his life.

At some period of the performance, Southern appeared on the stage with Miss Meredith, the heroine on one arm and a wrap or [shawl] carelessly thrown over the other.

[Miss Meredith] seated herself upon a garden lounge placed upon the stage near the box occupied by the president on this occasion. Lord Dundreary retires a few paces distant from the rustic seat when Miss Meredith, glancing [laugidly] at his lordship exclaims "My lord, will you kindly throw my shall (shawl) over my shoulder? There appears to be a draft here."

Southern at once complying with the request, advanced with a mincing step which immortalized him, and with a merry twinkle of the eye and a significant glance directed at Lincoln, responded to the happy impromptu:

"You are mistaken, Miss Mary, the draft has already been stopped by order of the president."

This sally caused Mr. Lincoln to laugh as few except him could laugh, and an outburst of merriment resounded from all parts of the house.

58.

Mobile Item, April 25, 1891

Theatre and Dan Rice

Some of the boys who twenty years ago used to clap their hands and shout in glee at the funny sayings and doings of Dan Rice, the clown, will have a chance to do it all over, for the old showman has decided to go on the road again with a big one-ring circus.

The show is to open in Jersey City on My 15th. When asked if the death of Mr. barnum had anything to do with his determination to return to the circus business, Mr. Rice said:

"No. I just felt like I wanted to try it again. I'm going to give the public one that I think will please them. When I quit in 1871, I was running the Paris Pavilion Circus on Fourteenth Street, between Second and Third avenues. I gave the first benefit there for the sufferers of the Chicago fire, and sent \$666.00, the receipts of a matinee performance to Mayor Mason of that city.

The stockholders with me in that show are dead."

Mr. Rice says he will put on the clown's costume and the Shakespearean jester's rig and make as much fun for the little folks as he used to do, when Forepaugh and other circus men paid him \$1,000 a week to appear.

59.

Lester Wallack, who was born in New York, son of James William Wallack Jan. 1, 1819, appeared on the Mobile stage with his company in several performances of his play "Rosedale" to crowded houses, in the year 1868.

His father James William Wallack Sr. appeared on the Mobile stage in the year 1833 at the Bath Theatre, St. Emanuel Street, where at a later time the St. Emanuel Theater was built at the same location [between Dauphin and Conti streets] where the former theatre had burnt down.

Lester Wallack's father erected the Wallack Theatre in New York in the year 1861 at the corner of Broadway and Thirteenth streets, to become the most famous playhouse in America.

When Lester's father died in the year 1864, he succeeded in the control of the theatre. As his father had done, he maintained (a?) stock company to present plays (CUTOFF) of depending on visiting stars. (CUTOFF) essentially a stock company (CUTOFF) comedians, and he himself was (CUTOFF) there.

Lester Wallack made only one engagement with a Mobile theatre in the year 1868, it so appears. His father, however, performed in Mobile at the Bath Theatre in the year 1833 as above stated, and he returned to the city during the theatrical season of 1836-1837 and at that time appeared at the St. Emanuel Theatre, then under the management of Ludlow and Smith.

60. (a)

The Theatre, Jan. 12, 1871

Miss Jamie Engel

"We especially note the ballad singing of Miss Jamie Engel, the ballets of the Ballet Troup, the negro delineations of the Empire Boys, and the drollery of that finished specimen of the Ethiopian art, Mr. Billy Carter, etc.

Last night was produced for the first time in this city the great burlesque of "Robinson Crusoe" and if we may judge from the enthusiastic manner with which the audience received it they were more than pleased with their evening's entertainment, etc."

60. (b)

A Circus Comes to Mobile in 1840

Frog and Stickney, proprietors of the Philadelphia Circus, have the pleasure of announcing to the public that their splendid [equesmane] company will be exhibited in Mobile on or about Dec. 20, 1840.

Alhambra Theatre, Dec. 21, 1840

The attraction at the theatre this evening will be "John of Procida," presented by Mr. Tessistro and Miss Hamblin. "Married Yesterday" will be presented by W.B. Chatman.

Alhambra Theatre, Dec. 22, 1840

"The Bride of Messina" and "The Lady and the Devil" will be the attraction.

61.

Anton Gregor Rubinstein

"The Cossack piano king (CUTOFF) fresh laurels, especially in his unequaled share of the "Kreutzer Sonata and in the "Erl King," repeated by request.

And his own composition, which bade farewell to his new friends here, he showed us a glimpse of his own school that made all freshly wonder at his marvelous execution of musical ideas, wether originating with him or some peer in the beautiful realm he owns. Henri Wieniaoski's violin called down ever greater praise. His share of the "Kreutzer Sonata" was worthy of the aid given by Rubinstein and the "Carnival of Venice" earned him a re-call five times repeated.

If the great artists who called these forth knew how cold was our critical population, they would indeed consider their second Mobile triumph in the light of ovation, etc."

The Mobile Daily Register, January 31, 1873

Mackay had given Hamlet in French, had made his London debut in the Crystal Palace in 1873, had traveled the English provinces and had collaborated on plays with Chas. Reade, Tom Taylor, and other prominent English dramatists.

His great success was achieved not as a dramatist, however, but in his acting.

His great success was "Hazel Kirk," which he produced in 1879, at Madison Square, and which, on the basis of its performances in New York and on the road, held the record for the longest run of any play in America up to that time.

