A HISTORY OF THEATRICAL ACTIVITIES
AT THE MOBILE THEATRE, MOBILE, ALABAMA
FROM 1860 - 1875

By

Edward Devereaux Brown

A THESIS

Submitted to the School of Graduate Studies of Michigan
State College of Agriculture and Applied Science
in partial fulfillment of the requirements
for the degree of

MASTER OF ARTS

Department of Speech, Dramatics and Radio
Education

1952

THESIS

ACKNOWLEDGMENTS

The author wishes to express his sincere thanks to Mr. Donald O. Buell who directed this study and to Miss Eleanor Chase and Dr. Charles Pedrey, who served on the author's Committee.

For the kind and considerate services of the librarian, Mr. Jackson E. Towne, and the Reference Librarian, Mrs. Henrietta A. Alubowicz, of Michigan State College, the author is appreciatively indebted.

He is also indebted to the Mobile Press Register, Mobile, Alabama, for giving the author access to the newspaper files, and particularly to the librarian of the paper, Miss Dorothy Wilkins, for her kindness and assistance.

Grateful acknowledgment is also due to Mr. Caldwell Delaney, Mobile historian, who gave the author the etching of the Mobile Theatre and the box sheet, which lend much to document this study.

DEDICATION

To My Mother

The late Mrs. Florence G. Brown

of Mobile, Alabama

For All The Love And Faith

Through All The Years.

FIGURE 1

Etching of the Mansion House, which housed the Mobile Theatre, Mobile Alabama. Opened December 17, 1860.

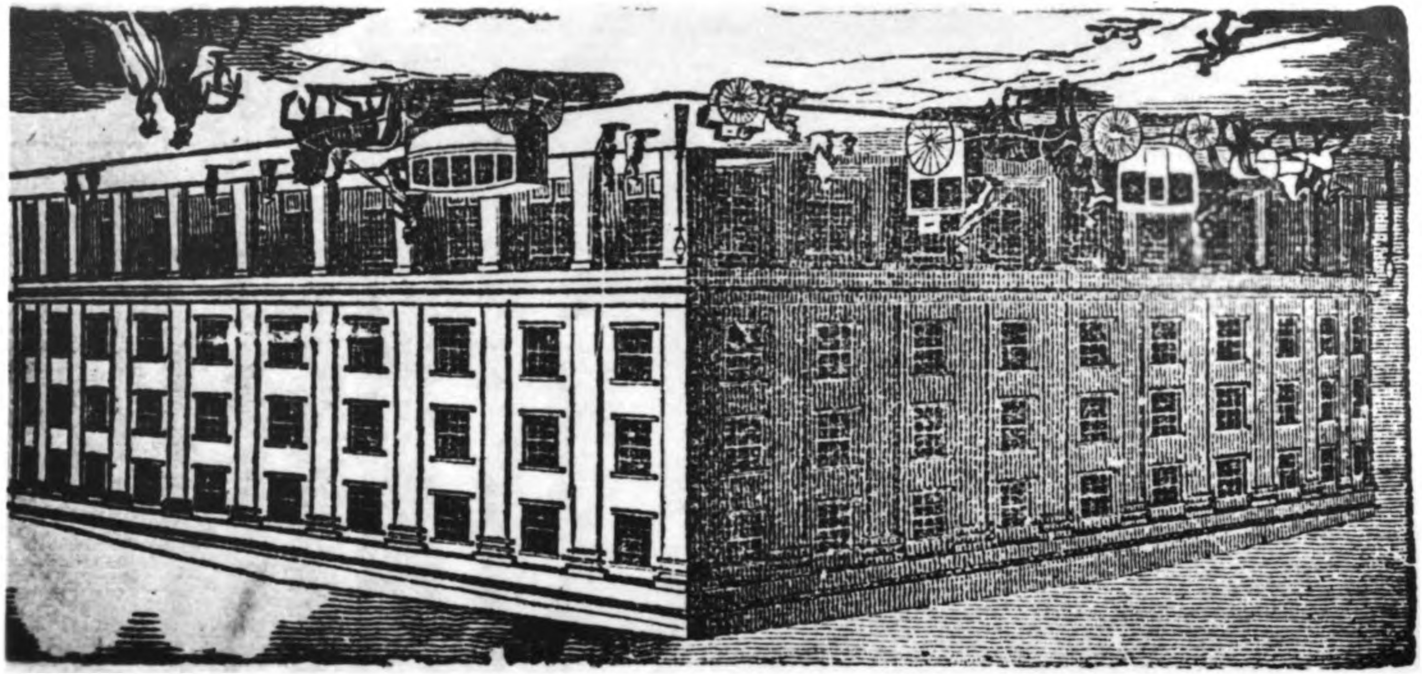


TABLE OF CONTENTS

LIST OF ILLUSTRATIONS

CHAPTER I

INTRODUCTION

INTRODUCTION

Although Mobile, Alabama, was founded by the French in 1702, the city had also been a colony of both Spain and England by the end of the colonial period of 1813. The city was as diversified socially, politically, and historically as the people that represented each regime. To better understand the theatrical history of this city in any given period, the heterogeneous culture that came from the fusion of the races should be considered.

The site of the city attracted all three powers because of the coastal position, the excellent harbor, and because the city lies at the mouth of a rich inland river system. The intentions of each nation were different for England and Spain came to exploit, while France came to colonize. Each country contributed to the culture of the city, but the French colonization policy gave the city a predominantly French population. Although each country had a rich theatrical heritage, the predominantly French populace contributed more to the cultural aspects of the new American city, and particularly its theatre, which was inaugurated in 1824.

When making a study of an isolated segment of a theatre's history, the reader may wonder what has happened previously. No theatre rises full-blown any one year without having been the product of its preceding growth. In order that the background for the Mobile Theatre may be clearer, this first chapter will turn briefly to a short summary of the

growth of Mobile as a city and its development along commercial, educational, and cultural lines.

The second chapter of this study will record the history of the Mobile Theatre during the anxious years of 1860-1865. The third chapter will record the five year period from 1865-1870, and the last chapter will deal with 1871-1875.

The first mention of Mobile and the territory was in 1519, when the Spanish Admiral, DePineda discovered Mobile Bay, spending about a month repairing his ships, making his charts, and visiting with the busy and prosperous Movilian Indians.[1]

Hernando DeSoto, in 1540, pushed up from Tampa, Florida, leading a Spanish expedition across territorial Alabama. His troops fought an indecisive battle with the central powers of the Alabama Indian empire. The Movilian Indians were the most influential, since their language was used for councils and for trading throughout the South and eastward to the Atlantic. After sustaining heavy losses in the battle with the Spanish, the Movilians dwindled to a small group living on the Mobile River. The city's name, Mobile, was derived from that tribe.

In 1558, Velasco, one of the viceroys of Mexico, became interested in the area and sent expeditions headed by Bazares, the explorer, for the purpose of building Spanish settlements there. Bazares took possession of what is now Pascagoula, Mississippi, and proceeded eastward along the coast. Ten leagues further east he passed another island and

---

1 Hamilton, Peter J., Mobile of the Five Flags, p. 18, The Gill Printing Company, Mobile, Alabama, 1913. p. 18.

discovered the largest and most commodious bay on the coast, four or five fathoms deep.[2] Bazares would be considered as the re-discoverer of Mobile Bay.[3]

Velasco, pleased with the site chosen by Bazares, sent Tristan De Luna the next year with fifteen hundred settlers and soldiers, under his command. They came seeking gold and not to colonize and consequently left the site in 1561. Pineda, DeSoto, Bazares, and Tristan De Luna had not labored in vain, for a few permanent settlements were made, such as nearby "Panzacola".

In 1702, some one hundred and forty years later, two descendants of an old innkeeper of Dieppe, France, Pierre LeMoyne Sieur D'Bienville and Jean Baptiste LeMoyne, Sieur D'Bienville, founded a settlement, Fort Louis de la Mobile at Twenty-Seven Mile Bluff. The name was a combination planned to honor both Louis XIV of France and the Movilian Indians. The actual settlement was built between the fort and the forest, with the help of the Indians. The fort was built to protect the French from their European enemies, the Spanish, who were firmly established by 1699, at Pensacola; for the French, unlike the Spanish, were always at peace with the Indian aborigines of the area.

Only a score of French civilians and several hundred military composed the founding settlement of Mobile, which was the first colonial capitol in America, from Quebec south, to be built without fortified walls for enclosure.

---

2 Ibid., p. 28

3 Ibid., p. 29.

In 1703 the total population numbered 130 persons and in the following year 180 men were bearing arms. Despite a yellow fever epidemic in 1704, the town grew until the population reached several hundred.[4]

Flood and famine in the area of the settlement at Twenty-Seven Mile Bluff, caused the French to abandon the site and in 1711, move to the present day location of Mobile at the junction of the Mobile River and Mobile Bay. Mobile served as the capitol of Louisiana until 1722, when the site was moved to New Orleans.

In 1711, while France and England fought Queen Anne's War, an English expedition from Jamaica attacked Dauphine Island, which was near Mobile and occupied by the French. Considerable loss was inflicted upon the little French settlement.

In 1719, while France was at war with Spain, Bienville organized an army of some 800 men who captured Pensacola. Spanish forces from Cuba later recaptured Pensacola and subsequently laid siege to Dauphine Island. Even though the siege was unsuccessful the Spaniards proceeded to plunder the little French settlement on Mon Louis Island nearby.

The French and Indian Wars (1756-1763) which was the last phase of the Second Hundred Years War, was the only war in the series which originated in America. Most of the fighting was in Canada and in other areas distant from Mobile. However, in Mobile the French made plans to attack the British in Charleston, but found themselves without the military means. During the French and Indian War, the British early

---

4 Summersell, Charles G., Mobile: History of a Seaport Town, University of Alabama Press, 1949. pp. 4-5

took the initiative in the vicinity of Mobile and established an effective blockade off Mobile Point.[5]

After William Pitt the Elder and other British leaders brought the French and Indian War and the series of wars to a conclusion, successful from the British point of view, the Treaty of Paris of 1763, ceded the Mobile area and Florida to Great Britian.

The most important event during the British period was the American Revolution. Although hostilities commenced in 1775, the fighting did not reach Mobile until 1780. A Spanish expedition commanded by Bernardo Galvez, the youthful governor general of New Orleans, captured the British post at Natchez and marched to attack Mobile, which was under the rule of Governor Peter Chester. The British were beaten by the Spanish. The Spanish then erected in the vicinity of Mobile, the fortifications which were known as Spanish Fort.

After the American Revolution, the British ceded East Florida and West Florida, including Mobile, to Spain in recognition of Spain's physical possession of the area. Spain continued in the possession of Louisiana which had been recognized in the Treaty of Paris of 1763. The boundary question was finally settled by the Treaty of San Lorenzo, negotiated by Thomas Pickney in 1795, in a manner highly favorable to the United States. This first great diplomatic achievement of Washington's administration set the boundary at 31 degrees North Latitude. It was designated by a stone marker a few miles north of Mobile, in the vicinity of Mount Vernon.[6]

---

5 Ibid., pp. 4-5.

6. Ibid., p. 6

During the second period of Spanish rule in Mobile (1780-1813) the area, after an interval of martial law, was ruled simultaneously by the governor general at New Orleans, his subordinate, the governor of West Florida and the commandant at Mobile. The Commandant was a functionary with civil as well as military duties. Some Anglo-Americans lived in Mobile during this period and enjoyed the advantages of Spanish citizenship.

After the Louisiana Purchase of 1803, a new international boundary dispute involved the Mobile area. President Thomas Jefferson maintained that Louisiana included the Mobile area as far west as the Perdido River.[7]

In 1810, only a month after the West Florida Revolt, President James Madison issued a proclamation extending American authority over the West Florida area as far east as the Perdido River, and thus included Mobile. Spain, nevertheless, kept control of the Mobile area until April, 1813, after the start of the War of 1812, and the British made use of Mobile and other Spanish ports as freely as if they had been British-owned. Also the Spaniards furnished some arms to the Indians in the Creek War of 1813-1814 after the capture of Mobile, if not earlier. President Madison took cognizance of this situation by ordering the well-known General James Wilkinson with his troops to proceed from New Orleans and capture Mobile. The Spaniards in Mobile under command of Cayetano Perez found themselves greatly outnumbered and so without fighting surrendered to the Americans in April, 1813. Although Pensacola was captured by General Andrew Jackson in November, 1814, the United States by treaty

---

7 Ibid., p. 7.

returned this latter area to Spain and the eastern boundary of American Mobile (and of the United States in this latitude) was the Perdido River.

Thus Mobile after 103 years of continuous settlement with three colonial systems, French, English, and Spanish, finally became an American town. There was here a mixture of the three European nationalities, coupled with the Negro of Africa and the native Indian, plus a scattering of those other nationalities that were always found in the seaport towns. This new American city was quite cosmopolitan. There were a greater number of Frenchmen, although the Spaniards constituted the ruling class. The only territory which the United States permanently gained during the War of 1812, was Mobile and its West Florida environs.[8]

The title to West Florida was cleared up and Spanish complaints were quieted in 1819 when the United States, by the Adams-Onis Treaty, purchased "East and West Florida".[9] After Wilkinson's capture of Mobile in 1813, President Madison set up temporary military control of the area. Mobile County had already been created in 1812 by act of the Mississippi Territorial Legislature and its boundaries on the east set at the Perdido River and on the west by the dividing ridge separating the Pascagoula and Mobile Rivers.[10]

On January 20, 1814, the town of Mobile was supplied by the legislature of the Mississippi Territory with a city government consisting

---

8 Ibid., pp. 7-8

9 Ibid., p. 8

10 Ibid., p. 10

of seven commissioners headed by a president. In December 1819, the Legislature of the new State of Alabama provided a charter for Mobile's city government which was headed by an alderman and a mayor. Accordingly, in 1820, Addin Lewis, a native of Connecticut, became the first mayor of Mobile. He served for two years and was succeeded by John Elliott.

A gas light contract was made September 20, 1836, with James H. Caldwell to supply to the city within the boundaries: the wharf, Broad Street, Canal Street and Adams Street.[11] The Mobile County Court was organized in 1821 with Hugh H Rolston and Thomas Murray as the first judges. By 1850 the County Court was abolished and replaced by the Probate Court with Edwin Rust as the first judge. Rust was succeeded by Alexander B. Meek and he by John A. Hitchcock.

Mobile grew rapidly in the early period under the Stars and Stripes, although in some years the population fluctuated. According to a letter written in 1812 by Josiah Blakeley, one of the many New Englanders, living in the vicinity of Mobile, for whom the town of Blakeley was named, Mobile contained in that year only 90 houses, all of wood.[12] The population was not over 500 in 1812, of which number approximately half were Negroes, the population having declined from the 810 persons enumberated in 1803. The Register enumerated the City of Mobile in 1822 as: "240 dwelling houses, 110 stores and warehouses, one Catholic and one Protestant church, two seminaries, two printing offices, a post office, a

---

11 Ibid., p. 11.

12 Loc. cit.

custom's house, a bank and three hotels." The population of the city was 2,708 in 1822, according to Owen. The Federal Census of 1830 showed the population of the entire county to be 6,267, of which the city contained almost exactly one-half (3,194). The county percentage of increase over the ten year period was 134.54 percent.[13]

By 1839, the city had acquired a population which the Mobile Morning Chronicle of January 16, 1837, estimated between 10,000 and 12,000 persons. This estimate was confirmed three years later by the Federal Census, which reported the city population as 12,672. The increase over ten years was 296.7 per cent. This increase in population was caused by "flush times" of the thirties despite the set back of the Panic of 1837. A rich and progressively growing commercial city in the 1830's could well afford to support a good theatre, which the city did.

A study of the votes of Mobile County in the presidential elections of the period, 1840-1860, leads to the conclusion that a majority of the county was usually inclined to take a conservative position on national politics and that the city of Mobile was noticeably more conservative than the rest of the State of Alabama as a whole during this period. The most likely explanation of the voting habits of Mobilians was their occupation and preoccupation with commerce and commercial interests.

The Bank of Mobile was chartered November 20, 1818, and three years later three commissioners, A. W. Gordon, Edward Hall, and Henry Stickney were appointed to receive subscriptions to its capital stock. This bank received a second charter in 1852, and continued in business until 1884.

---

13 Ibid., 11-12.

The principal reason for the importance of Mobile to the state of Alabama is explained in terms of the Alabama River system, and that Mobile is the state's only seaport. However, much apart Mobile was from other sections of Alabama in its cultural and political history, the city is the only export and import trade center for the entire state. The city of Mobile itself is located along the Mobile River, where the river empties into Mobile Bay. The history of Mobile has been vitally affected by the fact that it is a seaport and a river port. The Alabama River system consists of the Tombigbee, the Black Warrior, the Cahaba, the Alabama, the Coosa, and the Tallapoosa Rivers.[14]

Between 1815 and 1818, several river towns were started in the cotton country, Tuscaloosa, Claiborne, Cahawba, Selma and Montgomery. From these towns, the older settlement of St. Stephens and from additional landings as they grew up, cotton in loads of 50 to 100 bales were carried to Mobile in flatboats. The boats were broken up at the end of the journey. The trip from Mobile to Montgomery required a month or six weeks, while downstream from Montgomery to Mobile required only two weeks. Because of the cost of freight, merchants and planters in upstate areas found it preferable to bring their purchases, such as whiskey, pork and flour, overland from Tennessee and Georgia rather than from Mobile, although the latter city was the cotton market.

The introduction of the steamboat revolutionized the river trade. The trip from Mobile to Montgomery could be made in five to fourteen days. Merchants of the interior could then profitably buy in the Mobile

---

14 Ibid., pp. 15-16.

market as well as sell there. Mobile cotton factories during the 1820's and 1830's received visits, usually once a year in the spring, from the up-country planters. Although the planters came down mainly with their cotton shipments and to get their annual supplies, the trip was also planned for the whole family, who looked to Mobile for the latest fashions and for their entertainment. The seasonal bills of the theatre were of great interest and the plays were attended by the family.

The shallowness of Mobile Bay was a great handicap in the early history of trade, but that situation was soon remedied. Deepening of the ship channel near Mobile by Federal appropriation commenced in 1826 with $25,000. By 1839 the channel had been widened to 200 feet and deepened to a point between 10 and 11 feet. Thus by 1839 the channel was deep enough from the Gulf to the City of Mobile to take any ship which was able to cross the Dog River bar. This greatly expanded Mobile's foreign trade in the days of shallow-draft sailing ships, but some citizens were aware of the limitations of the ten foot channel. By 1857 the Federal government had spent a total of $228,000 on more successful dredging operations to deepen the channel.[15]

The foregoing facts are true of Mobile during the ante-bellum era and the following conclusions can be drawn. The rural part of Mobile County, large as it was, was overshadowed by the city. Mobile County was less an agricultural than a commercial area. The fact that Alabama was so largely an agricultural and rural state in this period made the contrast between Mobile County containing the largest city,

---

15 Ibid., p. 17.

and other counties of the state quite marked. Un-exploited markets must have been close at hand for those Mobile County farmers who chose to seek them. Mobile's own interest in cotton was less agricultural than commercial.

The first cotton press was built in 1822 by Le Petre and Townsley on the west side of Royal Street, between Conti and Government, and was capable of comppressing 270 bales of cotton per day. By 1855 there were eight stem presses in Mobile, with a total capacity of 300,000 bales, increasing the number of bales per press per day from 100 to 1,000.[16] The volume increased sufficiently so that by 1823 Mobile had a dozen wharves instead of the single one of Creole days.

From the records of real estate transactions, money was being earned during the 1830's, despite absenteeism and the Panic of 1837. A similar story of the building of mansions may be told of the 1840's and especially of the 1850's, culminating in the great real estate boom of 1858-1860. This was tied up with the prosperity of the river port and the seaport.[17]

Mobile was ready to send and to receive such cotton, lumber and other products as the river might bring. More than this, Mobilians were desirous of reaching farther inland and securing some of the trade from Tennessee and beyond which went to its sister city, New Orleans. With this inland trade in mind, Marshall J. D. Baldwyn, led in the promotion of the Mobile and Ohio Railroad in 1848. This railroad was completed during the fifties to the extent of 482.80 miles. By 1850, the

16 Ibid., p. 20.

17 Ibid., p. 23.

economic growth of Mobile during the previous decade was reflected in the growth of the population to 20,515, of which 12,997 were white.[18]

The earliest known Mobile paper was the Mobile Gazette, which was being published in 1812, according to a contemporary letter.[19] By 1859 the paper became known as the Mobile Daily Advertiser, although Register had been included in the name since 1821. Although the quantity of news, local, national and foreign, was scant by comparison with modern newspapers, the quality of some of the editorials of such men as John Forsyth, A. B. Meek, and Thaddeus Sandford, was first class. Much of the history of the Whig Party, and of their Democratic rivals, may be traced in the files of the Register. Reports appeared concerning: the Alabama State Bank question, the public schools, the public land acts, the tariff, river and harbor and other internal improvements at the expense of the national government, the American system of Henry Clay, state rights, slavery, abolition, secession and other outstanding problems of the nation and the state during this period.

During the 1830's interest in private education developed rapidly as contemporary papers indicate. In 1830, Mrs. Edwards operated a Female Summer Academy. Married women were preferred to single ones as teachers, judging from the school notices of that time. Among the experiments tried in public schools during the thirties were evening schools, infant schools, academies and female seminaries.

---

18 Ibid., p. 24.

19 Ibid., p. 27.

Private education reached its peak in 1851, the year before the creation of the Mobile Public Schools and the extent of education in the city and country may be gathered in part from the Mobile Daily Advertiser, Charles C. Langdon, Editor, when nine schools were reported in operation. In addition, there were other schools including the Convent of Visitation which was founded in 1830 and chartered by the state in 1836. In 1859 the Medical College of Alabama, a branch of the University of Alabama started functioning in Mobile.[20]

By November, 1852, Mobile had public, primary, grammer, and high schools, with a total enrollment of some 400 pupils. This number had increased to over a thousand in the combined city and country system by 1854, when the first superintendent was appointed. Mobile County proved to be the only county in the state in which the supreintendent of education has always been elected by the school board. The school system was improved in 1854, as a result of visits to schools in New York and Boston by Willis G. Clark, then Chairman of the School Committee.[21]

Before 1812, the Catholic Church had served the community for more than a century and the See of Mobile was established in 1826. The foundation stone of the Cathedral of the Immaculate Conception was laid in 1836 and the church was dedicated in 1850. By 1839 the following additional denominations were listed: the Methodist Episcopal, the Presbyterian, the Baptist, the Episcopal, and the Unitarian.

---

20 Ibid., p. 31.

21 Ibid., p. 32.

A circulating library, with Mr. W. D. Denison as Librarian, was advertised as early as the June 6, 1833 issue of the paper. Some 500 volumes of the popular works of the day composed the library. One week was the deadline on volumes and penalties of 12 1/2 cents were charged for every day over that time.[22]

Mobile had acquired a hospital by 1825, when the City Hospital was built. Dr. H. S. LeVert established his hospital in 1837. Before the modern hospitals, sick persons, and especially travellers and unmarried men were often treated in hotel rooms.[23]

The theatre notices were more frequent in this period. The first theatre in Mobile was established on Royal and Theatre Streets, by Noah M. Ludlow in 1823. Although this enterpise did not last long, Mobile had one or more theatres throughout most of the ante-bellum period. In Mobile, Joseph Jefferson, one of the most celebrated actors in the history of the American stage, spent his boyhood with his actor father of the same name. The Mobile Philharmonic Society was giving concerts in the fifties, and William B. Pape performed with them as a child prodigy. Pape, resident of Mobile, made extensive concert tours in America and Europe. When he was thirteen his picture appeared on the front page of the Illustrated London News.[24]

Many writers were found in the city of Mobile, among them were: Augustus Girard, Reflections; William H. Milburn, pastor of the St.

---

22 Ibid., p. 33.

23 Ibid., p. 36.

24 Ibid., p. 36-37.

Francis Street Methodist Church; Raphael Semmes who, during his busy career as naval officer and lawyer, had made his home in Mobile before he published, Service Afloat and Ashore During the Mexican War (1851), and the selections from the same which were republished as a political biography of Winfield Scott under the title, The Campaign of Scott in the Valley of Mexico. This work was critical of Scott and Semmes supported Pierce in the campaign of 1852.

The most widely read of all Mobile authors was Augusta Evans Wilson. Her novel, Inez, A Tale of the Alamo was published under her maiden name, Evans, in 1855. Four years later Buelah appeared and brought national fame to the author. When 22,000 copies were printed within nine months, the lady had obviously discovered a talent for writing popular Victorian novels. Her books of the post war period made her name a household word throughout the country and had an influence on thinking which was significant beyond any question of the literary quality of her works.[25]

During the fifties the city continued to expand even though the percentage of increase continued to decline, and by 1860 the city population was 29,258. The principal reason for the small percentage of slave holding families in Mobile County was due to the small agricultural production of the county. Rich, conservative Mobile in 1860 was occupied with commerce rather than agriculture. Slaves in Mobile were usually domestic servants, laborers, and skilled artisans, such as barbers, cooks, and carpenters.[26]

---

25 Ibid., p. 39.

26 Ibid., p. 40.

This booming commercial city, with its cosmopolitan populace had always had an interest in the theatre, and in 1822 came the first record of public performances. From this small start Mobile boasted the development of one of the more important theatres in the Southern chain, which extended from Richmond, Virginia, down through Mobile and New Orleans and back up to Memphis, Tennessee.

In 1822, Messrs. Scott and Judah, from a company in New Orleans, gave two recitations in Mobile. Having leased an old hospital on Dauphin Street from the city, the gentlemen fitted it up "in a very neat and commodious manner, with the boxes judiciously arranged, having a full view and command of the stage." Mobilians were very pleased with their brief recitations and hoped the success of the endeavor would prompt Messrs. Scott and Judah, or some other manager, to build a real theatre in Mobile.[27]

Noah M. Ludlow left Caldwell's company in New Orleans and came to Mobile in June, 1824, to make arrangements for a winter season in Mobile. He found only a "....brick building of very limited dimensions, enclosed, but not finished. The framework for the stage and first tier boxes was down, but no further inside work had been done...."[28]

In this theatre, Noah M. Ludlow began a mangerial career in Mobile that was to continue for almost two decades. The building was incomplete for the opening of the 1824-1825 season but the town supported the theatre,

---

27 Mary Morgan Duggar, The Mobile Theatre, 1822-1860, (unpublished Master's Thesis), The University of Alabama, Tuscaloosa, Alabama, 1941, pp. 4-5.

28 Ibid., p. 8

and Ludlow received financial backing from Mr. John Stocking and Mr. John Duncan. Thus the first Mobile Theatre was completed. Ludlow describes the building as:

> .... of brick, and erected on a part of the site of an old fort, built and occupied by Spaniards during the time when the country was a portion of the territory of Spain. The theatre stood on the northwest corner of Theatre and Royal Strets, the later taking its name after the erection of the building. It had a front of about sixty feet on Royal Street, running back west about one hundren and ten feet. It was arranged with a pit and two tiers of boxes, and would seat between six and seven hundred people. The center of the upper tier was partitioned off for the use of the colored population...."[29]

Ludlow stated that the season was a happy and prosperous one. The theatre was well attended until the closing in the middle of May, and that he was satisfied with the company. The society of the leading members of the theatre were sought and many pleasant parties and suppers occurred during the season.[30] The season of 1826-1827 was highlighted by the visit of Thomas A. Cooper, who played a successful ten night engagement. In 1828 the company sustained the season with Gambler's Fate the most popular play. Although no stars appeared, Ludlow was pleased with the receipts and, the plays performed, and the company.[31]

The season of 1828-1829 started as a successful one under Mr. Ludlow's management, with Mrs. Hartwig and Mr. George Holland the big attractions. A Mr. Duffield was listed as a property man, and he was probably the Mr. S. B. Duffield, who became the co-proprietor of the Mobile Theatre in 1860. On March 1, 1829, fire destroyed the theatre

---

29 Ibid., p. 10.

30 Ibid., pp. 10-14.

31 Ibid., p. 16.

before fire wagons could get to the site. No part of the theatre was insured, so the manager and company members suffered heavy losses. Proof that the theatre was important to Mobile can be found in the fact that "the day after the fire a meeting of citizens was held and $2,000 was subscribed for the erection of a new theatre."[32]

According to Sol Smith there was no season of 1830:

> I arrived at Mobile in Sprin, 1830, and I was strongly urged to remain there and open the theatre, a shell of a place in St. Francis Street, which was offered to me by those who represented the interests of Mr. Ludlow...; but considering myself bound to open the Natchez Theatre I pushed on to that city.[33]

Ludlow says that the St. Francis Street Theatre was burned in the summer of 1830, having caught fire from some adjoining stables.[34]

There was no real theatrical season in 1831-32, although Mr. Sol Smith's troupe's arrival from Tuscaloosa in 1832, for a few nights performances aroused much interest. It became fashionable to attend the theatre and much interest was taken in Smith's arrival by many citizens. The theatre was "a room scarcely large enough for a stage alone, over a billiard room in Royal Street."[35]

Mr. J. Purdy Brown erected the Bath Theatre on the west side of St. Emanuel Street which opened on March 10, 1833. Thomas A. Cooper returned to star there during the season. Master Burke, one of the renowned children in stage history appeared in Douglas. Mr. Barton, a British

---

32 Ibid., p. 19.

33 Ibid., p. 21.

34 Loc. cit.

35 Ibid., p. 23.

provincial actor also appeared at the Bath Theatre.[36] Other stars who appeared during the season were: Mrs. Alexander Drake, William Forbes, a young American tragedian, Mr. Barton and Miss Mary Anne Duff, Mr. and Mrs. Sol Smith, and Mr. J. W. Wallack.[37]

There was much activity in the theatre during 1834-1835. Geroge Holland was manager and star in a make-shift stage of his own devising in a room on Royal Street, between Dauphin and St. Francis Streets, called the Little Theatre.[38] Mr. J. Purdy Brown reopened his season with $2,000 loaned him by Mr. J. P. Findlay. Miss Vox and William Walton played the stock leads. Mr. and Mrs. George Barrett starred there. Miss Jane Placide from New Orleans appeared, as did Miss Clara Fischer. Harry Langton and Mr. James H. Caldwell, manager of the New Orleans theatre appeared briefly. Mr. Brown died on June 6, 1834, and the company was disbanded.[39] Ludlow took over the season of 1834 and in 1835 was joined by Sol Smith in a partnership at the Mobile Theatre, which lasted for a number of years.[40] Mr. Charles Cullum of Mobile purchased the theatre and its grounds for $35,000 at the administrator's sale of Brown's estate.[41]

---

36 Ibid., p. 26.

37 Ibid., P. 38.

38 Ibid., pp. 40-41.

39 Ibid., pp. 42-49.

40 Ibid., p. 52.

41 Ibid., p. 58.

The season of 1835-36, presented Miss Eliza Riddle in Hunchback, which she had played in Philadelphia with the author, Sheridan Knowles. Miss Vos returned from the East for a short engagement. J. H. Barton, the comedian, played to small houses. The great American actor, James E. Murdoch appeared in a Shakespearean repertoire. After Murdoch left, the great European artist, M'lle Celeste appeared. Odell calls her "an international figure in dance, pantomine and drama." Toward the end of the season Miss Lydia Phillips from Drury Lane appeared for twelve nights.[42]

The opening of the season of 1837-38 found some changes in the theatre. Ludlow and Smith had added new scenery, decorations, a remodeled parquette, newly cushioned seats in the dress tier, and chandeliers had been hung. Mr. and Mrs. Sol Smith, Mr. J. M. Field, J. W. Wallack, Sr., Master Burke, Mrs. Alexander Drake, Augustus A. Addams and Mr. and Mrs. Robert Kelly were some of the stars who appeared. Smith called this the best season he ever played in Mobile. Another theatre was opened in May, 1837 by Louis and Frederick Ferry, called the Eagle, a small house on Government Street, between Jackson and Claiborne Streets. However, only novelties and exhibitions such as concerts, ventriloquists, etc. were presented.[43]

The Ferry brothers Government Street Theatre, the old Eagle Theatre of last season, opened as the American Theatre but only briefly. Dick Wilkins, the Ferry's backer, offered the entire establishment to Ludlow

---

42 Ibid., pp. 59-64.

43 Ibid., pp. 65-73.

and Smith if they would assume managership. In 1838, the Ravel Troupe reopened the American Theatre under Ludlow and Smith. The theatre fell out of the esteem of the public and some of the stock players quit without notice near the end of the season at the St. Emanuel Street Theatre.[44] Thomas Placide from New Orleans, opened the American Theatre in April, 1838 and operated the house through May, 1838. The stars that visited both the theatres were numerous. G. H. Barrett, J. H. Hackett, Ellen Tree, Josephine Clifton were some that appeared at the St. Emanuel Street Theatre. The St. Emanuel Street theatre was destroyed by fire November 21, 1838. Ludlow says the fire was caused by the explosion of some of the fireworks used to present the blowing up of the mill in The Miller and His Men. Everything was lost, wardrobe, music, props, scenery, none of which were insured. Estimated loss to be about $20,000. The building was not owned by Ludlow and Smith but by two or three citizens of Mobile. Ludlow and Smith then took over the American Theatre and presented the young American tragedians, William Forbes and Ellen Tree.[45]

The real treat of the season was the performances of the two highly acclaimed American stars of the era, Edwin Forrest and Junius Brutus Booth. This was a most successful time at the theatre and seats and standing room were sold out. They were closely followed by two well known feminine stars, Jean Davenport and M'lle Celeste.[46]

---

44 Ibid., pp. 75-77.

45 Ibid., pp. 81-87.

46 Ibid., p. 90.

The season of 1839-1840 was a bad one, for the town was hit by catastrophe. Fires in 1839 destroyed almost one-third of the town, including the old Government Street theatre. A yellow fever epidemic menaced much of the population. Ludlow was forced to open for he had to fulfill contracts with the stock members and the touring stars that had been booked. He found a deserted warehouse in the midst of other cotton warehouses on the corner of State and Magnolia Streets, located five blocks from the post office, beyond the reach of paved sidewalks. In order to secure the building, Ludlow had to buy it and the ground on which it stood. Smith called it the "Swamp Theatre" because it was so inaccessible that several bridges had to be built to enable the people to reach it. The Swamp Theatre was:

> An auditorium built of wood, sixty feet deep, with seats rising in amphitheatre style on an incline plane. The seats were covered with colored cotton, and the walls and ceiling were covered with white cotton. All the good plasterers had deserted the town because of the yellow fever. The stage was of brick with a depth of fifty feet. The stage equipment consisted of four scenes and three wings painted by young Joe Cowell. Pillars supporting the gallery obstructed the stage view of many of the spectators. A coffee and oyster room was attached to the establishment instead of the annoying liquor saloons which have hitherto prevented many from attending the theatre.[47]

The Swamp Theatre was estimated by Smith to have cost $12,000 that season, but Ludlow stated it cost only $4,000. The season was a financial failure. The stars of this dismal season were: J. S. Balls, Madame LeCompte and her dancers, and E. S. Conner. The Chapman family had opened a new theatre in Mobile, called the Alhambra. The Chapmans

---

47 Ibid., pp. 91-92.

had operated a show boat on the Mississippi River and the Ohio River for many years previous to the operation of the Alhambra Theatre. According to Smith the theatre was a large ballroom. John Sinclair, father of Mrs. Edwin Forrest was the star of the first season at the Alhambra.

After the bad season of 1839, Ludlow and Smith reopened the Swamp Theatre in March, 1840, with Sol Smith himself doing most of the leads. The Barnes family also appeared at the theatre. The debit of that terrible season was $12,000, according to Smith. Ludlow says it could not have been over $2,000. Mr. and Mrs. J. M. Field reopened the Alhambra for the season in competition with Ludlow and Smith's Swamp Theatre. This was the last year that Ludlow and Smith gambled, unsuccessfully to make the Swamp Theatre pay its way. Their long reign as managers of the theatre in Mobile terminated with this season.[48]

Mr. W. B. Chapman started the season of 1840-1841 by reopening the Alhambra Theatre for about six weeks. A milestone in early theatre history in Mobile occurred this season on January 11, 1841, when Mr. James H. Caldwell opened the new Royal Street Theatre. This new house was the home of the legitimate drama in Mobile for the next twenty years. Players left the Alhambra to join Caldwell at the Royal Street Theatre, and the Alhambra was forced to close. Mr. Caldwell, was the manager of the St. Charles Street Theatre in New Orleans as well as being president of the gas company in that city and in Mobile. He was an early theatrical pioneer in the South and West. The Royal Street Theatre was associated with

---

48 Ibid., pp. 93-97.

the St. Charles Street Theatre, and Mr. J. H. Barton from New Orleans was Mr. Caldwell's representative. The two establishments featured the same stars and rotated their stock actors. Stars of the season were Tyrone Power, Tasistro, E. Ranger, the comedian, Charles Eaton, the American tragedian.[49]

The Royal Street Theatre opened under Caldwell for the 1841-1842 season with J. H. Barton as Manager, and James Foster as Treasurer. Stars of this season were: H. G. Pearson, W. B. Chapman, Mrs. Richardson, a sister of Joseph Jefferson II, and Mr. Jonas as orchestra leader. A very successful season with large fashionable houses and not a word of adverse criticism for the entire period.[50] J. H. Hackett and Blanche Kemble also appeared at the end of the season.

For the season of 1842-1843, Mr. Caldwell leased the theatre to two inexperienced Mobilians, E. DeVendel, president pro-tem of his gas company, and Jules Dumas, a famous restauranteur. DeVendel withdrew before the season started. All the descendants of Joseph Jefferson who desired work were hired. Joseph Jefferson II died of yellow fever on November 24, 1842 and was buried in Mobile. Reports were that because so many of the staff were members of the family, it was necessary to close the theatre for two nights.[51]

The season of 1843-1844 brought Noah M. Ludlow back to Mobile as the manager of the Royal Street Theatre, which was leased by him and

---

49 Ibid., pp. 100-104.

50 Ibid., pp. 107-108.

51 Ibid., p. 121.

Smith for $3,000 per year. Smith continued to operate the New Orleans theatre. Most of the Jefferson family returned, and among the players was Miss Julia Dean, who later became a well-known star. The managers of the American Theatre in New Orleans opened the American Theatre in Mobile and starred Henry Placide, J. W. Wallack, Sr., Mr. and Mrs. J. M. Field. Macready played Hamlet and was honored by having Henry Clay in the audience. Edwin Forrest followed Macready. These two were the biggest stars that season.[52]

The theatrical seasons from 1844-1848 were rather mediocre. Ludlow and Smith returned to Mobile as the mangers of the Royal Street Theatre. They were conducting the St. Charles and American Theatres in New Orleans, and the Mobile Theatre under one management. The only well-known stars that visited the theatre during this period were: J. W. Wallack Sr., James E. Murdoch, Mrs. Anna Cora Mowatt, with E. L. Davenport, Mr. Sol Smith, and Mr. James R. Anderson.[53]

Mr. W. Deering, the former manager of the Olympic in New Orleans leased the theatre from Mr. Caldwell for the season of 1848-1849. He brought in George Jamieson, the tragedian, an opera company with the standard grand operas that were popular with the French people, J. H. Hackett, and Junius Brutus Booth. The entertainment at the theatre was still popular with the people of Mobile.[54]

---

52 Ibid., 129.

53 Ibid., pp. 137-154.

54 Loc. cit.

Mr. R. L. Place opened the Royal Street Theatre for the 1849-1850 season, in conjunction with his New Orleans theatres, with Mr. W. M. Foster as Acting Manager. The stars he booked were: Mrs. Coleman Pope, Mr. George Jamieson, Miss Julia Dean, the young stock actress of 1844, now a star, Frank S. Chanfrau, and Junius Brutus Booth. Miss Jean M. Davenport, who left Mobile as an ingenue, returned as a young leading actress. Miss Charlotte Cushman, the greatest American tragedienne of her day, appeared for the first time in Mobile, supported by Charles W. Couldock.[55]

For the season of 1850-1851, the Royal Street Theatre was leased to Mr. J. M. Field. Under the guidance of Mr. Charles J. B. Fischer, the theatre had been renovated as follows:

> The dress boxes and parquette have been connected together. The whole of the first circle has been supplied with chairs, and thoroughly new carpeting. The parquette has been raised so as to make the view better. Seats have been newly cushioned and backed, and the entire floor has been thickly and warmly matted.[56]

The theatre was growing with the city and began to take on some elegant trappings, which indicated that the managers were experiencing some successful financial seasons. The stars of this season were: George P. Farren, Mr. and Mrs. Richard Russell, Benedict DeBar, Julia Dean, McKean Buchanan, and Miss Charlotte Cushman, with Thomas and Henry Placide following Miss Cushman.[57]

---

55 Ibid., pp. 164-166.

56 Ibid., p. 177.

57 Ibid., pp. 178-179.

The season of 1851-1852 was brief and uninspiring. J. M. Field, the manager, booked G. H. Barrett and daughter, Georgianna. Eliza Logan, a former member of the Ludlow and Smith company, returned as a star. Julia Bennett Barrow appeared briefly, followed by the Parodi Opera Troupe.[58]

Mr. Field called the season of 1852-1853, his best season with brilliant talent and a good stock company. Mrs. Charles Howard, Lola Montes, the dancer, Julia Dean, Mrs. Anna Cora Mowatt, and the Ravel Troupe were the star attractions. Mrs. Mowatt appeared in her own plays, Armand and Fashion. Some changes to the theatre were made:

> The heavy brick walls backing the dress circle of boxes was torn out and replaced by iron columns. This enabled the dress circle to accomodate 150 more people than it had previously.[59]

Mr. Field continued as manager for the season of 1854-1855, which was an unprofitable one. The stars of the season were: George Holland, Ravels, John Smith, Thomas Placide, Agnes Robertson and her husband, Dion Boucicault, and Mr. J. B. Roberts. The records showed they played to slim houses.[60]

In 1855, the theatre was leased to Mr. W. H. Crisp, who later gave the theatre in Mobile its best seasons in 1862, 1863, and 1864. He managed the Gaiety in New Orleans and brought over his company with Matilda Heron as the star. Mr. and Mrs. Crisp joined the acting corps the second week. This company was extremely popular. Crisp joined

---

58 Ibid., pp. 180-181.

59 Ibid., pp. 186-189.

60 Ibid., p. 198.

with S. B. Duffield in May, 1855 to lease the Royal Street Theatre for a period of five years.[61]

Mr. Crisp opened his theatre for the 1856-1857 season, with a fine company and booked the following stars: Mr. and Mrs. Pauncefort, Mrs. George P. Farren, Frederick B. Conway, Maggie Mitchell, who returned to star years later in the 1860's, John Collins, J. H. Hackett, Agnes Robertson and Dion Boucicault, Edwin Booth and Mr. and Mrs. W. J. Florence. Mr. Crisp evidently enjoyed the high esteem of the more famous stars of his day, for throughout his career as a manager in Mobile he was able to book only the very best talent on the road. Some alterations were made at the theatre before the presentation of the above distinguished artists:

> The theatre had been repaired and refitted. An elaborate curtain, emblazoned with the city seal replaced the green maize curtains. The dome had been made handsome with the addition of five or six muses in appropriate spaces. New figures emblematic of music, fine arts, and drama were niched in the walls.[62]

Before the opening of the 1857-1858 season, Mr. Duffield further altered the building:

> The building was overhauled. A new stage was erected, the proscenium arch raised, new gas fixtures were installed and two or three new scenes were painted...[63]

The stars of that season were: Mr. and Mrs. John Woods, John Collins, W. J. Florence, Mr. and Mrs. J. W. Wallack, Sr., Charlotte Cushman, F. S. Chanfrau, and Avonia Jones.[64]

---

61 Ibid., p. 213.

62 Ibid., p. 214.

63 Ibid., p. 221.

64 Ibid., pp. 225-226.

The season of 1858-1859 was opened by Mr. S. B. Duffield, who was still the partner of Mr. W. H. Crisp, though Mr. Crisp was absent from Mobile for this season. The theatre sadly missed Mr. Crisp's managerial ability. The stars included: James R. Anderson, Mr. W. E. Burton, and Edwin Booth. After Mr. Booth's departure, a large ring was put on stage and a circus moved in for three weeks.