"Anarchy," "Paul Kanvar," or "Vagabond" as the case of title might be, was considered Mackay's most powerful play.

In this play there was a carefully trained mob representing the French Revolution, and the effect on the audience was electrifying.

62.

Mobile Theatre, Thursday Night, Nov. 3, 1892

Steele Mackie

"Grand Spectacular Production of Steel Mackie's masterpiece 'Paul Kanvar'"

"Noblest dramatic work of our time" states Robert G. Ingersoll

A superior company, fifty auxiliaries, sale of seats begin Tuesday evening

"The play of 'Karl Kuvar,' a story of the reign of terror days in (illegible) France, was capitally put on boards last night by the Eugene Robinson company of first rate artists and the well filled benches and happy sea of faces which looked on in suspense at Miss Mildred Holland's superb rendition of Diane de Beaumont attested the appreciation of the people of Mobile for a good play when it comes before them.

Miss Holland is completely at home in the difficult role of Diane, and her beautiful face and well rounded form are admirably suited to portray the competing emotions of filial duty and wifely obligations which are the marked features of the show, etc.

Porter J. White holds up the title role of the play in great shape, etc.

The other characters of the play were well sustained throughout, especially that of Nannette, by Miss Olga White; Dadolph Petin, by John W. Pose; and the Marquis de Vans, by Thomas Garrick, while the realistic scenery, elegant costumes, and general accessories completed an attraction which is really surpassed on southern boards."

Mobile Daily News, Mar 5, 1892

63.

Lawrence Barrett made his first appearance on the Mobile stage Feb. 3, 1873. On that occasion, the Mobile Daily News, Feb. 4, 1873, states in part:

"The sudden relaps(e) of Miss Cushman who was expected to play in Mobile last night up to Sunday at 2 p.m. when she became worse caused a change of bill which showed Mr. Barrett's "Cassius" to the Mobile public for his first appearance.

Considering the great reputation of Miss Cushman and the fact that last night was to have been her special appearance, the size and temper of the audience that filled Temperance Hall was indeed a high compliment to the artist who replaced her.

Lawrence Barrett was already known by reputation to Mobile and the Vantis Company is conceded to be the best in the country. It therefore only needed that they should be seen to endorse the good of those who had not availed themselves of the management's offer to return their tickets."

64.

The Theatre, Feb. 2, 1874
Return of Lawrence Barrett
One Gala Matinee of "Richelieu" on Tuesday

"A startling announcement meets our people this morning in the announcement of the return of Mr. Lawrence Barrett to Mobile. This eminent actor is now playing the most brilliant engagement ever known in New Orleans, at the Varieties Theatre. In face of the combined opposition of Lotta at one theatre and of Lydia Thompson at another, etc. Mr. Barrett has drawn the largest houses ever seen in the Varieties Theatre.

Previous to Mr. Barrett's departure [from Mobile] constant applications were made to Mr. De Leon to continue his engagement here. This was plainly impossible, for New Orleans was awaiting his announced appearance, etc.

The entire company will leave the Varieties Theatre on Tuesday morning, arrive in Mobile by lightning train at noon, and act the great play 'Richelieu' at 12 o'clock precisely.

Immediately on the fall of the curtain, they will take their special train once more and play the same piece at the Varieties at the usual hour.

Such a feat has never before been attempted in the history of the stage, and Mobile may feel that her manager was the first who ever played such a company in such a play in two cities 140 miles apart, on the same day, etc."

Mobile Daily Register

65.

Theatre Activity in Mobile
Edwin Booth and Lawrence Barrett

"Divinity of Hell – when devils will their blackest sins put on. They do suggest at first with heavenly shows – As I do now –"

Mr. Barrett's "Othello" is more civilized than that of Salvini, and his conception is less than that of Salvini in keeping with "Othello's own description of himself. In fact, Mr. Barrett's tone and action show to the audience – a cultivated Moor – a man of soft voice and gentle, pleasing manners who even in his outbursts of anger, is self-contained."

"Both actors, and in fact all the numbers of the company, costumed the piece eloquently. The support was good, the average of the company being high.

The play as a whole was a rich intellectual and spectacular treat and will remain in the memory as one of the happy impressions of a lifetime.

The Daily Register, Mobile Feb. 6, 1888

66.

Mrs. Bowers as Lady Andley
Mobile Tribune, April 18, 1871

It affords us pleasure to note that a very fair audience greeted Mrs. Bowers on the occasion of her first appearance at the Theatre last night, and yet the assemblage was not so large as we had hoped to see present.

With such an array of attraction, rarely ever seen on our "boards" in these days, we hope that it will be the means of attracting our people generally and if it does not, we shall give Mobile up as a "bad job" and etc.

Mrs. Bowers, in her matchless impersonation of Lady Andley, came fully up to our most sanguine expectations.

We looked for much in her rendition of the character because of the high reputation which preceded her, and we do her an act of justice in saying that she gave to the part all the merit it possessed.

We have seen other gifted artists in the role, but none so finished as Mrs. Bowers, etc.

"She is unquestionably Mrs. Bowers off the stage, and the perfect character while on it. In this particular she far excels any artiste we have ever seen, etc.

Mrs. Bowers has made a wise selection in procuring the services of an accomplished actor for her main support.