Mr. S. B. Duffield opened the season of 1859-1860 as manager, with H. B. Phillips as Stage Director. Jane Coombs starred, as did James R. Anderson, and Miss Agnes Elsworthy, who returned again with the tragedian Edward Eddy. The popular Edwin Booth returned in his Shakespearean repertoire. The theatre had undergone some changes:

> The theatre scrubbed, swept and painted, the seats recushioned and covered with fine damask curtain cloth, and the floors in the private boxes had been recarpeted. J. H. Ashmer, the scene painter, retouched the old scenery.[65]

This was the story of Mobile and its theatre prior to this study. The growth of the theatre in Mobile from 1824 through 1859 has been presented to stress the rich heritage the theatre of the city of Mobile possessed.

A fine theatrical foundation had been laid by able managers, Mr. Sol Smith, Mr. Noah M. Ludlow, and Mr. W. H. Crisp. They had already presented to an eager and willing public some of the outstanding artists of America.

---

65 Ibid., pp. 230-233.

CHAPTER II

THE WAR YEARS

1860 - 1865

CHAPTER II

THE WAR YEARS 1860-1865

The Mobile Theatre was very active during the war years from 1860 through 1865. That the city should keep open its theatre was not unusual, since its historical traditions date from the pioneer theatre of 1822.

> Mobile had long been an important theatrical city, and like the other cities of the South she maintained a resident stock company which was augmented throughout the theatrical season by visiting actors and actresses....
>
> It appears that the "stars" who visited Mobile were either going to or coming from New Orleans....[1]

The theatre in Mobile during this period had been fortunate enough to have been guided by indefatigable, sincere, theatrical managers, such as: McLean and S. B. Duffield and Mr. W. H. Crisp. Each assembled a competent resident company that functioned profitably under their managements. The rise of the national crisis had curtailed the touring through the South of some of the great names in the American theatre who had previously made an annual tour. However, there were still a few stars who took to the road during those unsettled years. The management of the Mobile Theatre booked the available big names that were touring, usually in the repertoire that they had made peculiarly their own.

---

1 Iline Fife, The Theatre During the Confederacy, (unpublished Doctor's dissertation) Louisiana State University, Baton Rouge, 1949, pp. 22-23.

This was the era of the great actors and outstanding among the visitors at the Mobile Theatre were the following:

Mr. Edwin Booth, the distinguished American Tragedian.

Mr. Booth was born in Harford County, near Baltimore, Maryland, in November, 1833. He made his debut, September 10, 1849, as Tressel in Richard III, at the Museum, Boston, Massachusetts.[2]

Mr. James Anderson, the Shakespearean tragedian.

Mr. Anderson was born in England. He had his debut October 30, 1836, at the Covent Garden Theatre, London, England, as Florizel in A Winter's Tale. His last visit here was in November, 1856, when he appeared at Wallack's old theatre with Agnes Elsworthy.[3]

Miss Agnes Elsworthy, the Shakespearean tragedienne.

Miss Elsworthy was born in London, England. She came to America with James Anderson, in 1856, and appeared November 24th, at Wallack's old theatre, in Clouds and Sunshine.[4]

Mr. Edward Eddy, the American actor.

Mr. Eddy was born in Troy, New York. He made his first appearance on any stage at Albany. On March 13, 1851, he opened at the Bowery Theatre, New York, as Richelieu. He died in New Orleans in 1865.[5]

Mr. and Mrs. D. W. Waller, the American tragedians.

Mr. Waller was born in New York. He made his debut October 19, 1857, at the Walnut Theatre, Philadelphia, as Hamlet.

Mrs. Emma Waller was born in England. She first appeared in London, September 15, 1856, at Drury Lane, as Pauline in Lady of Lyons.

---

2 Thomas A. Brown, History of the American Stage, Dick and Fitzgerald, New York, 1870, p. 37.

3 Ibid., p. 10.

4 Ibid., p. 117.

5 Ibid., p. 113.

She made her Philadelphia debut October 19, 1867, as Ophelia in Hamlet. She opened in New York, April 5, 1868, with her husband.[6]

Mr. and Mrs. James W. Wallack, Jr., the American actors.

Mr. Wallack was born in London, England. He made his debut on the stage in 1822, as the Child in Pizarro, at the Chestnut Street Theatre, Philadelphia. In 1851 he visited England and made his debut on the London stage March 8th, as Othello, at the Haymarket Theatre. Returned to America, and appeared at the Arch Street Theatre, in Philadelphia, on November 8, 1852, as Macbeth. He has appeared throughout the country as a star.[7]

Mrs. Wallack was formerly Mrs. Sefton. Her maiden name was Ann Waring. She made her debut in January, 1829, at the Chestnut Street Theatre in Philadelphia. She first appeared in New York in 1831, at the Bowery Theatre.[8]

Mr. and Mrs. Barney Williams, the American comedians.

Mr. Williams was born in Cork, Ireland, in 1836. His real name is Barney Flaherty. In 1836 he appeared at the Franklin Street Theatre, New York, in Ice Witch.

Mrs. Williams made her debut on the French stage, April 13, 1867, at the French Theatre, New York, as Caesarine Clapier in the vaudeville of Le Mairy dans du Coon. She has appeared throughout the country with her husband, fulfilling star engagements.[9]

The Ravels, a visiting European troupe.

Gabriel Ravel was born in 1810, and his first appearance was in Paris, in 1825. First appeared in America at the Park Theatre, New York, on July 16, 1832. Young Gabriel sustained the principal characters.[10]

---

6 Ibid., p. 375.

7 Ibid., p. 375.

8 Ibid., p. 372.

9 Ibid., p. 375.

10 Ibid., pp. 303-304.

She made her Philadelphia debut October 19, 1867, as Ophelia in Hamlet. She opened in New York, April 5, 1858, with her husband.[6]

Mr. and Mrs. James W. Wallack, Jr., the American actors.

Mr. Wallack was born in London, England. He made his debut on the stage in 1822, as the Child in Pizarro, at the Chestnut Street Theatre, Philadelphia. In 1851 he visited England and made his debut on the London stage March 8th, as Othello, at the Haymarket Theatre. Returned to America, and appeared at the Arch Street Theatre, in Philadelphia, on November 8, 1852, as Macbeth. He has appeared throughout the country as a star.[7]

Mrs. Wallack was formerly Mrs. Sefton. Her maiden name was Ann Waring. She made her debut in January, 1829, at the Chestnut Street Theatre in Philadelphia. She first appeared in New York in 1831, at the Bowery Theatre.[8]

Mr. and Mrs. Barney Williams, the American comedians.

Mr. Williams was born in Cork, Ireland, in 1836. His real name is Barney Flaherty. In 1836 he appeared at the Franklin Street Theatre, New York, in Ice Witch.

Mrs. Williams made her debut on the French stage, April 13, 1867, at the French Theatre, New York, as Caesarine Clapier in the vaudeville of Le Mairy dans du Coon. She has appeared throughout the country with her husband, fulfilling star engagements.[9]

The Ravels, a visiting European troupe.

Gabriel Ravel was born in 1810, and his first appearance was in Paris, in 1825. First appeared in America at the Park Theatre, New York, on July 16, 1832. Young Gabriel sustained the principal characters.[10]

---

6 Ibid., p. 375.

7 Ibid., p. 375.

8 Ibid., p. 372.

9 Ibid., p. 375.

10 Ibid., pp. 303-304.

Mr. Frank Drew, the American actor.

Mr. Drew was born in Dublin, Ireland, on October 29, 1831. He came to this country with his parents in 1837. He made his debut on the stage when only eight years of age, at the Olympic Theatre, New York. He made his debut in England, at Liverpool, on July 8, 1863, at the Prince of Wales Theatre. Mrs. John Wood engaged him at the Olympic Theatre, New York, and he made his star debut at the Olympic on January 18, 1864, as Mazeppa.[11]

Mr. J. J. Wallace, the American star.

Mr. Wallace was born in New York in 1831. He first appeared on the stage at the Museum, Baltimore, Maryland, under H. C. Jarrett's management in 1853. He made his New York debut at the Broadway Theatre, and later appeared at the Olympic Theatre, New York, in A Midsummer Night's Dream.[12]

The plays to be found in all the repertoires of the star performers were either the standard English dramas, adaptations from the French and German, adaptations from the popular novels of the day, or the plays of William Shakespeare who seemed by far the most popular playwright with the stars and the audiences.

The plays from the English theatre were: Sir Bulwer Lytton's Richelieu and Lady of Lyons, John Webster's Duchess of Malfi, Sheridan Knowles' The Wife, A Tale of Mantua, Oliver Goldsmith's School for Scandal, Richard Sheridan's The Rivals, and adaptations from the English novels of Sir Walter Scott, such as, Rob Roy. The plays of William Shakespeare were the most popular, particularly the tragedies, which offered histrionic opportunities to those actors who had been trained in the tradition of

---

11 Ibid., p. 105.

12 Ibid., p. 372.

the "grand manner" of acting. The most popular tragedies were: Hamlet, Macbeth, Richard III, Othello with an occasional performance of King Lear. Among the other works of Shakespeare presented by the visiting stars were: Merchant of Venice, The Merry Wives of Windsor, Henry IV, Romeo and Juliet, and Taming of the Shrew.

There were adaptations from the French novels, with Dumas' Camille and Victor Hugo's La Tour De Nesle among the more frequently performed. The more popular pieces from the Germans, were: Richard Sheridan's adaptation of Kotzebue's Pizarro, or The Death of Rolla, Waldauer's Fanchon, The Cricket and Schiller's The Robbers.

Georgraphically, Mobile was remote from the actual battleground of the war. The theatre was not long in responding to the patriotic fervor and excitement of the times. Mobile's position was best summed up by a local historian, when he said: "While there seemed little danger that Mobile would suffer from a land attack, its importance as a port led to its being carefully fortified in all directions by engineers Ledbetter and Von Scheliha."[13] General Joseph E. Johnston pronounced Mobile, "the best fortified city in the Confederacy."[14] Therefore, the city became the logical port for the blockade runner's base of operation with the Nassau and West Indian trading establishments. The port became increasingly more important. "In fact, by 1863, access to the Confederacy was

---

13 Peter J. Hamilton, Mobile of the Five Flags, p. 295, Gill Printing Company, Mobile, Alabama, 1913.

14 Ibid., p. 296.

possible only through Wilmington, North Carolina, Mobile, and the Rio Grande River."[15]

The war still was very real to Mobile, for the city contributed much manpower to the forces of the South, including some of the actors from the resident company at the theatre. Special benefits were offered by the management for the widows and orphans of the men lost at the front, and for the Catholic and Protestant Orphan Asylums. Naval benefits for the Confederate Navy were held, and in the latter part of the war years, benefits were held for the poor of the city, who had not been able to weather the economic strain of the times. Besides offering entertainment to the people, the theatre was performing its civic and patriotic duties. The greatest enemy of the theatre and the managers of that era was not the war, but fire.

The theatre that housed the opening performances recorded in this study was, The Royal Theatre, "the sixth, built by Mr. James H. Caldwell, on the west side of Royal, one block north of St. Michael Street. The theatre opened March 18, 1840."[16] It was razed by fire on the morning of March 13, 1860, and the following is the newspaper account of the holocaust:

> On Tuesday, March 13, 1860, at about four o'clock the theatre was destroyed by the largest fire that Mobile had seen in many years. Property valued at more than $250,000 was eaten up by the flames.

---

15 William B. Hesseltine, A History of the South, 1607-1936, Prentice-Hall, Inc., New York, 1936, pp. 543-544.

16 Erwin Craighead, From Mobile's Past, Mobile, Alabama, Powers, 1925, p. 229.

The fire was first seen to be issuing from the kitchen in the rear of W. H. Dunn's barroom, opposite the theatre. After devouring the livery stable of the Slatter estate and a cotton warehouse, the fire was spread by a strong northerly breeze to the building occupied by Toulmin, Vorhees and Company, and thence to the theatre.

Duffield suffered a loss estimated at $3,000; the scenery, properties, wardrobe, mechanics were entirely destroyed. The building itself, owned by the Slatter estate, was partially covered by insurance.[17]

Mr. Duffield attempted to keep entertainment alive in Mobile, while the city contemplated the building of the new theatre.

Undaunted by the fire, the Mobile impresario, leased the Amphitheatre, an establishment which had been catering mostly to circuses and variety entertainments. The resident stock company was probably incorporated into the companies being operated on the Southern chain, for the Amphitheatre continued catering to its' specialty.[18]

Little time was lost in making plans for a new theatre, which would give to the city a better and larger legitimate house. On May 29, 1860, the Mobile Daily Advertiser stated that "a greater portion of the necessary money has been subscribed; and the drafts for the future edifice have been completed by James H. Hutchinson, under the supervision of Duffield."[19]

From the same edition of the paper, the detailed plans of the new building were given:

.... It is planned to add another story, twenty feet high, on to the walls of the Amphitheatre, which, for strength and solidity, are not surpassed in this city, and to extend the interior in the

---

17 Mary M. Duggar, The Theatre in Mobile, 1822-1860, University of Alabama, 1941, p. 238.

18 Loc. cit.

19 op. cit., p. 238.

rear for the purpose of constructing a capacious stage sufficient to meet all demands. The whole depth of the building will be divided into a parquette, first and second tiers, provided that four large entrances form openings on Royal Street. The first tier will communicate with a dressing room for ladies, the club and other rooms of the establishment. The front elevation will be plain but very handsome piece of architecture.

On Conti Street, the basement, from Royal Street to the present entrance of the Mansion House, will be appropriated to shops, somewhat as at present. Above will be a club room, and a ladies' refreshment room for the stage by an addition in the rear of fifty by fifty-one feet in the clear, occupying the site of the present dining room of the Mansion House, and that portion of the Mansion House between the stage and Conti Street will be transformed into dressing rooms. The grade of the ground will furnish abundant room beneath the stage for all mechanical arrangements. The main entrance will be on Royal Street; that of the third tier on Conti. It will have a capacity to seat 1,683.

Money necessary for the purchase of wardrobes, scenery, mechanism, etc., is yet lacking, but this will we think, be made up among our merchants and hotel keepers...[20]

The plans for the new theatre were carried out, and on December 17, 1860, the ligitimate drama had a new home in Mobile. Upon this new stage most of the dramatic activities of the entire period covered herein were performed.

However, the old theatre housed the season of 1860, under the management of Mr. S. B. Duffield, with Mr. Henry B. Phillips as Stage Director. The opening attraction was booked to continue through January 10, 1860. There was a twenty-five cent admission price, for both the dress circle and parquette. Mr. J. H. Calder, Treasurer, also announced that for the convenience of the patrons, the box office would remain open from ten o'clock A.M. until three o'clock P.M., to permit advance sale of tickets. Omnibuses would leave the theatre every evening after

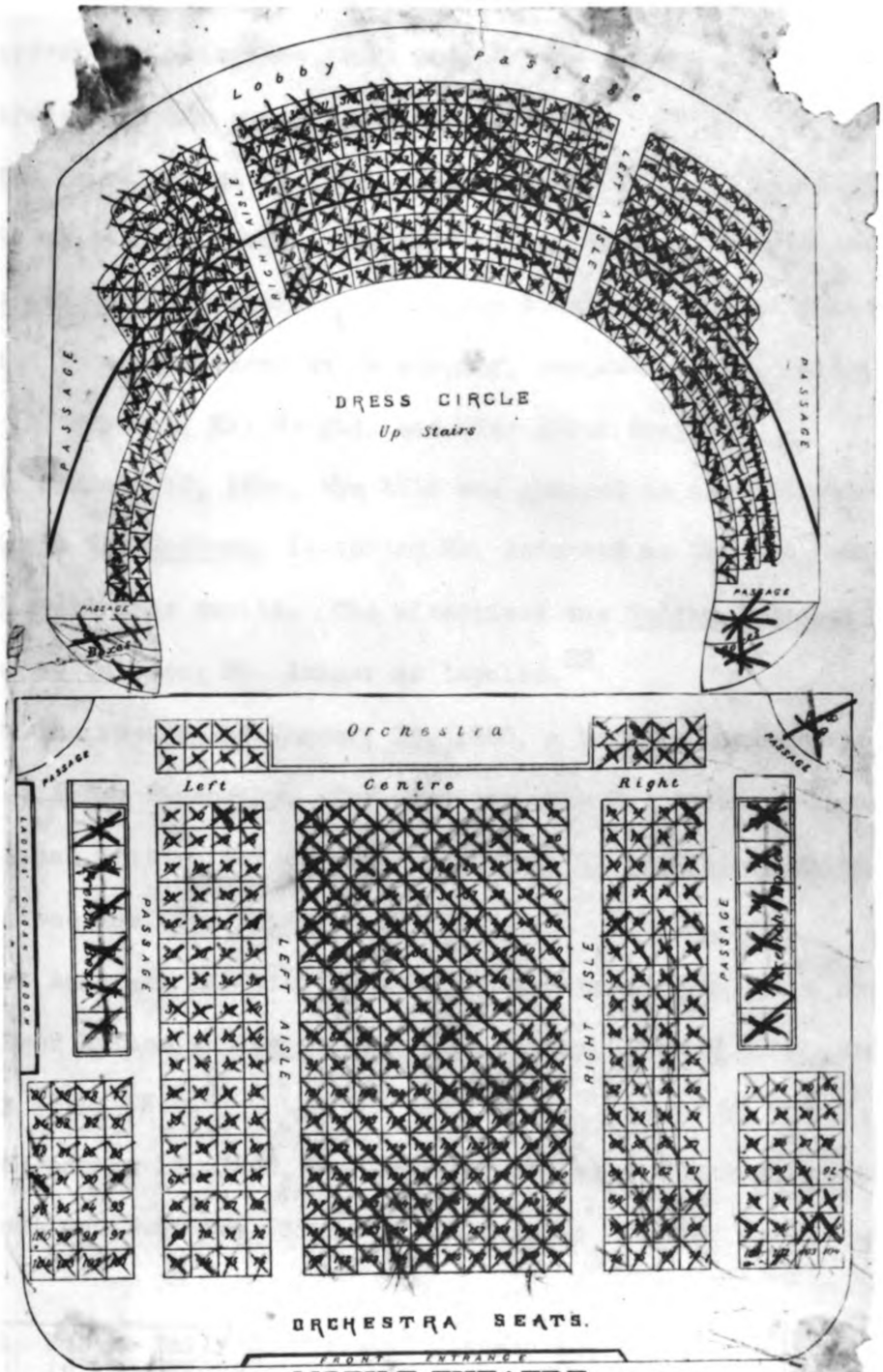
---

20 Ibid., p. 239.

FIGURE 2

House sheet of seating arrangement of the

Mobile Theatre, Mobile, Alabama.



MOBILE THEATRE.

the performance, assuring those patrons who did not own private carriages, that transportation would be available.

The doors opened at seven, the overture began at seven-thirty, with curtain at eight o'clock. The initial performance of this season was, Hamlet and Ophelia, starring Mr. James Anderson and Miss Agnes Elsworthy,[21] assisted ty the resident stock company, including: Mr. Ralton, Mr. Phillips, Mr. Raymond, Mr. Wright, and Miss Alice Gray.

On January 12, 1860, the bill was changed to a performance of Schiller's The Robbers, featuring Mr. Anderson as Charles DeMoor, and Miss Elsworthy as Amelia. The afterpiece was Sudden Thoughts, with Mr. Raymond as Cabbage; Mr. Ashmer as Impulse.[22]

On the evening of January 13, 1860, a benefit performance was given for Miss Agnes Elsworthy. She appeared with Mr. Anderson in a new play, that he had written for himself, entitled, Clouds and Sunshine. The after-piece was, Dr. Dilworth.[23]

Mr. Anderson and Miss Elsworthy next appeared in a two day run of Sir Bulwer Lytton's Lady of Lyons, on Monday, January 16th, and Tuesday, January 17th, 1860.[24]

On January 18, 1860, Mr. Anderson and Miss Elsworthy appeared again in Clouds and Sunshine, with Mr. Anderson as the twin brothers, Henri

---

21 Mobile Daily Advertiser, January 10, 1860.
It is undoubtedly Shakespeare's Hamlet, but the title was changed to please the co-star, Miss Elsworthy.

22 Ibid., January 12, 1860.

23 Ibid., January 13, 1860.

24 Ibid., January 16, 1860.

and Edgar Denois; Miss Elsworthy as Diana. The after-piece was Married Rake.[25]

The performance of January 19, 1860, was a repeat of Mr. Anderson in his Hamlet; or Hamlet and Ophelia, with Miss Elsworthy as Ophelia; Mr. Ralton as the Grave Digger, Mr. Wright as the King, and Miss Alice Gray as the Queen.[26]

Friday, January 20, 1860, was a benefit performance for Mr. Anderson, when he appeared for the first time as Sir John Falstaff, in The Merry Wives of Windsor. Miss Elsworthy played Missus Ford. This was followed by an after-piece, Betsy Baker, with Mr. Raymond, as Mr. Mouser, and Mrs. Lingard as Betsy Baker.[27]

Mr. Edwin Booth, the distinguished tragedian, made his first appearance of the season on January 24, 1860, in Hamlet. Supporting Mr. Booth as Hamlet, were: Miss Alice Gray, Queen; Mrs. Von Olker, Ophelia; Mr. Ralton, Ghost; Mr. Curran, Polonius; Mr. Wright, King; and Mr. Raymond, Grave Digger.[28]

For his second night's performance, on January 25, 1860, Mr. Booth offered Shakespeare's Romeo and Juliet. Supporting Mr. Booth's Romeo, were: Miss Alice Gray as Juliet, Mr. Ralton as Mercutio, Mr. Wright as Trim, Mr. Raymond as Peter, and Mrs. Sylvester as the Nurse. The after-

---

25 Ibid., January 18, 1860.

26 Ibid., January 19, 1860.

27 Ibid., January 20, 1860.

28 Ibid., January 24, 1860.
There was no review of the performance of Hamlet.

piece was, P.P., Or The Man and The Tiger, with Mr. Raymond, Mr. Ashmer, and Mrs. Lingard of the resident company.[29]

On January 27, 1860, Mr. Phillips of the resident company made his first appearance since a severe indisposition. The performance also marked the first appearance of the season, of Mr. H. P. Jacobs, a banjo-ist. Middleton's A New Way To Pay Old Debts, was presented with Mr. Edwin Booth as Sir Giles Overreach, Mr. Phillips as Justice Gready, Mr. Ralton as Wellborn, Mr. Wright as Lord Lovel, Mr. Raymond as Marrall, Miss Alice Gray as Margaret, and Mrs. Sylvester as Lady Allworth. Miss Allinson sang, "The Last Rose of Summer", after which Mr. H. P. Jacobs gave a banjo solo. The after-piece of the evening was, To Oblige Benson, with Mr. Raymond as Mr. Southdown, and Mrs. Lingard as Mrs. Southdown.[30]

Mr. Booth appeared for his benefit performance on January 28, 1860, in Shakespeare's Richard III. After which the farce, Two Buzzards, was presented with Mr. Raymond as John Small and Mrs. Lingard as Sally.[31]

On January 30, 1860, Mr. Booth began his second week at the Mobile Theatre, by playing the title role in Bulwer Lytton's Richelieu. The cast was as follows: Mr. Booth, Richelieu; Mr. Phillips, Joseph; Mr. Ralton, DeMauprat; Mr. Wright, Barrados; Miss Alice Gray, Julie. Miss Allinson sang, "My Happy Home". The after-piece, Two Bonny Castles was presented with Mr. Raymond as Bonnycastle, and Mrs. Lingard as Mrs. Bonnycastle.[32]

---

29 Ibid., January 25, 1860.

30 Ibid., January 27, 1860.

31 Ibid., January 28, 1860.

32 Ibid., January 30, 1860.

piece was, P.P., Or The Man and The Tiger, with Mr. Raymond, Mr. Ashmer, and Mrs. Lingard of the resident company.[29]

On January 27, 1860, Mr. Phillips of the resident company made his first appearance since a severe indisposition. The performance also marked the first appearance of the season, of Mr. H. P. Jacobs, a banjo-ist. Middleton's A New Way To Pay Old Debts, was presented with Mr. Edwin Booth as Sir Giles Overreach, Mr. Phillips as Justice Gready, Mr. Ralton as Wellborn, Mr. Wright as Lord Lovel, Mr. Raymond as Marrall, Miss Alice Gray as Margaret, and Mrs. Sylvester as Lady Allworth. Miss Allinson sang, "The Last Rose of Summer", after which Mr. H. P. Jacobs gave a banjo solo. The after-piece of the evening was, To Oblige Benson, with Mr. Raymond as Mr. Southdown, and Mrs. Lingard as Mrs. Southdown.[30]

Mr. Booth appeared for his benefit performance on January 28, 1860, in Shakespeare's Richard III. After which the farce, Two Buzzards, was presented with Mr. Raymond as John Small and Mrs. Lingard as Sally.[31]

On January 30, 1860, Mr. Booth began his second week at the Mobile Theatre, by playing the title role in Bulwer Lytton's Richelieu. The cast was as follows: Mr. Booth, Richelieu; Mr. Phillips, Joseph; Mr. Ralton, DeMauprat; Mr. Wright, Barrados; Miss Alice Gray, Julie. Miss Allinson sang, "My Happy Home". The after-piece, Two Bonny Castles was presented with Mr. Raymond as Bonnycastle, and Mrs. Lingard as Mrs. Bonnycastle.[32]

---

29 Ibid., January 25, 1860.

30 Ibid., January 27, 1860.

31 Ibid., January 28, 1860.

32 Ibid., January 30, 1860.

Following is the February 1, 1860, newspaper review of the Richelieu performance:

> In a few words we disign to note Mr. Booth's Richelieu as presented on Monday night. As an impersonation of the Cardinal, throughout, we admire and endorse it; it had power, a just conception and a newness (to us) of action most commendable. The idea conveyed to our mind was, that this conception of character was a new thing, and original thing, sadly lacking in these days and that the genius of the actor was fully shown in its peculiar rendition. A few years and additional experience will serve to make Mr. Booth the superior of any Cardinal Richelieu of the stage, taking Monday night's performance as a starting point or basis of excellence.
>
> We are not singular when we think, in the latter part of the play, when Richelieu threatens Barrados with the curse of the Church of Rome, no one can excell Mr. Booth in power. His sudden turning upon Barrados with flashing eyes, swivelling form and the finger pointing as if to the very heart of the object of his ire, was electric; the whole audience was moved and a thrill ran swiftly through the frames of many too old and witnesses of too many striking scenes, on and off stage, to be easily moved. At times we think Mr. Booth delivers himself in too low a tone, this having the effect to destroy to those fartherest from the stage, the pleasure consequent to a full hearing of every word of the play and a necessary bareness of conception to those who are not entirely familiar with it.[33]

Tuesday evening, January 31, 1860, Mr. Booth presented, The Lady of Lyons. Supporting Mr. Booth's Claude, was Miss Alice Gray as Pauline.[34]

On February 2, 1860, the following review of the performance of The Lady of Lyons appeared:

> The Lady of Lyons was enacted on Tuesday night to a good house not so full as usual, but critical. Mr. Booth's Claude was eminently admired by the audience and he had to answer the call for an appearance before the curtain, which he made, leading Miss Gray to share the honors.

---

33 Ibid., February 1, 1860.

34 Ibid., January 31, 1860.

We think Mr. Booth's forte so peculiarly tragic that we are fain to say his "Claude" did not interest us as greatly as his "Richard", "Richelieu" and other striking characters. It was an excellent performance but there seemed to our mind a diversion from the great impersonations to a rather commonplace (comparatively) position when he undertook "Claude". This is attributable to the genius of the respective authors of the plays we name and not to the players.

We have seen "Claude" more pleasingly enacted, because somewhat more spiritedly, as a whole; but in manner, facial expression and general perfection, we are bound to admire Mr. Booth's performance.

Hand Miss Gray a more powerful, full-toned voice her "Pauline" would be of the first magnitude, and quite equal to many who appear as "Stars". Far superior to many who have attained great celebrity in this character. Mr. Phillips has our congratulations on his recovery and reappearance. We have missed him during his sickness, his peculiar role cannot afford to lose him.[35]

Mr. Booth in King Lear, was announced for performance on February 1, 1860, and gained the following critical acclaim in the February 3rd, edition of the Mobile Daily Advertiser:

King Lear was so rendered on Wednesday night that there is no need of notice; at least, we have nought to say upon the subject except that it was so enacted as to have no room for want of complaint. We left the scene satisfied that we shall not see another such "King Lear" in our day.[36]

On February 2, 1860, Mr. Booth offered Iago in Othello, supported by : Mr. Ralton as Othello; Mr. Wright as Barbantio; Mr. Raymond as Roderigo, Miss Alice Gray as Desdemona, and Mrs. Von Olker as Emelia.[37]

Commenting on the performance in the February 4th edition of the paper, the critic remarked:

---

35 Ibid., February 2, 1860.

36 Ibid., February 3, 1860.

37 Ibid., February 2, 1860.

Thursday night "Othello" was the attraction at the theatre, and like announcement drew a full house. Mr. Ralton as the "Moor" did himself great credit, not withstanding he seemed to be laboring under the effects of a cold, which lent an unpleasant hoarseness to his voice, and interferred with clearness of speech.

The wily, smooth, cool, villany, to the malignancy of crafty hate were inimitable. On a word, Booth, was Iago's self, for the time.

"How do you like Booth's Iago?", said we to a friend. "Like it? I like it amazingly well, don't you?" "Yes, very much, but think him much more admirable in 'Richard', or some other tragedy, it suits his talent and genius better. In 'Richard', of course, he plays that to perfection, but damn it he plays everything to perfection; one has not the enjoyment of critic if one desired it!" My friend and I agreed and as friends will, when of the same mild and dry withal, we adjourned and took 'something'.

The after-piece, "Married To A Blue Stocking," created great merriment, and as we became more familiar to the players, the more we enjoy its' sly bite and humorous positions. The author has succeeded so well in this hastily written offspring of his leisure moment, that we wonder he does not try his talent on something of a higher grade. We do not doubt his success, if he will take the matter in hand with great intent. Tonight --- Macbeth.[38]

Mr. Booth starred in Macbeth, on February 4, 1860, with the following support from the resident company: Mr. Dalton, MacDuff; Miss Alice Gray, Lady Macbeth; Mr. Phillips, Mr. Raymond, Mr. Duffield, Mrs. Sylvester, Mrs. Lingard, Miss Allinson. The after-piece, Irish Mormon, was presented, with Mr. Curran as Mr. Riggs, and Mrs. Lingard and Mrs. Sylvester. During the piece an Irish Jig was performed. The management also announced that seats could be secured only on days of performance.[39]

In the February 7, 1860, edition of the paper, the following review of Macbeth appeared:

---

38 Ibid., February 4, 1860.

39 Loc. cit.

FIGURE 3

Advertisement, featuring Mr. Edwin Booth,

Mobile Daily Advertiser, February 4, 1860.

AMUSEMENTS.

THEATRE.

S. B. DUFFIELD.....MANAGER
HENRY B. PHILLIPS.....Stage Director

Prices of Admission.

Dress Circle and Parquette.....75 cents
Second Tier.....50 "
Gallery.....25 "
Private Boxes.....$6 each.

☞ Second Week of Edwin Booth. ☜

MR. BOOTH as MACBETH.

SATURDAY EVENING, February 4.

MACBETH—Macbeth, Edwin Booth; Macduff, Mr. Ralton; Lady Macbeth, Miss Alice Gray; Witches, Mr. Phillips, Mr. Raymond, Mr. Duffield, Mrs. Sylvester, Mrs. Lingard, Miss Allinson, &c.....IRISH MORMON—Mr. Riggs, Mr. Curran, Mrs. Lingard, Mrs. Sylvester, &c. .....During the piece an Irish Jig.

Monday—Edwin Booth.

Doors open at 7 o'clock; overture at 7½.
Seats secured only on the day of performance.
Box Office open from 10 A. M. to 3 P. M.
☞ Omnibuses leave the Theatre every night after the performance.

feb4 J. H. CALDER, Treasurer

> On Saturday night last a crowded house witnessed Mr. Booth's "Macbeth". We were not present in time to see it, but learn from some who had the pleasure of sitting out the performance that the character was rendered with great power and gave the utmost pleasure. We do not doubt it, and feel that we have missed a treat which we had promised ourselves should be fully enjoyed.[40]

Mr. Booth chose Hamlet as the bill to open his last week at the theatre, beginning Monday, February 6, 1860.[41] The critic again was enthusiastic in his praise of Mr. Booth, saying:

> .... As is usual with the young tragedian, the character was charmingly and articulately rendered and we cannot recall any lack of power, where it was wanted, or too great force of action or expression where it was not. In a word, throughout we were satisfied and went home under the conviction that we had never seen a better "Hamlet" and perfectly willing never to see a better -- if it was possible to produce one.[42]

The Marble Heart was presented by Mr. Booth for three consecutive nights, February 7th, 8th, and 9th, 1860.[43]

Mr. Booth was featured in a double bill, Ironchest by Colman, and Don Caesar De Bazan, on February 10, 1860.[44]

Mr. Edwin Booth closed his engagement with Richard III. The performance was followed by the after-piece, Pleasant Neighbor, with Mr. Raymond as Christopher Strap, and Mrs. Lingard as Nancy Strap.[45]

---

40 Ibid., February 7, 1860.

41 Ibid., February 5, 1860.

42 Ibid., February 8, 1860.

43 Ibid., February 7, 8, and 9, 1860.

44 Ibid., February 10, 1860.

45 Ibid., February 11, 1860.

The Annual Benefit for Mr. J. H. Calder, Treasurer of the theatre, was held on February 12, 1860, with Mr. Booth kindly consenting to appear in the double bill: Shiel's The Apostate, and Katharine and Petruchio, supported in both by Miss Alice Gray, Mr. Raymond, Mr. Wright, and Mr. Phillips of the resident company.[46]

The following announcement appeared in the February 13, 1860, edition of the paper:

> ...Mr. Booth being especially engaged to appear as the Cardinal. This is positively Mr. Booth's last appearance this season. The announcement is enough; the wise will make preparations.[47]

Having been especially engaged for a performance on February 14, 1860, Mr. Booth appeared in Richelieu, supported by Mr. Ralton, Mr. Wright, Mr. Phillips, Mrs. Carter, and Miss Alice Gray. The performance concluded with the after-piece, Lottery Ticket, with Mr. Raymond as Wormwood, and Mrs. Lingard as Susan.[48]

After Mr. Booth's engagement, there was an interim before the booking of the next star, when the resident company was featured.

Boucicault's Dot was billed for February 15, 16, and 17, 1860, with Mr. Phillips, Mr. Ralton, Miss Gray, Mr. Wright, Mrs. Sylvester, Miss Carter, and Mrs. Von Olker appearing.[49] Dot was rebilled at the theatre for the evenings of February 19th, 21st, and 22nd, 1860, with the after-

---

46 Ibid., February 12, 1860.

47 Ibid., February 13, 1860.

48 Ibid., February 14, 1860.

49 Ibid., February 15, 16, 17, 1860.

piece, Robert Macaire, added to the performance on February 22, 1860.[50]

Mrs. Emma Waller appeared in her celebrated character of Meg Merrilies in the operatic drama Guy Mannering, on February 23, 1860. The newspaper of the same date carried the following endorsement of the artist:

> ....Having never seen Mrs. Waller in any character we cannot of course, speak of her merits, but we can state that she has delighted the New Orleans folks nightly for some time past. The paper of that city, not given to over praise, at any time, pronounced her the best actress that ever appeared upon the boards of their theatres. This is high praise and doubtless, is well deserved.[51]

Mrs. Emma Waller and her husband, privately, Mr. and Mrs. D. W. Waller, were booked at the theatre from February 24, 1860, through March 7, 1860, in the following repertoire: February 24, Othello, February 25th, Macbeth, February 26, John Webster's Duchess of Malfi. The critic heartily endoresed the Waller's performance, saying:

> ....it is mainly indebted for its success at the present day to the wonderful acting of Mrs. Waller in her deliniation of the character of the "Duchess". Wherein are exemplified the phases of love, sorrow, despair, madness and death. She carries with her the sympathy of the audience as by the spell of an enchantress, and her closing scene at the end of the fourth act, where she dies by strangulation is one of the most terrible impersonations we have ever seen. Mrs. Waller has made this role entirely her own and we know of no living actress, not even Charlotte Cushman, who can give such wonderful dramatic effects to Webster's old play as herself. Mr. Waller was exceeding but effective in the "Duke" and contributed greatly to the success of the play by his assumption of madness in in the fourth act, one of the most difficult phases in the whole range of the drama...[52]

---

50 Ibid., February 19, 21, 22, 1860.

51 Ibid., February 23, 1860.

52 Ibid., February 27, 1860.

On February 29, 1860, Mr. and Mrs. Waller continued their successful engagement by appearing in Guy Mannering. Maturin's Bertram was the bill for March 1, 1860, followed by the double bill, Webster's Duchess of Malfi, and the last two acts of Guy Mannering, for her benefit on March 2, 1860. On March 3, 1860, Richard Sheridan's adaptation of Kotzebue's Pizarro; or The Death of Rolla was presented. Mrs. Waller appeared in Patrician's Daughter on March 5, 1860. She graced the stage as Lady Teazle in Sheridan's School for Scandal on the night of March 6, 1860, receiving the following praise from the critic:

> Lady Teazle made her appearance on our boards last evening, it appeared to us in her own proper person. Who can gainsay that a better ever trod those boards?...[53]

For her farewell benefit on March 7, 1860, Mrs. Waller appeared as Lady Macbeth in Shakespeare's Macbeth.[54]

Mr. John Owens, the celebrated comedian, Manager of the Varieties Theatre in New Orleans, has kindly volunteered to appear in a double bill, The Victims and People's Lawyer, on March 12, 1860, for Mr. Duffield's benefit.[55]

This was the last performance in the theatre, for in the early hours of March 13, 1860, the theatre was destroyed by fire. Though the fire had robbed the city of its legitimate house, the manager Mr. Duffield, who had suffered great personal loss in the fire, leased the Amphitheatre

---

53 Ibid., February 24, 25, 27, 29, and March 1 through 5, 1860.

54 Ibid., March 7, 1860.

55 Ibid., March 12, 1860.

and kept entertainment alive in the city, coupling a few legitimate performances with the very best of the vaudeville troupes then touring the South. The following announcement as to his intent, appeared in the Mobile Register on March 17, 1860:

> Mr. Duffield has secured the Amphitheatre, we are glad to state, and will therefore be enabled to fulfill his engagement with the Ravel Troupe. Everybody is aware that the Ravel Troupe are always worth seeing, and so we shall not descent upon their excellence. They must to stay in number and talent of almost all sorts, and we think no more pleasing performance could have been selected by Mr. Duffield than they are capable of giving. Mr. Duffield deserves credit for his intention, as the exhibitor, to provide the public with amusement, and we are happy to know that although the fire has deprived us of a theatre and entailed loss upon its manager, it has not affected his energies. The Ravel's will make their first appearance on Tuesday night.[56]

From March 20th through March 31st, 1860, the first bill booked at the Amphitheatre, now under the management of Mr. Duffield, was the Ravel Troupe, including nearly fifty performers, featuring the brothers, Gabriel and Francois Ravel. Their repertoire included: Four Lovers, Corde Tendere, Second Marriage, Jocko, or The Brazilian Ape, Robert Macaire, The Coopers, The Milliners, the ballet, Rose and Papillon, Harvest House, Punchinello, and The Magic Trumpet. Simon's Mishaps and Belle of Madrid were presented as the farewell benefit bill on March 31, 1860.[57]

On April 1, 1860, the new bill featured the French Operette and Opera Comique, with M'lle Darcy in La Chatte Metamorphose, and La Rose De Saint Flour. Prices of admission were changed to read: Dress Circle

---

56 Mobile Register, March 17, 1860.

57 Ibid., March 20, 21, 22, 23, 25, 28, 30, 31, 1860.

$1.00, Family Circle 50¢, Creole Boxes 50¢.[58]

M'lle Darcy was supported by her company on April 3, 1860, in a double bill, presenting Jean Le Sat and Toinette Et Son Carabineri.[59]

For the last night's bill of the Opera Comique on April 4, 1860, M'lle Darcy was featured in La Corde Sensible and Le Moulin Jole. The newspaper of the same date carried the following review:

> This troupe gave satisfaction last evening. Those that understood the French language thoroughly seemed to really appreciated their jokes and comicabilities. Those who are not so well understand the language were pleased with the excellent voices of the singers and their fine acting. So natural was the last that one who could catch the meaning of a word or phrase here and there could quickly come at the point of the conversation and catch the thread of the story sufficiently to be vastly amused.[60]

The Grand Italian Opera Company was billed from April 9, 1860, through April 21, 1860. The company toured with "forty eminent artists in their brilliant combination, the most distinguished ever in the South ... Stars of the company Sig'a Carolina Alaimo, Signaa Teresa Parodi, Miss Hattie Brown, Sigr. Sobriglia, Sig. F. Gnone, Sig. Nicoli Barilli, Sig. Angelo Torriani, Sig. Ronzone..." The prices of admission remained the same, except for the reserved seats in the Dress Circle, which were raised from $1.00 to $1.50. The management also announced that opera books English and Italian words and music could be bought at Messrs. Bromberg and Son, 46 Dauphin Street.[61]

---

58 Ibid., April 1, 1860.

59 Ibid., April 3, 1860.

60 Ibid., April 4, 1860.

61 Ibid., April 7, 1860.

Signorina Parodi opened the engagement with Verdi's Ernani, on April 9, 1860. Parodi also starred on April 11th in Bellini's Norma. This performance also marked the "first appearance of Miss Hattie Brown, the young American artiste."[62] Miss Brown received the following critical acclaim:

> Miss Hattie Brown made her debut on our stage last night to a crowded house. Her beauty and the fact that she is a countryman of ours, evidently prepossessed the audience in her favor, yet by her eminent talent alone she deserved all the applause she elicited...[63]

Signorina Parodi chose Bellini's La Somnambula, for her benefit performance on April 13, 1860, with Signor Barilli co-starring. The orchestra and full chorus conducted by Signor Angelo Torriani.[64]

Donnizetti's tragic opera, Lucrezia Borgia, was the bill for April 14, 1860, Signora Teresa Parodi as Lucrezia, with Miss Hattie Brown, and Signor N. Berilli.[65]

The April 15, 1860, bill was as follows:

"The two great prima donna's Alaimo and Parodi, with all the stars of the company in Verdi's grand opera, Il Trovatore, with an unequalled rendering of the Anvil Chorus and Miserers."[66]

On April 17, 1860, the bill was Donnizetti's La Favorita, with Signorina Carolina Alaimo, supported by Signor Gnone and Signor N. Berilli.[67]

---

62 Mobile Daily Advertiser, April 11, 1860.

63 Ibid., April 12, 1860.

64 Ibid., April 13, 1860.

65 Ibid., April 14, 1860.

66 Ibid., April 15, 1860.

67 Ibid., April 17, 1860.

The bill for April 18, 1860, was Il Barbiere di Seviglia, "Sign'a T. Parodi in her brilliant role of Rosina, presented by her forty consecutive nights at La Scala, Milan, under unabounded enthusiasm."[68] The edition of the paper of the 19th carried the following review:

> Last night the Barbiere di Seville was given in splendid style and with striking effect. Parodi's notes gushed from her lips as pure and sweet as spring flowers, not a harsh note or break in the delightful melody dropping from her to mar the unity and completeness of her rendition.... We certainly have not had such good music in Mobile for many a day, if ever.[69]

April 21, 1860, the last night of the Parodi Italian Opera Company, "the Mgr. has reserved for the Farewell Perf. an opera which includes the services of every member of the Troupe to render the last a memorable gala night, Mozart's Immortal Comic Opera Don Giovanni (Don Juan). The two great Prima Donna's Parodi and Alaimo in the same opera with Signor Sobriglia, Signor Gnone, and Signor Berilli."[70]

The formal announcement of the opening of the new theatre on Monday December 17, 1860 was made by Mr. W. W. Gray, Acting Manager:

> The management begs leave to announce that the Theatre will be opened with a Talented Company on Monday evening, December 17, 1860, on which occasion the young and beautiful tragedienne, Miss Bateman, who is engaged for a limited number of nights, will make her first appearance and deliver the opening address. She will also appear as Parthenia in the beautiful play, Ingomar.[71]

The new resident stock company included: Mr. Henry B. Phillips, Mr. Dalton, Mrs. John Sefton, Miss Josephine Henry, Mr. Thomas McCullough,

---

68 Ibid., April 18, 1860.

69 Ibid., April 19, 1860.

70 Ibid., April 21, 1860.

71 Ibid., December 16, 1860.
Ingomar is Robert Johnston's dramatization of Sylvan Cobb's N. Y. Ledger story, "The Gunmaker of Moscow."

Mr. George Holland, Mr. George W. Jamison, Mr. Curran, Mr. Ward, Mrs. Annie Senter, Miss Herbert, and Miss Henrade.

The management also announced the following range of prices for the new theatre: Dress Circle and Parquette 75¢, Second Circle 60¢, Private Boxes $5 and $6 according to location.[72]

On December 19, 1860, Miss Bateman appeared as Juliet in Shakespeare's Romeo and Juliet, supported by Mr. McCullough, Mr. Dalton, Mr. Phillips, Mr. Holland, Mr. Curran, and Mrs. John Sefton. The performance concluded with the farce, The Secret, with Mr. George Holland, Mr. McCullough, and Miss J. Henry.[73]

Her performance received the following mixed review:

> ... Miss Bateman's Juliet had its merits and its defects, the latter pertaining to the tender passages, the former to those where more force was required. Delicacy and force are each an excellent thing in a woman when she makes the stage her profession, but it is only in miraculous instances that they appear combined in due proportion. One of the other is sure to be deficient and the excess of the other induces a tendency to whinning or raving. Now, Miss Bateman raved slightly in some places but generally kept herself under excellent control. Her voice lacks the softness requisite to give effect to the gentler emotions, but that endures the audience against being wearied by the milk-and-waterishness which is the characteristic of most Juliets. But Miss Bateman's dumb show was admirable, and the varied expressions on her animated countenance while listening to the confused talk of the Nurse, and in other passages, could hardly be excelled...[74]

Miss Bateman appeared in Geraldine, written especially for her by mother, Mrs. Sidney F. Bateman, on December 20th and 21st, 1860. She

---

72 Ibid., December 16, 1860.

73 Ibid., December 19, 1860.

74 Ibid., December 21, 1860.

was supported by her father, Mr. Sidney F. Bateman, Miss Henry, and Mr. Dalton. The farce, The Dead Shot, with Mr. Holland completed the bill.[75] The following review appeared on December 22, 1860.

> The entertainment at the Theatre, for two nights past, has consisted of Geraldine with dancing farce etc. Geraldine is a five act tragedy, written by Mrs. Bateman, for her accomplished daughter, who enacts the heroine.... We do not think we saw a better passage of acting, in its kind, than the bed chamber scene, and we must take occasion to say, that Miss Bateman was excellently supported by Miss Henry, who filled the part of Edith most satisfactorily. Mr. Bateman in the first act gave a very good piece of frenzied acting, and Mr. Dalton's Anselmo was a very Iagoish performance....[76]

For her benefit performance on December 22, 1860, Miss Bateman "will appear for the first time in this city as Mary Apex in Mrs. Sidney F. Bateman's great comedy, Self. Mr. Bateman will also appear as John Unit. To conclude with the roaring farce of The Secret."[77]

Mr. and Mrs. James W. Wallack, Jr. opened their engagement on Christmas Eve, December 24, 1860, which ran through January 3, 1861. The star performers opened with Shakespeare's Othello,[78] On Christmas night, they presented Macbeth.[79] The critic's opinion of their Shakespearean endeavor was very favorable:

> Since we last made note of the proceedings at the temple of Thespis, the tragedies of Othello and Macbeth have been presented. Mr. Wallack appearing in the parts of Macbeth and Iago and Mrs.

---

75 Ibid., December 20, 1860.

76 Ibid., December 22, 1860.

77 Ibid., December 22, 1860.

78 Mobile Daily Advertiser, December 24, 1860.

79 Ibid., December 25, 1860.

> Wallack as Emilia and Lady Macbeth. They are accomplished and talented actors, and however opinions may differ as to the correctness of their conceptions of the great Shakespearean characters, there is no question but they give vividly distinct expression to those conceptions....[80]

Bulwer Lytton's Richelieu was their next starring vehicle.[81] With Mr. Wallack as Danny Dinmont and Mrs. Wallack as Meg Merrilies, Guy Mannering was offered on the next bill.[82] For his benefit performance on December 28, 1860, Mr. Wallack appeared as Oreseolo in Lesbia, with Mrs. Wallack as Lesbia.[83] The Wallacks closed their engagement at the theatre in a three day run of The Iron Mask.[84]

On January 9, 1861, Mr. A. J. Requier's recently published play entitled, Marco Bozzaris, was presented with Mr. Jamison and Mrs. Annie Senter. To conclude with the farce, To Parents and Guardians, with Mr. Holland and Miss Henry.[85]

On January 10, 1861, a "Benefit for Mr. H. B. Phillips, a Young Lady of this city will make her first appearance on any stage, in Bulwer Lytton's beautiful play, Lady of Lyons," to conclude with the farce, Dr. Dilworth, with Mr. H. B. Phillips.[86]

---

80 Ibid., December 27, 1860.

81 Ibid., December 26, 1860.

82 Ibid., December 27, 1860.

83 Ibid., December 28, 1860.

84 Ibid., January 1, 2, 3, 1861.

85 Ibid., January 9, 1861.

86 Ibid., January 10, 1861.

"The celebrated prima donna, Adelina Patti, assisted by Signor Barilli, and Maurice Strakosch, will appear for a two day engagement." Because of the expense incurred by this engagement, the Management was compelled, for these two nights only, to adopt the following scale of prices: Private Boxes $6 and $8, according to location; Dress Circle and Parquette $1; Admission to other parts of the house remained as usual.[87]

Mr. and Mrs. Barney Williams were engaged to appear at the theatre from January 13, 1861, through January 26, 1861, and presented their repertoire of farces. They opened their engagement with Irish Lion and Phil Mulligan.[88] The second night of their run, they were featured in Law For Ladies and Barney the Baron.[89] During the entire run, they appeared in double billed farces, some of the special favorites being repeated, the bills were: Fairy Circle and Law For Ladies,[90] Fairy Circle and Point of Honor,[91] Uncle Pat's Cabin and The Happy Man,[92] Limerick Boy and Fairy Circle,[93] Uncle Pat's Cabin and Customs of the Country,[94]

---

87 Ibid., January 11th and 12th, 1861.

88 Ibid., January 13, 1861.

89 Ibid., January 17, 1861.

90 Ibid., January 18, 1861.

91 Ibid., January 21, 1861.

92 Ibid., January 22, 1861.

93 Ibid., January 23, 1861.

94 Ibid., January 24, 1861.

The performance of January 25, 1861, was announced as a "Grand Complimentary Benefit to Mr. and Mrs. Barney Williams," who will present, The Irish Ambassador and The Omnibus.[95] The last night of their engagement, Mr. and Mrs. Barney Williams appeared in Fairy Circle and Ireland As It Was.[96]

From January 27, 1861, through February 16, 1861, the management featured the members of the resident company only. Having appeared with the touring stars, the company was well rehearsed in some of the standard stock plays. They presented a few of the stock plays, in which they had previously supported the stars, such as: The Hunchback with Mrs. Annie L. Taylor,[97] Pizarro, or The Death of Rolla with Mr. Jamison,[98] Lucretzia Borgia, with Mrs. Senter and Mr. McCullom.[99]

However, on February 6, 1861, the theatre presented Mr. G. W. Jamison's new five act play, Iva; Or Love's Victory, with Mr. Jamison and Mrs. Senter.[100] Mr. Holland appeared in Thomas and Morton's The Factory Girl and in "the inimitable burletta written expressly for Mr. Holland and originally presented by him in London and America, called A Day After the Fair."[101]

---

95 Ibid., January 25, 1861.

96 Ibid., January 26, 1861.

97 Ibid., January 27, 1861.

98 Ibid., February 1, 1861.

99 Ibid., February 2, 1861.

100 Ibid., February 6, 1861.

101 Ibid., February 7, 1861.

Mr. J. R. Buckstone's Presumptive Evidence was presented with Mr. Jamison.[102] Bulwer Lytton's comedy of Money was a benefit performance for Mrs. Annie Senter, featuring her with Mr. Jamison.[103] Sheridan's School For Scandal featured Mr. Phillips, Mr. Jamison, Mr. Holland, Mr. Duffield, and Miss Henry.[104] Sir Walter Scott's Rob Roy was the bill for the 13th.[105] On the 14th, Sheridan Knowle's The Wife; A Tale of Mantua, was the bill.[106] Buckstone's Married Life was the bill for the benefit of Mrs. John Sefton.[107] The last bill presented by the entire resident company was Victor Hugo's La Tour De Nesle, Or the Chamber of Death.[108]

Another star was featured when on February 19, 1861, the American tragedian, Mr. Edward Eddy was engaged to open in Hamlet.[109] Mr. Eddy's engagement ran through March 2, 1861. The remaining bills included: a three day run of The Dead Heart,[110] The Rag Picker of Paris,[111] a repeat

---

102 Ibid., February 9, 1861.

103 Ibid., February 11, 1861.

104 Ibid., February 12, 1861.

105 Ibid., February13, 1861.

106 Ibid., February 14, 1861.

107 Ibid., February 15, 1861.

108 Ibid., February 16, 1861.

109 Ibid., February 19, 1861.

110 Ibid., February 20, 21, 22, 1861.

111 Ibid., February 23, 1861.

of The Dead Heart,[112] The Corscian Brothers; or The Vendetta,[113] Bulwer Lytton's Richelieu was presented next.[114] For his farewell benefit Mr. Eddy appeared in Shakespeare's Othello.[115] Judge Conrad's Jack Cade was Mr. Eddy's last bill at the theatre.[116]

The American comedienne, Miss Maggie Mitchell was booked at the theatre for four performances, which were: Satan In Paris and Millie, The Maid With The Milking Pail,[117] Eugene Sue's The French Spy and Bonnie Fish Wife,[118] The Young Prince and Kathy O'Sheal,[119] and for her benefit, Margaret, The Poultry Dealer, and Pet of The Petticoats.[120]

Miss Maggie Mitchell was reengaged by the theatre from March 16, 1861 through March 20, 1861, and appeared in The Cricket, an adaptation from the German play by A. Waldauer, and was supported by Mr. Phillips.[121]

On March 21, 1861, Miss Mitchell appeared in Boucicault's Colleen Bawn, and the farce, Slasher and Crasher, concluded the performance.[122]

---

112 Ibid., February 26, 1861.

113 Ibid., February 27, 1861.

114 Ibid., February 28, 1861.

115 Ibid., March 1, 1861.

116 Ibid., March 2, 1861.

117 Ibid., March 4, 1861.

118 Ibid., March 6, 1861.

119 Ibid., March 7, 1861.

120 Ibid., March 8, 1861.

121 Ibid., March 16 through 20, and 23, 1861.

122 Ibid., March 21, 1861.

The management engaged the American comedienne, Miss Joey Gugenheim, as the next star attraction, in the following comic repertoire: Tom Taylor's Masks and Faces,[123] Tom Taylor's An Unequal Match, coupled with An Alarming Sacrifice, with Mr. Holland,[124] Coleman's The Jealous Wife and The Serious Family,[125] Boucicault's Jessie Brown and the farce, Sudden Thoughts,[126] Boucicault's Jeanie Dean and The Post of Honor,[127] The Hidden Hand,[128] and The Doom of Deville.[129]

After Miss Gugenheim closed her engagement at the theatre, the management had no other legitimate dramatic star attraction booked; however, there was a vaudeville bill presenting "the celebrated French Zouaves, the original founders and artists of the Theatre of Inkerman during the Crimean War." Their pieces consisted of: Militaire et Persionaire, La Corde Sensible, and Ambuscade at Tracktir. The critic had this to say of the group:

> The Zouaves of Inkerman make their first appearance at the Theatre this evening. Our readers are already apprized that this troupe is composed (in part only, we suppose) of the same persons who instituted the Inkerman Theatre during the siege of Sebastapol, fighting the Russians by day and playing at night, and sometimes leaving the stage at the roll of the drum to repel an assault of the enemy. After taking Sebastapol, they have taken greatly wherever they are appearing, and will, of course, attract full houses during their performance here.[130]

---

123 Ibid., March 25, 1861.

124 Ibid., March 26, 27, 1861.

125 Ibid., March 28, 1861.

126 Ibid., March 29, 1861.

127 Ibid., April 1, 2, 1861.

128 Ibid., April 3, 1861.

129 Ibid., April 6, 1861.

130 Ibid., April 9, 1861.

The new management of the theatre was announced: McLean and S. B. Duffield, Proprietors; S. B. Duffield as Manager; and Henry B. Phillips as Stage Director. The bill was still the French Zouaves and their vaudeville troupe.[131]

Miss Gugenheim was still touring the circuit and was reengaged by the management for one night only, on which occaseion, she presented, Mrs. Southworth's The Lioness of the Forest.[132]

For the next week and a half the management, unable to book a star performer, featured the resident company in the following attractions: Mrs. Annie Senter in Davenport's Camille,[133] Douglas Jerrold's Rent Day and Cockney in California, with Mr. Holland, for his benefit,[134] G. R. Jamison's Iva with Mrs. Annie Senter, for her benefit,[135] P.P.; or The Man and The Tiger and Sheridan Knowles' The Hunchback,[136] Bulwer Lytton's Lady of Lyons, with Mrs. Mary Easton.[137]

The following announcement concerning two members of the company was presented to the public:

> Sons of Thespis For the War - The Mobile Dramatic Corps has made its contribution to the war in the persons of Messrs. Dalton and Miller, both of whom leave today to overtake the Washington Light

---

131 Ibid., April 13, 1861.

132 Ibid., April 14, 1861.

133 Ibid., April 19, 1861.

134 Ibid., April 20, 1861.

135 Ibid., April 22, 1861.

136 Ibid., April 23, 1861.

137 Ibid., April 24, 1861.

> Infantry, of which they are members. Mr. Miller has been attached to the Mobile Theatre for three seasons in useful though not very prominent capacities and is favorably known upon the stage. Mr. Dalton has made a hit upon the good opinion of our people who recognize in him the material of a superior actor. We learn that a complimentary benefit was in preparation for him, and that it will yet be given for his family, who remain with us.[138]

The bills of the theatre, from April 25, 1861, until April 28, 1862, are unknown, for the files of the Mobile Press-Register are incomplete. A thorough search of the State Archives, and the libraries of the City of Mobile, the University of Alabama, and Alabama Polytechnic Institute revealed no further information concerning the theatre in Mobile during this period. Although the port of Mobile had been immediately subjected to a Federal blockade in 1861, there was no large military action, in the city, to justify thinking that the theatre was closed during part of 1862. The city was occupied by Federal troops late in 1864 and then, the occupation was a peaceful one.

Even if the military situation had not forced the closing of the theatre during the fall and winter seasons of 1862, economic conditions might have been responsible. Judge Dargan, member of Congress, wrote to President Davis in the winter of 1862 that many people of Mobile were destitute. Mobile was farther away from the country supplies, and the people suffered greatly.[139] Destitution might not have been a problem except for the fact that there was little or no transportation facilities left to bring in foods. The upper, agricultural portions of the state

---

138 Ibid., April 24, 1861.

139 Walter L. Fleming, Civil War and Reconstruction in Alabama, Chapter IV, New York, The Columbia University Press, 1905, pp. 197-198.

had actually experienced the invasion of the armies and the ravaging of the land, and there was little food to be had.

The next available date of an engagement at the theatre appears on April 29, 1862.

The Queen Sisters or The Thespian Family of Charleston, South Carolina, enjoyed an exceptionally long engagement. from April 29, 1862, through May 31, 1862. The Spring season usually closed in April, but their engagement, judging from its length and the reviews, must have been so successful, that the theatre remained active through the month of May.

Naval Engagements was the opening bill of April 29, 1862, and admission was now 75¢, the Gallery 10¢, Servants 25¢. Grand Matinee on Saturdays at 12 o'clock, children and servants half price, was announced.[140] The Queen Sisters' repertoire included: Young Widow; or A Lesson To Lovers,[141] The Vigilante Committee; or A Lover In A Box!,[142] The Maid of Munster,[143] Young Widow; or A Lesson For Lovers, and The Vigilante Committee; or A Lover In A Box!,[144] Rough Diamond,[145] My Neighbor's Wife, and Loan Of A Lover.[146]

---

140 Mobile Daily Advertiser, April 29, 1962.

141 Ibid., April 30, 1862.

142 Ibid., May 2, 3, 1862.

143 Ibid., May 6, 1862.

144 Ibid., May 7, 1862.

145 Ibid., May 8, 1862.

146 Ibid., May 13, 1862.

The Queen Sisters must have been extremely popular, for the announcement was made that "by request of several influential families, the Queen Sisters have been induced to prolong their visit for a few nights." Tuesday evening, May 13, 1862, they played the musical comedietta of the Loan of a Lover.[147] The Queen Sisters continued their engagement, repeating some of the old favorites with some new bills, such as: The Maid of Munster and Vigilante Committee,[148] Little Blanche and Mr. Davis in Box and Cox,[149] Faint Heart Never Won Fair Lady,[150] Young Widow, and The Great Wringlebury Duel.[151] The critic had this to say of the long tenure of the Queen Sisters:

> The Queen Sisters - We have not recently paid that attention to the Queen Sisters which they deserve, but we are happy to believe that they have lost nothing by our neglect. Their houses during the past week have not only been better than before, but have been improving from night to night. The more generally they become known the more highly are they appreciated. Their continued success has induced them to prolong their stay with us and we doubt not, more profitably to them than the past.[152]

The Queen Sisters continued their successful engagement on May 20, 1862, with Rough Diamond and Loan of a Lover.[153] They completed their final week at the theatre with the following bills: The Toodles,[154]

---

147 Ibid., May 13, 1862.

148 Ibid., May 14, 1862.

149 Ibid., May 15, 1862.

150 Ibid., May 16, 1862.

151 Ibid., May 17, 1862.

152 Loc. cit.

153 Ibid., May 20, 1862.

154 Ibid., May 22, 1862.

The Toodles and The Vigilante Committee,[155] Naval Engagements and Sweethearts Vs. The War,[156] The Toodles and The Vigilante Committee,[157] Faint Heart Never Won Fair Lady and Perfection,[158] and Rough Diamond.[159]

The fall season of 1862 was to bring to Mobile an active season, a fine company, and more important still, one of the best managers of theatrical enterprises in the South, Mr. William H. Crisp. Mr. Crisp evidently had a great genius for business and organization, besides a fine dramatic talent, for he was operating stock companies throughout the South. He made his first appearance in Philadelphia August 2, 1848,[160] and brought to the Mobile Theatre his fifteen years experience, which made his tenure a real high spot of dramatic value. Mr. Crisp released the following announcement to the public on September 14, 1862:

> Lessee and Mgr. of Crisp's Gaiety, New Orleans, Memphis, Macon, Savannah, Columbus, and Montgomery, will have the honor of opening the above establishment on Monday Eve., September 15, 1862. The Company composed exclusively of Southern Artists, will be found the largest and most efficient in the Southern Confederacy including among its leading members, the following distinguished artists: Mr. W. H. Crisp, Miss Eliza Wren, Mrs. Caulfield, Mr. C. Wolfe, Mr. J. Watkins, Mr. H. Guion, Mrs. Jessie Clarke, Miss Cecilia Crisp, Mr. E. R. Dalton, Mrs. J. Anderson, Mr. H. Henry, Mr. J. B. Genobly, and many others.[161]

---

155 Ibid., May 24, 1862.

156 Ibid., May 27, 1862.

157 Ibid., May 29, 1862.

158 Ibid., May 30, 1862.

159 Ibid., May 31, 1862.

160 Thomas A. Brown, History of the American Stage, New York, Dick & Fitzgerald, 1870, p. 86.

161 Mobile Daily Advertiser, September 14, 1862.

Throughout the fall season, Mr. and Mrs. W. H. Crisp starred in their selected repertoire, supported by the excellent resident company named above. Economically the city was beginning to feel the pinch of hunger as well as a restlessness among its people. Yet the calibre of this man, his family, and his company make for a successful season.

The first week of the fall season featured Mr. W. H. Crisp in the following from his expansive repertoire: Pizarro: or The Death of Rolla, and My Neighbor's Wife,[162] Simpson and Company, and Ingomar The Barbarian,[163] The Stranger and The Dead Shot,[164] Don Caesar De Bazan, and The Rendezvous.[165] Mr. Crisp continued to be featured, and toward the latter part of his second week, he was co-starred with his wife in the following plays: Walter Scott's The Lady of the Lake, and Turn Out!,[166] Don Caesar De Bazan, and Swiss Cottage,[167] Lucretzia Borgia with Mrs. Crisp, and The Spectre Bridegroom.[168]

After the first two week engagement, the Crisps began to give some of the other members of the cast feature billing. The following plays were presented during the next two weeks at the theatre: Mr. and Mrs.

---

162 Ibid., September 15, 1862.

163 Ibid., September 16, 1862.

164 Ibid., September 17, 1862.

165 Ibid., September 20, 1862.

166 Ibid., September 22, 23, 1862.

167 Ibid., September 24, 1862.

168 Ibid., September 25, 26, 1862.

Crisp in The Wife; A Tale of Mantua, and Poor Peter Pillicoddy,[169] Miss Elise Bridges and Mr. Dalton in Milman's Fazio; or The Italian Wife's Revenge,[170] Mr. and Mrs. Crisp in Shakespeare's Macbeth, with the entire company.[171] On October 9, 1862, the bill was announced as "the benefit of the Young Southern Tragedian, Mr. E. R. Dalton, on which occasion, Mr. E. R. Dalton will appear in Shakespeare's illustrious play of King Richard III, with Mrs. Crisp supporting."[172]

Evidently, Mr. Crisp and the company lived up to their advance publicity, for they are continually featured, and very successfully, with the following attractions: All That Glitters Is Not Gold with Miss Bridges and Mr. Dalton. Mr. Crisp appeared in The Two Murderers,[173] A Dream At Sea and The Secret,[174] Mr. Crisp in Leap Year and Wandering Boys,[175] A Dream At Sea and Perfection; or The Cork Leg,[176] The Marble Heart and The Two Murderers,[177] Don Caesar De Bazan and Stage Struck; or Skeleton In India,[178] Mrs. Crisp in Macbeth with entire company.[179]

---

169 Ibid., October 2, 1862.

170 Ibid., October 7, 1862.

171 Ibid., October 8, 1862.

172 Ibid., October 9, 1862.

173 Ibid., October 14, 1862.

174 Ibid., October 15, 1862.

175 Ibid., October 16, 1862.

176 Ibid., October 18, 1862.

177 Ibid., October 19, 1862.

178 Ibid., October 22, 1862.

179 Ibid., October 26, 1862.

On October 28, 1862, "The Mgr. has the pleasure of announcing a permanent engagement with Mr. John Davis, the talented and versatile actor, who will make his appearance as Claude Melnotte in Bulwer Lytton's The Lady of Lyons. First appearance of the popular comedienne, Mrs. John Davis with the admirable farce, No; Or The Glorious Minority".[180]

After presenting the new members of the troupe, Mr. and Mrs. John Davis, the Crisps returned to the boards in the following bills: The Merchant of Venice, and No; or The Glorious Minority,[181] The Wreck Ashore; or Bridegroom From The Sea, and Simpson and Company,[182] Shakespeare's Hamlet and Two Gregories,[183] On November 4, 1862, The Crisps announced, as a "Complimentary Naval Benefit to Our Gallant Fleet," Shakespeare's The Merchant of Venice, with Mr. and Mrs. Crisp. To conclude with the farce, Middy Ashore.[184] Mr. and Mrs. Crisp continued nightly, with the following repertoire: Lady of the Lake, and Turn Out!,[185] Love's Sacrifice, and Delicate Ground,[186] Scott's Guy Mannering, and Raising the Wind,[187] Rob Roy and the farce, The Weather Cock,[188] Lucretzia

---

180 Ibid., October 28, 1862.

181 Ibid., October 30, 1862.

182 Ibid., October 31, 1862.

183 Ibid., November 3, 1862.

184 Ibid., November 4, 1862.

185 Ibid., November 5, 1862.

186 Ibid., November 6, 1862.

187 Ibid., November 7, 1862.

188 Ibid., November 8, 1862.

Borgia, and Our Wife; or The Rose of Amiens,[189] Our Wife; or The Rose of Amiens, and Sheridan's Pizarro; or The Death of Rolla,[190] Mr. Davis, Mr. McDonough and Miss C. Crisp in Roll of the Drums,[191] Madelaine; Child of the People, and Perfection,[192] Conscript, with Knowles' William Tell, The Hero of Liberty,[193] Don Caesar De Bazan, and My Neighbor's Wife,[194] Mrs. Jessie Clarke in The Honeymoon and the Crisps in Wreck Ashore; or The Bridegroom From The Sea,[195] Dream At Sea and The Hunter of the Alps,[196] Boucicault's London Assurance with the entire company,[197] The Wife; A Tale of Mantua, and Little Toddlekins,[198] Bulwer Lytton's Money and the burletta, The Hunter of the Alps,[199] Katharine and Petruchio; or The Taming of the Shrew with Gunmaker of Moscow,[200] Bulwer Lytton's Money and Children In the Wood,[201] Mr. John Davis in Little

---

189 Ibid., November 9, 1862.

190 Ibid., November 11, 1862.

191 Ibid., November 13 through 19, 1862.

192 Ibid., November 20 and 22, 1862.

193 Ibid., November 24, 1862.

194 Ibid., November 25, 1862.

195 Ibid., November 27, 1862.

196 Ibid., November 28, 1862.

197 Ibid., November 30, 1862.

198 Ibid., December 2, 1862.

199 Ibid., December 3, 1862.

200 Ibid., December 4, 1862.

201 Ibid., December 5, 1862.

Toddlekins, and Roll of the Drum, with Mrs. Clarke and Miss Cecilia Crisp.[202]

On December 8th and 9th, 1862, the bill read:

> First time hereof the grand fairy melodramatic spectacle, taken from the celebrated Arabian Nights Tales and familiar to the reading world as, The Forty Thieves. The Piece having been sometime in preparation, will be presented with New Scenery by Mr. Zeuchting; Mechanical Effects by Mr. Wheelan; Properties by Mr. Jordan; Org. Music and compsed by Mons. Gilles. The performance will commence with Serious Family. All the favorites will appear.[203]

The grand fairy spectacle ran for two nights only, and then Mr. and Mrs. Crisp returned in the following repertoire: King Richard III,[204] Mr. John Davis in Conscripts and Roll of the Drum, with the entire company,[205] All That Glitters Is Not Gold, with Crossing the Line.[206]

On December 13, 1862, the first star during this season was booked. The bill presented "the veteran actor, popular comedian, comic vocalist, Mr. John Sloman, who will appear in Day After The Fair. Mr. Sloman in seven characters and four comic songs."[207] The concluding bills of Mr. Sloman's were: She Stoops To Conquer, "the performance of which could not be achieved by any other company of the Confederacy,"[208] Mr. Sloman and Mrs. Crisp in Soldier's Daughter, and Mummy,[209] Kotzebue's The

---

202 Ibid., December 6, 1862.

203 Ibid., December 8, 9, 1862.

204 Ibid., December 10, 1862.

205 Ibid., December 11, 1862

206 Ibid., December 12, 1862.

207 Ibid., December 13, 1862.

208 Ibid., December 16, 1862.

209 Ibid., December 17, 1862.

FIGURE 4

Advertisement, featuring Mr. John Sloman,

Mobile Daily Advertiser, December 16, 1862.

THEATRE.

LESSEE AND MANAGER.....W. H. CRISP.
STAGE MANAGER.....MR. JOHN DAVIS.

Tuesday Evening, Dec. 16th.

SHE STOOPS TO CONQUER,

&c., &c., &c.,

The Performance of which could not be achieved by any other

COMPANY IN THE CONFEDERACY.

MR. SLOMAN,

☞ The popular and well established COMEDIAN AND COMIC VOCALIST, the only great Comic Vocalist of the day, backed by the

TALENTED COMPANY.

TUESDAY EVENING, Sheridan's brilliant and sparkling Comedy of the

SCHOOL FOR SCANDAL.

Charles Surface.....Mr. W. H. Crisp
Sir Peter Teazle.....Mr. John Davis
Crabtree (with song).....Mr. Sloman
Joseph Surface.....Mr. T. B. Macdonough
Sir Benjamin Backbite.....Mr. J. Anderson
Lady Teazle.....Mrs. W. H. Crisp
Maria.....Miss Cecilia Crisp
Mrs. Candor.....Mrs. John Davis

☞ Between the pieces Mr. Sloman will sing
LONDON NEWSPAPERS, OR THE EVENING PARTY.

☞ To conclude with the laughable old legitimate farce,

FAMILY JARS.

Delf.....Mr. Sloman

☞ Box-Office open daily, where Seats can be secured.
☞ Doors open at 7 o'clock; Performance to commence at 7½. decl6

Stranger and Crossing the Line.[210]

After the close of Mr. Sloman's engagement, Mr. and Mrs. Crisp and the company presented the following attractions, for the last few days of the season of 1862: Katharine and Petruchio, and Golden Farmer; "Vell Vot of It?",[211] The Soldier's Daughter, and Golden Farmer,[212] Lucretzia Borgia, and Crossing The Line,[213] The Serious Family, with the entire company, and The Beauty and The Beast.[214]

The newspapers, recording the theatrical bills from December 29, 1862, through October 4, 1863, are lost. A thorough search was made to find some record of the performances, if any, but newspapers, play bills or hand bills could not be found. There may have been no fall and winter season of 1863, since the destitution of the people may very well have closed the theatre at this time. The economic situation was even worse than the conditions in 1862. In the Spring of 1863, a party of women, the wives and daughters of soldiers raided a provision shop in Mobile. The richer citizens of the city gave $130,000 to support a Free Market, where for a while 4000 needy persons were helped daily. Another contribution of $70,000 was raised to clothe a thousand destitute families.[215] Although these poorer citizens were not the ones who

---

210 Ibid., December 18, 1862.

211 Ibid., December 20, 1862.

212 Ibid., December 25, 1862.

213 Ibid., December 27, 1862.

214 Ibid., December 28, 1862.

215 Walter L. Fleming, Civil War and Reconstruction In Alabama, Chapter IV, New York, The Columbia University Press, 1905, pp. 197-198.

weekly supported the theatre by their patronage. At the same time the rich, from the amounts indicated, were using their money for purposes other than the support of the theatre.

The next recorded date for the theatre was October, 1863, and the same resident company had been hired. Mr. W. H. Crisp had engaged the theatre for another season. Not until later in the winter season did he and his wife again appear although the company was in operation. Mr. Crisp may have been on a business trip, for he was operating seven or eight theatres throughout the South.

From October 5, 1863, through November 17, 1863, the resident company appeared in the same repertoire in which they had supported the stars, in previous seasons. The Repertoire included: Rev. Milman's The Italian Wife's Revenge,[216] Kotzebue's The Stranger,[217] The Marble Heart,[218] Tom Taylor's Still Waters Run Deep,[219] Schiller's The Robbers,[220] Shakespeare's Othello,[221] Evadne; or The Statue,[222] Shakespeare's Romeo and Juliet,[223] Time Tries All,[224] Shakespeare's Hamlet,[225] T. Hamilton's

---

216 Mobile Daily Advertiser, October 5, 1863.

217 Ibid., October 6, 1863.

218 Ibid., October 7, 1863.

219 Ibid., October 8, 1863.

220 Ibid., October 9, 1863.

221 Ibid., October 10, 1863.

222 Ibid., October 12, 1863.

223 Ibid., October 13, 1863.

224 Ibid., October 14, 1863.

225 Ibid., October 16, 1863.

Life In Mobile; or The Upper Ten and Lower Twenty,[226] Therese, the Orphan of Geneva,[227] The Lady of Lyons,[228] Jack Cade; or The Kentish Rebellion,[229] The Robbers,[230] Jack Cade,[231] Life In Mobile; or The Upper Ten and Lower Twenty,[232] Stone's Metamora,[233] Child of The Regiment and The Robber's Wife,[234] Hugo's La Tour De Nesle,[235] The Sailor of France,[236] Nick of the Woods,[237] Therese; the Orphan of Geneva,[238] Dumas' Camille,[239] Sheridan's Pizarro; or The Death of Rolla,[240] Knowles' William Tell, The Hero of Liberty,[241] Therese's Vow; or The Cross of Gold,[242] and Dumas'

---

226 Ibid., October 18, 1863.

227 Ibid., October 20, 1863.

228 Ibid., October 21, 1863.

229 Ibid., October 22, 1863.

230 Ibid., October 24, 1863.

231 Ibid., October 27, 1863.

232 Ibid., October 28, 1863.

233 Ibid., October 29, 1863.

234 Ibid., October 30, 1863.

235 Ibid., October 31, 1863.

236 Ibid., November 1, 1863.

237 Ibid., November 3, 1863.

238 Ibid., November 4, 1863.

239 Ibid., November 6, 1863.

240 Ibid., November 7, 1863.

241 Ibid., November 9, 1863.

242 Ibid., November 10, 1863.

Camille,[243] Damon and Pythias,[244] The Jocobite and Pizarro; or The Death of Rolla,[245] Ingomar, The Barbarian and The Jacobite,[246] John Banim's Damon and Pythias; or The Test of Friendship, and Simpson and Company,[247] and Daughter of the Regiment, Time Tries All, and the farce, The Neighbor's Wife.[248]

For a month and a half the company was featured in the stock repertoire of the theatre, before Mr. and Mrs. W. H. Crisp made their first appearance of the season. The merits of these two favorites were too well known to require any introduction.[249] Mr. and Mrs. Crisp were featured, from November 18, 1863, until the close of the season of 1863, on December 31, 1863, in the following repertoire: The Wife, A Tale of Mantua,[250] The Gamester,[251] The Wreck Ashore,[252] Don Caesar De Bazan.[253] The critic was most happy to acknowledge the return of the Crisps and

---

243 Ibid., November 11, 1863.

244 Ibid., November 12, 1863.

245 Ibid., November 13, 1863.

246 Ibid., November 14, 1863.

247 Ibid., November 15, 1863.

248 Ibid., November 17, 1863.

249 Ibid., November 18, 1863.

250 Loc.cit.

251 Ibid., November 19, 1863.

252 Ibid., November 20, 1863.

253 Ibid., November 21, 1863.

to pay them the following tribute:

> At the Theatre, affairs have taken a most admirable turn for the better and we do not think that we are overleaping the mark when we say that our boards as now trod by one, if not the best companies in the Confederacy. Mr. and Mrs. Crisp, Mrs. Jessie Clarke, Miss Crisp and Mr. Hamilton are fine artists, and come up to public expectations, which is saying a great deal...[254]

On November 23, 1863, Shakespeare's Macbeth, with all the original music, coupled with the farce, Jenny Lind, was the bill.[255] The critic had this to say of the Crisp's performance:

> Mr. and Mrs. Crisp sustained the high expectation as artists---their acting riveted the attention of the large audience and the "Murder Scene" was so impressive that not a murmur could be heard through the audience---a compliment beyond applause...[256]

These popular artists, continued their successful season with the following attractions: The Sergeant's Wife, with Mrs. Clarke,[257] Rev. Matarin's Bertram; or The Castle of St. Aldobrand,[258] Lady of the Lake,[259] Tobin's Honeymoon,[260] Shakespeare's Richard III,[261] Bulwer Lytton's Richelieu,[262] Don Caesar De Bazan,[263] Shakespeare's Macbeth,[264] The Wreck

---

254 Ibid., November 22, 1863.

255 Ibid., November 23, 1863.

256 Ibid., November 25, 1863.

257 Ibid., November 24, 1863.

258 Ibid., November 25, 1863.

259 Ibid., November 26, 1863.

260 Ibid., November 27, 1863.

261 Ibid., November 28, 1863.

262 Ibid., December 1, 1863.

263 Ibid., December 2, 1863.

264 Ibid., December 3, 1863.

Ashore,[265] Rob Roy,[266] Shakespeare's The Merchant of Venice,[267] Boucicault's London Assurance,[268] Bulwer Lytton's Money,[269] Shakespeare's King Richard III.[270]

On December 13, 1863, the bill was one of novelties, which marked the appearance of the dancers, the Warner Sisters, coupled with the comedian and vocalist, Mr. Dan Russell. Mr. and Mrs. Crisp, Mrs. Jessie Clarke, Miss Cecilia Crisp and all the talent of the corps appeared.[271]

The bills for the last two weeks of the season of 1863, featured Mr. and Mrs. Crisp, supported by the entire company, in the following plays: Simpson and Company, Mr. and Mrs. White, and Lottery Ticket,[272] Shakespeare's Katharine and Petruchio,[273] The bill of the 17th was repeated on the 18th of December, 1863, "The Mgr. has sincere pleasure in announcing a benefit for the Poor of Mobile, under the patronage of the President of the Relief Committee, assisted by many distinguished and benevolent gentlemen of the charitable city."[274] The rest of the

---

265 Ibid., December 4, 1863.

266 Ibid., December 5, 1863.

267 Ibid., December 7, 1863.

268 Ibid., December 8, 1863.

269 Ibid., December 9, 1863.

270 Ibid., December 10, 1863.

271 Ibid., December 13, 1863.

272 Ibid., December 16, 1863.

273 Ibid., December 17, 1863.

274, Ibid., December 18, 1863.

repertoire included: The Brigand Chief,[275] Pocahontas; or The Gentle Savage,[276] Lucretzia Borgia,[277] Don Caesar De Bazan,[278] The Dream At Sea,[279] Lady of Lyons,[280] Lucretzia Borgia,[281] Rob Roy.[282].

Despite all of the difficulties faced during the year of 1863, Mr. and Mrs. W. H. Crisp and their able company, continued in residence at the Mobile Theatre for the new year of 1864. Mr. and Mrs. Crisp continued to be featured, and started the new season with the New Year's Day Bill of Married Life and Black Eyed Susan.[283] For the next week, the Crisps discontinued their presentations, to give to the public of Mobile, a musical extravaganza. The bill for the week read as follows:

> First time of the original Eastern Fairy Extravaganza, Fortunio, And His Seven Gifted Servants. New Dresses, Props., tricks and transformations by a well known artist of New Orleans. Dances, Songs. Choruses. Music arranged by Mons. Gilles. Terrific (very terrific) combat with a Fiery Dragon - Great Race over the Theatre Course. Myrtina (assuming the character of Lord Fortunio) Mrs. Jessie Clarke. Great cast of characters. Holiday Spectacle for old and young.[284]

---

275 Ibid., December 19, 20, 1863.

276 Ibid., December 22, 1863.

277 Ibid., December 23, 1863.

278 Ibid., December 25, 1863.

279 Ibid., December 27, 1863.

280 Ibid., December 29, 1863.

281 Ibid., December 30, 1863.

282 Ibid., December 31, 1863.

283 Ibid., January 1, 1864.

284 Ibid., January 3 through 9, 1864.

After the week's interlude of the musical extravaganza, Mr. and Mrs. Crisp returned with their featured bills, supported by the company, as follows: The Brigand Chief,[285] The Dream At Sea,[286] Lady of the Lake,[287] Married Life and Swiss Cottage,[288] Don Caesar De Bazan,[289] and Shakespeare's King Richard III.[290]

From January 18, 1864, through January 28, 1864, the Crisps presented the following of their repertoire: Nat Lee's Alexander The Great; or The Rival Queens,[291] Lucretzia Borgia,[292] Naval Engagements, and The Sergeant's Wife,[293] Mr. Sam Hubbard in The Factory Girl, and Temptation,[294] Ben Bolt and Limerick Boy,[295] Sandy Maguire; or Bold Boy of The Mountain, and The Spectre Bridegroom,[296] The Factory Girl and Limerick Boy..[297]

Mr. and Mrs. W. H. Crisp continued their repertoire from January

---

285 Ibid., January 10, 1864.

286 Ibid., January 12, 1864.

287 Ibid., January 13, 1864.

288 Ibid., January 14, 1864.

289 Ibid., January 15, 1864.

290 Ibid., Jamuary 16, 1864

291 Ibid., January 18, 1864.

292 Ibid., January 19, 1864.

293 Ibid., January 22, 1864.

294 Ibid., January 24, 1864.

295 Ibid., January 26, 1864.

296 Ibid., January 27, 1864.

297 Ibid., January 28, 1864.

29, 1864, through February 7, 1864, presenting the following bills: Naval Engagements and Sandy Maguire,[298] Ireland As It Was, and Rendezvous,[299] Don Caesar De Bazan and Ireland As It Was,[300] Sam Lover's Rory O'More, with Sam Hubbard, and Family Jars,[301] Shakespeare's Othello, and Paddy Miles' Boy,[302] The Factory Girl and Ireland As It Is,[303] Sandy Maguire and Ben Bolt,[304] Bulwer Lytton's Lady of Lyons and State Secrets.[305]

For the week, from February 9, 1864, through February 13, 1864, Mr. and Mrs. Crisp appeared in some repeat performances of the favorites from their repertoire, which included: Don Caesar De Bazan and The Happy Man,[306] Shakespeare's Taming of the Shrew; or Katharine and Petruchio,[307] Temptation and Ben Bolt,[308] Knowles' The Wife; A Tale of Mantua, and Brian O'Linn,[309] Don Caesar De Bazan, and The Happy Man.[310]

---

298 Ibid., January 29, 1864.

299 Ibid., January 30, 1864.

300 Ibid., January 31, 1864.

301 Ibid., February 2, 3, 1864.

302 Ibid., February 4, 1864.

303 Ibid., February 5, 1864.

304 Ibid., February 6, 1864.

305 Ibid., February 7, 1864.

306 Ibid., February 9, 1864.

307 Ibid., February 10, 1864.

308 Ibid., February 11, 1864.

309 Ibid., February 12, 1864.

310 Ibid., February 13, 1864.

On February 14, 1864, the management made the following announcement:

> .... For twenty-two weeks of the season no change has been made in the charge of admission whilst the expenses of the Theatre have been doubled. The manager is now unwillingly compelled to make an alteration in the schedule of prices to certain compartments of the auditorium. In consideration of such of our brave soldiers as may be enabled to attend the Parquette (their favorite resort) will Not be advanced. Scale of Prices. Parquette, as heretofore, $1.60, Gallery as Heretofore, $1, Dress Circle $3, Orchestra chairs $5, Private Boxes, according to capacity, $15 and $20 each.[311]

The above announcement seemed not to cause too much concern to the management, who continued to have a successful season, which featured Mr. and Mrs. W. H. Crisp and the company, in the following repertoire: The Merchant of Venice,[312] Lucretzia Borgia,[313] Macbeth,[314] Married Life and Limerick Boy,[315] The Factory Girl and Pocahontas.[316]

From February 20, through February 28th, 1864, Mr. and Mrs. Crisp, supported by the resident stock company appeared in the following repertoire: Kotzebue's The Stranger, with the after-piece, Beauty and the Beast,[317] Rob Roy coupled with Pocahontas,[318] The Merchant of Venice and

---

311 Ibid., February 14, 1864.

312 Ibid., February 15, 1864.

313 Ibid., February 16, 1864.

314 Ibid., February 17, 1864.

315 Ibid., February 18, 1864.

316 Ibid., February 19, 1864.

317 Ibid., February 20, 1864.

318 Ibid., February 21, 1864.

concluding with Beauty and the Beast,[319] The Gamester, and the farce, Crossing the Line,[320] The Serious Family and the farce, The Political Candidate,[321] Don Caesar De Bazan and the farce, Temptation, or the Irish Emigrant,[322] The Honeymoon and Jenny Lind,[323] and Shakespeare's Richard III, concluding with Spectre Bridegroom.[324]

The next month at the Mobile Theatre, the bills featured the resident company. Mrs. Crisp appeared in a few plays but mainly the bills were presented to feature the talents of the other members. The plays offered between the billing of the stars, were as follows: Ben Bolt, and the farce, Pocahontas,[325] Lytton's Lady of Lyons and The Political Candidate,[326] Temptation, Loan of a Lover, and Love In All Corners,[327] Perfection with Mrs. Clarke and Mr. Hubbard, with two farces, Happy Man and State Secrets,[328] Sandy Maguire and Beauty and the Beast, with Mrs. Clarke and Mr. Hubbard,[329] Serious Family, with Mr. Hubbard, Mr. Wolfe,

---

319 Ibid., February 23, 1864.

320 Ibid., February 24, 1864.

321 Ibid., February 25, 1864.

322 Ibid., February 26, 1864.

323 Ibid., February 27, 1864.

324 Ibid., February 28, 1864.

325 Ibid., March 1, 1864.

326 Ibid., March 2, 1864.

327 Ibid., March 3, 1864.

328 Ibid., March 4, 1864.

329 Ibid., March 5, 1864.

FIGURE 5

Advertisement, featuring Mr. and Mrs. W. H. Crisp

Mobile Daily Advertiser, February 28, 1863.

THEATRE.

LESSEE AND MANAGER.....W. H. ORISP
STAGE MANAGER.....MR. JOHN DAVIS.

Saturday Evening, Feb. 28th.

ANOTHER SHAKSPEARIAN PLAY.

MR. AND MRS. W. H. ORISP

Will, by desire, appear as the DUKE OF GLOSTER and QUEEN ELIZABETH, in Shakspeare's grand historical Play, in five acts, of

KING RICHARD III.

OR THE BATTLE OF BOSWORTH FIELD.

☞ Supported by a great cast of characters.

Mr. T. Hamilton as the.....Earl of Richmond
Mr C. T. Wolfe as.....Lord Stanley
Mr. T. B. Macdonough as.....Tressel
Mr. J Anderson as.....King Henry VI
Mrs. Jessie Clarke as.....Lady Anne
Mrs. John Davis as.....Duchess of York

☞ MUSIC by the Orchestra SONGS by Mrs. Clarke

☞ To coincide with the ever popular Farce of the

SPECTRE BRIDEGROOM

Old Aldwinkle.....Mr. C. T. Wolfe
Diccory.....J. Anderson
Mr. Nicodemus.....J. Watkins
Lavinia.....Mrs. Jessie Clarke
Georgiana.....Miss Cecelia Crisp

☞ In preparation, the great sensation five-act Play of

CAMILLE,

Performed at Mr. Crisp's Theatre in New Orleans for forty consecutive nights.

☞ Also, in preparation, the deeply affecting Play of

ELLEN WAREHAM.

☞ Box-Office open daily, where Seats can be secured.
☞ Doors open at 7½ o'clock; Performance to commence at 7½.

feb28

and Mrs. Clarke, and Margery and Joe, with Mr. Harry Henry and Mrs. Clarke,[330] Lucretzia Borgia with Mr. and Mrs. Crisp, and Brian O'Linn, with Mr. Hubbard,[331] Married Life and Loan of a Lover,[332] The Sergeant's Wife and Ben Bolt,[333] Mrs. Clarke in The Marble Heart and Swiss Cottage,[334] The Marble Heart and Love In All Corners,[335] Dumas' Camille with Mr. Hubbard, Mr. Wolfe, and Mrs. Crisp, with company,[336] The Marble Heart as a repeat with The Spectre Bridegroom,[337] The Lady and the Devil and The Sergeant's Wife,[338] Mrs. Crisp in Robber's Wife, and Mrs. Clarke in Maid of Munster,[339] The Serious Family and the farce, Old Toodles,[340] an adaptation of Mrs. M. E. Brandon's novel Aurora Floyd, with Mrs. Clarke,[341] Married Life, and Beauty and the Beast,[342]

---

330 Ibid., March 6, 1864.

331 Ibid., March 8, 1864.

332 Ibid., March 9, 1864.

333 Ibid., March 10, 1864.

334 Ibid., March 11, 1864.

335 Ibid., March 12,1864.

336 Ibid., March 14, 1864.

337 Ibid., March 16, 1864.

338 Ibid., March 17, 1864.

339 Ibid., March 18, 1864.

340 Ibid., March 19, 1864.

341 Ibid., March 20 and 22, 1864.

342 Ibid., March 24, 1864.

Simpson and Company and Rendezvous,[343] Slasher and Crasher with Mr. Hubbard and Mr. Harry Crisp, and Simpson and Company,[344] Mrs. Crisp in The Sergeant's Wife, and Jenny Lind with Mrs. Clarke,[345] Mr. Harry Crisp in Romance of a Poor Young Man,[346] repeat of Mr. Crisp in Romance of a Poor Young Man with Limerick Boy,[347] Jack Sheppard with Mr. Watkins, and Maid of Munster with Mr. Wolfe and Mrs. Clarke,[348] and Jack Shepard with Lady and the Devil with Mrs. Clarke.[349]

From April 4th through April 16, 1864, Mr. J. J. Wallace was engaged to present his repertoire, in which he was supported by the entire company. The plays included: Schiller's The Robbers, and Jenny Lind with Mrs. Clarke,[350] The Corsican Brothers and the farce, Pleasant Neighbors,[351] Tobin's Honeymoon, with Mrs. Crisp supporting Mr. Wallace, and Robert Macaire,[352] The Marble Heart and The Spectre Bridegroom, with Mr. Wolfe and Mrs. Clarke,[353] Mrs. Clarke in Jessie Brown; or The Siege

---

343 Ibid., March 25, 1864.

344 Ibid., March 26, 1864.

345 Ibid., March 28, 1864.

346 Ibid., March 30, 1864.

347 Ibid., March 31, 1864.

348 Ibid., April 1, 1864.

349 Ibid., April 2, 1864.

350 Ibid., April 4, 1864.

351 Ibid., April 5, 1864.

352 Ibid., April 6, 1864.

353 Ibid., April 7, 1864.

of Lucknow by Boucicault, with The Spectre Bridegroom,[354] Jessie Brown with Mrs. Clarke, and My Neighbor's Wife,[355] The Carpenter of Rouen with Mrs. Crisp supporting Mr. Wallace, and My Neighbor's Wife,[356] The Carpenter of Rouen and the farce, Turn Out,[357] Schiller's The Robbers with Mr. Wallace, and Swiss Cottage with Mrs. Clarke,[358] Boucicault's The Willow Copse, and Swiss Cottage with Mrs. Clarke,[359] Mr. Wallace in Simpson and Company, and Mrs. Clarke in Jessie Brown.[360]

After Mr. Wallace's departure from the boards, there was no star booked for the remaining short time of the spring season of 1864. Mr. and Mrs. W. H. Crisp returned in their repertory, with the support of the entire company. The plays presented were: Shakespeare's Macbeth,[361] Romance of a Poor Young Man,[362] Davenport's Camille,[363] The Stranger,[364] Don Caesar De Bazan,[365] Leap Year and The Brigand,[366] repeat of Shakespeare's

---

354 Ibid., April 8, 1864.

355 Ibid., April 11, 1864.

356 Ibid., April 12, 1864.

357 Ibid., April 13, 1864.

358 Ibid., April 14, 1864.

359 Ibid., April 15, 1864

360 Ibid., April 16, 1864.

361 Ibid., April 18, 1864.

362 Ibid., April 19, 1864.

363 Ibid., April 20, 1864.

364 Ibid., April 21, 1864.

365 Ibid., April 22, 1864.

366 Ibid., April 23, 1864.

Macbeth,[367] Lucretzia Borgia,[368] Lady of the Lake,[369] Pizarro; or The Death of Rolla,[370] Rob Roy,[371] Leap Year and Cornish Wreckers,[372] King Richard III,[373] Shakespeare's Taming of the Shrew and The Sergeant's Wife,[374] Don Caesar De Bazan.[375]

On May 6, 1864, Tobin's Honeymoon was presented as a "complimentary benefit tendered by many citizens and friends to Mr. J. B. Genobly." To conclude with the farce, Love In All Corners.[376]

On May 7, 1864, the bill was for the benefit of Mr. G. W. Riddell. A new play by a Mobile author, Mr. J. J. Delchamps, entitled Love's Ambuscade.[377] The resident company had completed its short run and closed the Spring season of 1864 with Mr. Delchamp's play.

An announcement concerning the season of 1865 appeared in the September 29, 1865, edition of the paper. Mr. Roig and Mr. McDonough, the new proprietors issued the following:

---

367 Ibid., April 25, 1864.

368 Ibid., April 26, 1864.

369 Ibid., April 27, 1864.

370 Ibid., April 28, 1864.

371 Ibid., April 29, 1864.

372 Ibid., April 30, 1864.

373 Ibid., May 1, 1864.

374 Ibid., May 3, 1864.

375 Ibid., May 5, 1864.

376 Ibid., May 6, 1864.

377 Ibid., May 7, 1864.

The Management respectfully beg to announce to the citizens of Mobile and the patrons of the Drama, that this Popular Establishment will open on Monday, October 2, 1865. During the vacation The Auditorium has been altered, redecorated and thoroughly renovated. The Stage has been reappointed. New and Attractive Scenery will be constantly presented for which purpose the clever Scenic Artist Mr. Lafayette N. Seavey, had been engaged for the season. The Orchestra, as heretofore, will be under the able direction of Mons. N. Gilles, who has been indefatigable in his efforts to secure all the newest and most popular music. The Company have been selected with the utmost discrimination, and will comprise artistes of unexceptionable repute and embraces in the list new faces and old favorites: The Ladies: Miss Virginia Howard, Mrs. Nellie Taylor, Miss Alice Hogan, Mrs. G. N. Riddell, Mrs. Jessie Clarke, Miss Sarah Hogan, and Miss Fannie Edrian. The Gentlemen: Mr. Dan Harkins, Mr. Fred Mardel, Mr. E. H. Cramer, Mr. J. N. Watkins, Mr. J. E. Giles, Mr. J. H. Jack, Mr. John Dawson, Mr. T. B. McDonough, Mr. B. Douglas, Mr. H. Curley, and Mr. J. W. McDonald.

The Stars that come during the season are celebrated throughout the country. The New Pieces which will be presented from time to time, are Established Successes and merit particular notice, since the Company have been selected chiefly with the view to the proper production, with all the adjuncts of Scenery, Dresses, and Appointments.

In view of the altered construction of the front of the house, giving, as it now does, twelve handsome Private Boxes, together with additional Orchestra Seats, the Management have adopted the following Scale of Prices: Private Boxes $8 to $10, Orchestra Chairs, $1.25, Dress Circle $1.00, Parquette 75¢, Gallery 50¢, Creole 50¢, Colored 50¢.[378]

On October 1, 1865, the following announcement was given the public by the management:

In consequence of Miss Heron not being able to reach Mobile in time to begin her engagement on the 2d of October, as agreed, her appearance is postponed.[379]

Miss Matilda Heron's engagement at the theatre was supposed to have opened the new season on October 2, 1865, as announced. The theatre did not open until October 13, 1865, with Miss Heron as the star. She was

---

378 Ibid., September 29, 1865.

379 Ibid., October 1, 1865.

delayed in getting to Mobile for her engagement. Whether she had been held over at a previous theatre by popular demand, or whether the growing disruption of transportation facilities near the end of the war had delayed her arrival is not known.

Miss Matilda Heron's run from October 13 through October 20th, 1865, opened the fall season of 1865, with the following bills: Eugene Sue's Mathilde, with the entire company,[380] Edith,[381] Sterling Coyne's Gamea, The Jewish Mother,[382] Camille,[383] Mr. Maeder and Mr. McDonough's The Vagabond.[384]

The American actor, Mr. Frank Drew was next billed at the theatre from October 22, 1865, through November 4th, 1865, with the following repertoire: Conjugal Lesson,[385] White Horse of the Peppers, and Acting Mad,[386] Boucicault's Old Head and Young Hearts,[387] Rory O'More,[388] Boucicault's The Life of an Actress, with Mr. Drew as Grimaldi,[389] and The Widow's Victim and Dick Turpin.[390]

---

380 Ibid., October 13, 14, 1865.

381 Ibid., October 16, 17, 1865.
An adaptation of Mrs. Woods', East Lynne.

382 Ibid., October 18, 1865.

383 Ibid., October 19, 1865.

384 Ibid., October 20, 1865.

385 Ibid., October 22, 1865.

386 Ibid., October 26, 1865.

387 Ibid., October 27, 1865.

388 Ibid., October 28, 1865.

389 Ibid., October 30, 31, 1865.

390 Ibid., November 4, 1865.

From November 7, 1865, through November 21, 1865, the resident company was featured in the following plays: He's Got Money,[391] Everybody's Friend,[392] The Vagabond and The Sea of Ice.[393] From November 12, 1865, through November 21, 1865, the bill read as follows:

> Every Evening Until Further Notice. The Exciting Spectacular Drama of the Sea of Ice. Produced for the first time in many years at Great Expense. New Scenery! New Dresses! New Music! All the company appear.[394]

From November 24, 1865, through November 30, 1865, the bill was:

> The Academy of Music, New Orleans, All the Stars on the same night. Grand Ballet D'Action entitled, La Fete Au Village, by M'lle Annette Galletti, Mons. Baptistine and the beautiful Corps de Ballet and Coryphees Figurantes. The Comic Pantomine entitled Dechalumeau, by Mr. Hernandez and the Pantomimists. More thrilling Prodigies of Skill and Valor, by the incomparable Rollande Brothers. New Ethiopian Conceits by Bob Har, Dick Parker, John Franklin, and Colored Assistants.[395]

On December 1, 1865, the Academy of New Orleans Troupe changed the bill to:

> The beautiful Spanish Ballet, entitled La Maja De Seville, with M'lle Annette Galletti. Hernandez's Comic Pantomine, The Italian Brigands. The Brothers Rollande in their great sensational act The Altiora Volante. Grand Pas De Fleurs by M'lle Annette Galletti.[396]

For December 6th through 9th, 1865, the bill was:

---

391 Ibid., November 7, 8, 9, 1865.

392 Ibid., November 10, 1865.

393 Ibid., November 11, 1865.

394 Ibid., November 12 through 21, 1865.

395 Ibid., November 24 through 30, 1865.

396 Ibid., December 1, 1865.

The beautiful Spectacular ballet, Esmeralda, with M'lle Annette Galletti, M. Hernandez, and Mons. Baptistine. Quasimodo, The Deformed Bell Ringer of Notre Dame, John Franklin.[397]

On December 11th through 15th, 1865, the bill was M'lle Marie in Zoe and French Spy, with Mr. Harry Gilbert as Mohammed.[398]

On December 24, 1865, the bill was M'lle Marie in Zoe, Mr. Harry Gilbert in Green Rushes; or 100 Years Ago, and the farce, Good For Nothing.[399]

On December 27, 1865, Miss Charlotte Thompson, appeared in Bulwer Lytton's Lady of Lyons, with Mr. D. H. Harkins. To conclude with the farce, Kiss In The Dark.[400]

On December 28, 1865, the bill read: "Miss Charlotte Thompson as Juliet in Shakespeare's Romeo and Juliet, supported by a powerful cast."[401]

Miss Thompson's performance closed the season of 1865, and brought to a close the first chapter of this study. These five years had been anxious ones for the theatre as well as for the South as a whole. The theatre was firmly entrenched into the social life of the people, and survived fire, war, and economic stress. On the whole, the calibre of the work presented the public at the Mobile Theatre was high, and among the repertoires of most of the stars were found some of the best plays in world dramaturgy.

---

397 Ibid., December 6, 7, 8, 9, 1865.

398 Ibid., December 11, 12, 13, 14, 15, 1865.

399 Ibid., December 24, 1865.

400 Ibid., December 27, 1865.

401 Ibid., December 28, 1865.

Much of the credit due for the theatre's successful survival of these difficult years, was attributed to the fine, sincere, and practical theatrical sense of the managers. The record of excellence reached in the seasons of 1862, 1863, and 1864, was due largely to the able Mr. W. H. Crisp and Company. The critic was probably not exaggerating when he stated that Mr. Crisp was operating the best, or one of the best companies to be found in the Confederacy.[402] Besides contributing to the entertainment of the citizens, the theatre constantly accepted its patriotic responsibilities, and gave many benefits, both civic and national.

Obviously, the theatre and its able managers were held in high regard, for they were able to book these outstanding American artists who were touring during this period: Edwin Booth, Edwin Adams, Charlotte Thompson, James Anderson, Agnes Elsworthy, Edward Eddy, Emma Waller, Mr. and Mrs. James Wallack, Jr., Maggie Mitchell, Joey Gugenheim, and many others. Whenever possible, some of the best of the foreign grand opera companies were booked.

---

402 Ibid., September 15, 1862.

CHAPTER III

THE POST-WAR YEARS

1866 - 1870

CHAPTER III

THE POST-WAR YEARS 1866 - 1870

Few cities of the Confederacy witnessed as many hostilities as did Mobile. Though the city was encircled by land engagements, the sea played the most important role in the history of this seaport. Admiral Farragut's victory in the Battle of Mobile Bay forced mayor R. H. Slough to surrender the city to General Gordon Granger, on April 12, 1865, three days after General Lee's surrender at Appomattox Courthouse brought the war to an official end.[1]

The social and economic results of the war were devastating. Half a billion dollars worth of property including public buildings, railroads, steamboats, factories, banks, mills, and cotton gins had been partially or totally destroyed.[2] Thirty seven miles of rails of the Mobile and Ohio Railroad were torn out, and 184 miles of rails along the system had been cleared of bridges, tressles, and stations. The railway shops near Mobile were destroyed.[3] The city was heavily in debt and its currency worthless. Most of the state's bonded debt was held in Mobile, and the city had lost all of its capital when the debt

---

1 Charles G. Summersell, Mobile: History of a Seaport Town, University of Alabama Press, University, Alabama, 1949, p. 41.

2 The Southern Historical Publication Society, Richmond, Virginia, Political History of the Southern States, II, Chap. 3, p. 293.

3 Walter F. Fleming, Civil War and Reconstruction in Alabama, New York, The Columbia University Press, 1905, p. 260.

was declared void. When an ammunition dump exploded shortly after the surrender, twenty blocks in the business district of Mobile were destroyed.

Mobile, where commerce had been the major interest since colonial days, had difficulty in functioning as a major port. The channel began to fill without the proper dredging and many of the obstructions from the naval engagement of August, 1865, remained in the harbor. There was little disposition on the part of the administration in Washington to remove the obstructions in Mobile Harbor.[4]

"King Cotton" was dead, as witnessed by the empty warehouses along Mobile's waterfront. The confiscation laws had been put into effect under the administration of the unscrupulous agents. Both the legal agents and the fraudulent representatives stole impartially from the government and private property owners 125,000 bales of cotton worth, then, at least $50,000,000. The loss of cotton removed the only important source of revenue still existing in the lower South.[5] The staple food crops of 1865 failed and did not recover for many years after. The lumber and naval stores products were as stagnant as other business.

By the Reconstruction Acts of March 2 and 23, and July 19, 1867, Alabama was placed under military rule until the Negroes and the whites, who were not disfranchised, could be enrolled and a new government organized. The people refused to ratify the new constitution of 1868 by

---

4 Ibid., p. 256.

5 The Southern Historical Publication Society, Richmond Virginia Political History of the Southern States, II, Chap. 3, p. 294.

refraining from voting, and thus put into office the Negro and radical white elements. Nevertheless, without having ratified the state constitution, Alabama was voted a readmission into the Union in June, 1868.[6]

From 1868 through 1870, the state was in the hands of a ruling party composed mainly of Negroes, with sufficient radical white elements for leaders and office holders. The mass whites had little influence in the government which was inefficient and corrupt.[7] The census of 1870 showed that the number of white people in Alabama was then about 100,000, and the Negro population about 80,000.

Society was in a disorganized state. Families had been broken up and the loss of power was deeply felt. It was estimated that 35,000 men had died in the military service, and that as many more were wounded or in broken health.[8] The city knew hungry days following the end of hostilities. The Federal Army and the Freedman's Bureau tried to feed the destitute and suffering among the Negroes who had migrated into the city. In 1868, soup houses were established in some of the cities including Mobile.[9]

During this time of economic destitution and social readjustment, however, the theatre in Mobile remained in constant operation, presenting complete seasons as in the past. There were times during this five year period when the management was forced to book some vaudeville

---

6 Ibid., pp. 301-303.

7 Loc. cit.

8 Ibid., p. 293.

9 Fleming, op cit., p. 283.

and minstrel troupes into the theatre, but the major portion of the performances were either legitimate dramatic presentations or the occasional performances of grand operas offered by the opera companies touring the South.

After 1865, both American and visiting European stars again took to the road and toured the South, with Mobile always a stopping point on these extended tours. Travel after the end of the war was difficult, for many of the railway systems were completely disrupted. The touring of these stars must have called for physical vigor, as well as devotion to the calling.

The repertoires of these stars were the same standard theatre pieces that had been played during the previous ten years. Occasionally a new work was introduced. Shakespeare was still very popular, with frequent productions of Hamlet, The Merchant of Venice, Othello, Richard III, Macbeth, and King Lear. The works of Dion Boucicault were still extremely popular with the artists, perhaps because of renewed interest created by the wide spread fame of his version of Rip Van Winkle, as interpreted by the eminent American actor, Joseph Jefferson. Among Boucicault's other plays presented were: Arrah-Na-Pogue, Andy Blake, Streets of New York, Formosa, Jessie Brown, and The Willow Copse. Best known among the new works were: Knowles' Virginius, Augustin Daly's Leah, The Forsaken, T. W. Robertson's Caste, Taylor's Our American Cousin, and The Drunkard.

This five years was still the era of the great actors. Outstanding among the visitors to Mobile were the following:

Mr. and Mrs. Charles Kean, the distinguished English artists.

Mr. Kean was born in Waterford, Ireland, January 18, 1811, and made his debut at Drury Lane, London, on October 1, 1827, as Young Norval in Douglas. His first appearance on the American stage was on September 1, 1830, at the Park Theatre, New York, as Richard III.

Mrs. Kean, the former Ellen Tree, was born in London, England, in December, 1805. She made her debut on September 23, 1826, at Drury Lane, London, as Donna Volante in The Wonder. First appeared on the American stage, December 12, 1836, at the Park Theatre, New York, as Rosalind in As You Like It.[10]

Mr. Joseph Jefferson III, the immortal American star.

Mr. Jefferson was born in Philadelphia, February 20, 1829. He is the son of Joseph Jefferson III and Mrs. Burke, the celebrated vocalist. His stage career was begun at the Park Theatre, New York, when he could not have been more than six years of age. He first appeared in Chanfrau's National Theatre, New York, September 1, 1849, as Hans Morris in the farce, Somebody Else. He visited London, where he opened on September 4, 1865, at the Adelphi Theatre, in a new version of Rip Van Winkle, written expressly for him by Dion Boucicault. After meeting with great success in this character in England, he returned to America, opening at the Olympic Theatre, New York, under the management of Leonard Grover, September 3, 1866, as Rip Van Winkle. He then made a tour of the country with this piece, attracting the largest audiences and receiving better terms from managers than was ever before paid a star in America.[11]

His father was scenic artist at the Royal Theatre in Mobile, and died there during the yellow fever epidemic of 1842. Mr. Jefferson wrote the following of his apprenticeship at the Royal Theatre in Mobile:

'.... My sister and myself had been engaged to act children's parts and to do fancy dances and comic duets. In addition to this I was to grind colors in the paint room--assistant artist I was called in the play bill--for which services I received six dollars a week.'[12]

---

10 Thomas A. Brown, History of the American Stage, Dick and Fitzgerald, New York, 1870, p. 200.

11 Ibid., p. 194.

12 Joseph Jefferson, Autobiography of Joseph Jefferson, The Century Company, New York, 1889, pp. 36-37.

Mr. Edwin Forrest, the American tragedian.

Edwin Forrest, the greatest of living tragedians and exponents of Shakespeare, was born on Monroe Street in Philadelphia, on March 9, 1806. He made his debut as Young Norval in Douglas at the Walnut Street Theatre, Philadelphia, November 27, 1820. Mr. Forrest's first appearance as a star was at the Chestnut Street Theatre, Philadelphia, July 5, 1826, as Othello. First appeared on the London stage, October 17, 1836, at Drury Lane Theatre as Spartacus in Dr. Bird's tragedy of the Gladiator. Retired from the stage in 1855. He finally entered into an arrangement with Mr. James M. Nixon to perform one hundred nights (three nights each week only) in the principal cities of the United States. Mr. Forrest received a clear half of the nightly gross receipts.[13]

Mr. James H. Hackett, the American star.

Mr. Hackett was born in New York, March 15, 1800. He made his debut in New York in March, 1826, at the Park Theatre, as Justice Woodcock in Love In A Village. In 1829, he became manager of the Bowery Theatre and the Chapman Theatre in New York. Has appeared as a prominent star in New York and throughout the country with success.[14]

Mr. John E. Owens, the American actor-manager.

Mr. Owens was born in Liverpool, England, of Welsh parentage, in 1823, but was brought to this country when only three years old. His debut was made under the management of William E. Burton at the National Theatre, Philadelphia, where Charlotte Cushman was then startling the public with her manifestations of a powerful genius. In 1859, he became the manager of the St. Charles Theatre in New Orleans.[15]

Mr. John E. McDonough, the American actor-producer.

Mr. McDonough was born in Philadelphia, February 22, 1825. He made his debut in June, 1844, at the Bowery Amphitheatre, as Phillip in The Three Brothers. He first appeared in New York, April 5, 1848, as Claude Melnotte in Lady of Lyons. Since then he has travelled the South and the West.[16]

---

13 Ibid., p. 13.

14 Ibid., p. 153.

15 Ibid., pp. 269-270.

16 Ibid., p. 230.

Mr. Francis S. Chanfrau, the American comedian.

Mr. Chanfrau was born at the corner of the Bowery and Pell Street, New York, in a wooden tenement on February 22, 1824. After receiving a good education, he travelled west. He returned and began his career as a 'super' at the Bowery Theatre in New York.[17]

Miss Lotta Crabtree, the American actress.

Lotta is one of the most charming little actresses on the stage. She was born in Grand Street, New York, November 7, 1847. She made her debut at eight years of age as a vocalist. She first appeared as an actress in 1858, as Gertrude in Loan of A Lover, in Petaluna, California. First appeared in New York, June 1, 1864, at Niblo's Garden. She was accompanied on a starring tour of America by her mother and father, and from that time to the present has proved herself to be one of the most pleasing and best paying stars in America.[18]

Miss Kate Reignolds, the English actress.

Miss Reignolds was given her American debut by Mr. Edwin Forrest. She is an Englishwoman by birth. She made her debut as Virginia to Mr. Edwin Forrest's Virginius. She first appeared on the London stage, May 23, 1868, at the Princess Theatre, as Donna Volante in The Wonder. Returned to America in a few months, since which time she has played star engagements in the principal cities of the West and South, besides New York.[19]

The theatrical season of 1866 at the Mobile Theatre was under the proprietorship of Mr. Anthony J. Roig and Mr. Thomas B. McDonough, with Mr. Fred G. Maeder as Stage Manager. The following resident company was engaged for the new season: Mr. D. H. Harkins, Mr. J. H. Jack, Mr. E. H. Cramer, Mr. Daymond, Mr. Watkins, Mr. Donald, Mr. J. M. Dawson, Mr. Steinmetz, Mr. Frazier, Mr. Stevenson, Mr. Giles, Miss Virginia Howard, Mrs. Nellie Taylor, Miss Fannie Eldrien, Mrs. Kemble, Mrs. Brown

---

17 Ibid., p. 66.

18 Ibid., p. 226.

19 Ibid., p. 309.

and Mrs. Riddell, and Mrs. Hogan.[20]

The first bill of the new season featured Miss Charlotte Thompson, who was booked in the following plays: Rich and Poor,[21] and A. Waldauer's translation of the German play, Fanchon, The Cricket.[22]

The American tragedian, Mr. Edward Eddy, and the young American actress, Miss Henrietta Irving, were featured for two weeks at the theatre. After his first three performances, Mr. Eddy co-starred with Miss Irving. Their repertoire included the following: Hamlet,[23] Richard III,[24] Richelieu,[25] The Merchant of Venice,[26] Macbeth,[27] Rag Picker of Paris,[28] King Lear,[29] Jack Cade,[30] and for their farewell benefit, Virginius.[31]

With no star attraction to follow Mr. Eddy and Miss Irving, the

---

20 Mobile Daily Advertiser, January 1, 1866.

21 Ibid., January 2, 1866.

22 Ibid., January 5, 6, 1866.

23 Ibid., January 7, 1866.

24 Ibid., January 9, 1866.

25 Ibid., January 10, 1866.

26 Ibid., January 11, 1866.

27 Ibid., January 12, 1866.

28 Ibid., January 13, 1866.

29 Ibid., January 15, 1866.

30 Ibid., January 17, 1866.

31 Ibid., January 19 and 20, 1866.

resident company appeared in repertoire, which gave them an opportunity to offer benefits for worthy members. They appeared in: Tom Taylor's Ticket-Of-Leave-Man,[32] Romance of A Poor Young Man,[33] and School for Scandal,[34] and Boucicault's London Assurance.[35]

On January 27, 1866, the managers, Mr. Roig and Mr. McDonough, made the following important announcement to the patrons:

> The Management in fulfillment of their promises at the opening of their present brilliant season, and desirous of continuing in favor of the public who have liberally rewarded their efforts to deserve a reputation and Character of Enterprise, have added to the Galaxy of Stars, who have and are to appear in Mobile, the names of the justly celebrated, Mr. and Mrs. Charles Kean, artists pronounced in their own country and in this as the True Exponents of High Dramatic Art and who in taking a Final Leave of the Stage, are making a tour through this country preparatory to their return home to England. The management felicitate themselves upon having prevailed upon these artists to play a Short Engagement in Mobile on their way to New Orleans. As their engagements elsewhere are imperative, their stay here is most positively limited to Six Nights Only, and cannot be prolonged. The Keans will have the honor of making their appearance on Monday, January 29, 1866, supported by: Mr. J. F. Cathcart, Mr. George Everett and Miss C. Chapman, (who accompany them) and the Entire Strength of the Company...Attending the great expense of the Keans engagement, and the party accompanying them, the management adopts proportionate Scale of Prices: Dress Circle $1.25; Secured Seats in Circle $1.50; Orchestra Chairs $2.00; Parquette $1.00; Private Boxes $15.00; Gallery 50¢. In answer to numerous applications at the Box Office for Private Boxes and choice seats, the Management beg to state that they have fixed Friday, the 26th inst., for the opening of the Box Sheet thus giving an equal chance to all for a first choice, when places may be secured for any night of the Kean's engagement.[36]

---

32 Ibid., January 22 and 24, 1866.

33 Ibid., January 23 and 26, 1866.

34 Ibid., January 25, 1866.

35 Ibid., January 27, 1866.

36 Ibid., January 27, 1866.

The Mobile Theatre featured the eminent English artists, Mr. and Mrs. Charles Kean, in their predominately Shakespearean repertoire, which included: Henry VIII,[37] Delavigne's Louis XI,[38] The Merchant of Venice,[39] and Much Ado About Nothing.[40]

The managers were also fortunate in being able to engage another Shakespearean star, Mr. J. H. Hackett:

> Another Shakespearean Treat - Immediately following the engagement of the Keans, the Management takes pleasure in announcing that the Celebrated J. H. Hackett, The Renowned Falstaff, will play an Engagement of Six Nights Only....[41]

Mr. Hackett has been referred to as "the only great Falstaff of the Nineteenth century."[42] He appeared as Falstaff in Henry IV,[43] and in The Merry Wives of Windsor.[44]

The managers next booked the Grand Italian Opera Company for a two night run in Donizetti's La Favorita,[45] and Verdi's Un Balio Maschera (The Masked Ball).[46]

---

37 Ibid., January 29, 1866.

38 Ibid., January 30 and February 3, 1866.

39 Ibid., January 31, 1866.

40 Ibid., February 1, 2, 1866.

41 Ibid., January 29, 1866.

42 William Winter, The Jeffersons, Boston, James R. Osgood and Company, 1881, p. 226.

43 Mobile Daily Advertiser, February 5, 6, 7, 8, 1866.

44 Ibid., February 9, 10, 1866.

45 Ibid., February 12, 1866.

46 Ibid., February 13, 1866.

On February 14, 1866, the entire resident company appeared on the bill in Brougham's Playing With Fire.[47]

The theatre next presented the Webb Sisters in the following repertoire: Fanchon, The Cricket,[48] a triple bill, A Husband At Sight, The Good For Nothing, and In and Out of Place,[49] Wandering Boy, Young Actresses, and 4 Sisters,[50] Brougham's Pocahontas,[51] Rose of Castile,[52] The Female Detective and A Husband At Sight,[53] A Day Too Late,[54] Lost In London,[55] and Pocahontas.[56]

The resident company was billed the next week in the following repertoire: Taylor's Our American Cousin,[57] The Streets of New York and Swiss Swans,[58] Sheridan's The Rivals and The Spoiled Child.[59]

---

47 Ibid., February 14, 1866.

48 Ibid., February 15, 1866.

49 Ibid., February 16, 1866.

50 Ibid., February 17, 1866.

51 Ibid., February 18, 1866.

52 Ibid., February 20, 1866.

53 Ibid., February 22, 1866.

54 Ibid., February 23, 1866.

55 Ibid., February 24, 1866.

56 Ibid., February 26, 1866.

57 Ibid., February 29 and March 2, 1866.

58 Ibid., March 1, 1866.

59 Ibid., March 3, 1866.

For the remainder of the month of March, the theatre bills featured the American actor, Mr. John E. McDonough, supported by the resident company in his predominately Irish repertoire. He made his first appearance, March 5th, following a severe illness, in Boucicault's Arrah-Na-Pogue, or Arrah of the Kiss. The critic commented on the title, and gave a brief summary of the plot:

> Argument - During one of the many disastrous struggles for freedom in Ireland, a prominent patriot was imprisoned and sentenced to death; the peasantry laid a scheme to liberate him, but as he was kept under guard night and day, it was found impossible to apprize him of the attempt, until the description of the prison and play of escape, written on a small piece of paper was entrusted to a small Peasant Girl, named Arrah Meelish, a foster sister, who carrying this dangerous paper in her mouth, and gaining admittance to the prisoner, transferred it from her mouth to his in the parting kiss, hence the nick-name of Arrah-Na-Pogue or Arrah of the Kiss.[60]

The apparent popularity of Boucicault's Arrah-Na-Pogue, kept it on the bill of the theatre for the rest of the week.[61]

The reason for the change of bill for the next four days, was given by the management:

> Notice - Notwithstanding the increasing desire to witness the great Sensation Drama of the day, Arrah-Na-Pogue, the Management deem it a characteristic feature of their policy to afford their patrons, as often as practicable, a Change of Programme.
>
> This Evening, Mr. John E. McDonough will appear as Myles Na Coppaleen, in Boucicault's popular Irish drama of Coleen Bawn, or The Bride of Garryowen.[62]

On March 15, 1866, the doors of the theatre were opened a half hour later, at 7:30 P.M., the former time for the curtain, and the curtain rose at 8:00 P.M.

---

60 Ibid., March 5, 1866.

61 Ibid., March 6 through 10, 1866.

62 Ibid., March 12 through 14, 1866.

Because of the popularity of Dion Boucicault's Arran-Na-Pogue, the play was rebilled for a three day run.[63] The plays which followed were: The Corsican Brothers,[64] Boucicault's The Willow Copse,[65] Hamlet,[66] and Macbeth.[67]

The bill for the next week was a theatrical venture as the following account indicates:

> Last six nights of Mr. J. E. McDonough. Monday Evening, March 25, 1866, and every evening during the week, The Seven Sisters; or The Birth of Cupid In a Bower of Ferns. The Last Scene of which has been pronounced all over the country the Perfection of Scenic Effect. Mr. McDonough (on this occasion) as Cuffee, A Reliable Contraband. Act I - Satan in council, The Artist's Studio by Seavey. Act II - The Parade Ground, Drill of the Amazon Lightning Zouaves. The attack on the Last Scene.... Birth of Cupid in the Bower of Ferns.[68]

The star for the first week in April was Miss Kate Reignolds, the young American actress. She appeared in the following plays: The Wonder[69] Romeo and Juliet,[70] Richelieu At Sixteen,[71] Pocahontas,[72] Daughter

---

63 Ibid., March 15 through 17, 1866.

64 Ibid., March 18 and 21, 1866.

65 Ibid., March 20 and 22, 1866.

66 Ibid., March 23, 1866.

67 Ibid., March 24, 1866.

68 Ibid., March 25, through 31, 1866.

69 Ibid., April 2, 1866.

70 Ibid., April 3, 1866.

71 Ibid., April 4, 7, and 12, 1866.

72 Ibid., April 5, 1866.

of the Regiment,[73] and The Sea of Ice,[74] Anthony and Cleopatra,[75] and A Match For A Marquis and A Speaking Likeness.[76]

The management announced the reengagement in mid-April of Mr. John E. McDonough. "The popular and versatile actor, will reproduce his great musical burlesque of The Seven Sisters,"[77] for the week's bill. Mr. McDonough next appeared in Boucicault's Arrah-Na-Pogue for three nights.[78] The bill for his benefit was Baudin's Robert Macaire.[79] Mr. McDonough's last performance at the theatre was the double bill, Black-Eyed Susan and Nick of the Woods.[80]

After Mr. McDonough closed his engagement, the theatre featured the resident company for the rest of the season. They presented: The Marble Heart,[81] The Stranger,[82] London Assurance,[83] The Victims,[84] Rob

---

73 Ibid., April 6, 1866.

74 Ibid., April 9, 10, 11, 1866.

75 Ibid., April 13, 1866.

76 Ibid., April 14, 1866.

77 Ibid., April 16, through 23, 1866.

78 Ibid., April 24, 25, 26, 1866.

79 Ibid., April 27, 1866.

80 Ibid., April 28, 1866.

81 Ibid., April 30, 1866.

82 Ibid., May 1, 1866.

83 Ibid., May 3, 1866.

84 Ibid., May 4, 1866.

Roy,[85] Daly's Leah, the Forsaken,[86] Jack Cade,[87] and Maeder and McDonough's Knaves of Hearts.[88]

For May 12, 1866, the bill, and an announcement from the management read as follows:

> Benefit of Mr. T. W. Wheelan, on which occasion will be presented the Spectacular Drama of the Last Days of Pompeii, or The Eruption of Vesuvius, and the last act of Richard III.
>
> The Last Night of the Season - The patrons of this establishment are respectfully informed that the dramatic season terminates tonight. The Management, mindful of the liberalty and appreciative taste of the public, are already making arrangements for the Fall Season, which will commence in the latter part of September, with New Faces, And The Rarest Attractions.[89]

The fall season of 1866 again opened under the managership of Mr. Anthony Roig and Mr. T. B. McDonough. The company included the following regular members: Mr. E. H. Cramer, Mr. Daymond, Mr. W. B. Douglas, Mr. Watkins, Mr. Donald, Mr. J. W. Dawson, Mr. D. H. Harkins, Mr. Fred G. Maeder, Mr. J. H. Jack, Mr. E. T. Stetson, Mr. H. F. Daly, Miss Julia Nelson, Miss Sally Partington, Miss Isabella Preston, Miss Mary and Blanche Bradshaw, and Miss Virginia Howard.

The proprietors issued the following statement concerning the opening date and the prices for the new season:

---

85 Ibid., May 5, 1866.

86 Ibid., May 7, 8, 1866.

87 Ibid., May 9, 1866.

88 Ibid., May 10, 1866.

89 Ibid., May 12, 1866.

Reopening - Monday Evening, September 21, 1866, First time here of the great French Play entitled, The Dead Heart in which many of the principal members of the Company will appear. To conclude with the laughable farce of Our Sallie!

Orchestra Seats $1.50; Dress Circle $1.00; Reserved Seats (in Circle) $1.25; Gallery 50¢; Private Boxes $8, $10, and $12....[90]

The resident company was featured in the following bills for the month of the new fall season: Macbeth,[91] Goldsmith's She Stoops To Conquer,[92] Othello,[93] Pizarro; or The Death of Rolla,[94] Lone House on the Bridge,[95] Married Life,[96] It Is The Sphinx,[97] Southworth's Hidden Hand,[98] Lester Wallack's Rosedale,[99] On October 15, 1866, the proceeds from the bill, Guy Mannering,[100] went to the Catholic and Protestant Orphan Asylums. The remaining bills were: The Marble Heart,[101] Bulwer Lytton's

---

90 Ibid., September 21 through 25, 1866.

91 Ibid., September 26, 1866.

92 Ibid., September 27, 1866.

93 Ibid., September 28, 1866.

94 Ibid., September 29, 1866.

95 Ibid., September 30 and October 1, 2, 1866.

96 Ibid., October 3, 1866.

97 Ibid., October 4, 5, 1866.

98 Ibid., October 6, 1866.

99 Ibid., October 9 through 13, 1866.

100 Ibid., October 15, 16, 17, 1866.

101 Ibid., October 18, 1866.

Money,[102] Richard III,[103] Bulwer Lytton's Richelieu,[104] Simpson and Company,[105] Charles II,[106] and Rob Roy,[107]

The Grand Italian Opera Company was booked for a week at the theatre. The company featured M'me Ghoni, and Signor Susini, under the direction of Max Strakosch. They presented: Verdi's Ernani,[108] Gounod's Faust,[109] Donizetti's Lucretzia Borgia,[110] Meyerbeer's L' Africaine,[111] Ricci's comic opera, Crispino E La Comare,[112] and Norma.[113] Since the French favored opera, the Grand Italian Opera Company annually toured the Southern cities of Mobile and New Orleans, for both had heavy French populations that apprectiated the operatic art.

The management announced the following change of theatre policy:

> Special Notice - The Management, in view of the unusual tardiness of the season and consequent depression in business circles, and yielding to the express desire of numerous patrons, have resolved,

---

102 Ibid., October 19, 1866.

103 Ibid., October 20, 1866.

104 Ibid., October 22, 1866.

105 Ibid., October 24, 1866.

106 Ibid., October 25, 1866.

107 Ibid., October 27, 1866.

108 Ibid., October 29, 1866.

109 Ibid., October 30, 1866.

110 Ibid., October 31, 1866.

111 Ibid., November 1, 1866.

112 Ibid., November 2, 1866.

113 Ibid., November 3, 1866.

> despite the heavy expenses of this establishment upon a Reduction of Prices, Orchestra Chairs $1.00, Dress Circle 75¢, Gallery 50¢, Private Boxes $6, $8, and $10, according to capacity....The management on making the above scale, assures the public that the Rates Are Below The Standard Theatres Of The Country.[114]

The next star, Miss Anna Hathaway, appeared in one of the most unusual repertoires yet presented at the theatre. The equestrian actress appeared with her horse in the following attractions, which offered scenes in which Miss Hathaway displayed her versatility with the animal: Joan of Arc,[115] The French Spy,[116] Green Bushes, or 100 Years Ago,[117] The Flowers of the Forest,[118] Taming a Tartar,[119] and Mazeppa.[120] Another equestrian artist, Mr. William R. Derr joined Miss Hathaway in Rockwood.[121] For her last performance, Miss Hathaway appeared in the fifth act of Macbeth and The Siege of Corinth.[122]

The resident company was featured for the next month in varied bills. Mr. John E. McDonough's burlesque, Seven Sisters, which the managementsaid was "only equalled by the Black Crook now performing in New York,"[123]

---

114 Ibid., November 4, 1866.

115 Ibid., November 5, 1866.

116 Ibid., November 6 through 10, 1866.

117 Ibid., November 7, 1866.

118 Ibid., November 8, 1866.

119 Ibid., November 9, 10, 1866.

120 Ibid., November 12 through 20, 1866.

121 Ibid., November 21, 22, 23, 1866.

122 Ibid., November 24, 1866.

123 Ibid., November 26 through 31, and December 1, 1866.

was booked. The Black Crook was a "type of musical extravaganza which might be called the American version of pantomime and came into being about the middle of the nineteenth century, in 1866."[124] The remainder of the company's repertoire included: Lester Wallack's Rosedale,[125] The Duke's Motto,[126] East Lynne,[127] Oliver Twist and Lola Montez,[128] Jeanie Deans,[129] The Victims,[130] Waldauer's Fanchon.[131]

On Christmas Eve Miss Lotta, (Lotta Crabtree) appeared in The Pet of the Petticoats,[132] and a double bill, The Governor's Wife and Family Jars.[133]

The management gave to the public a hint of the plans for the coming new year:

> Stars of the first reputation in the Theatrical World will follow each other in rapid succession and in order to give thorough support to these additional attractions, the Management has determined to Retain The Services of every member of the present excellent Stock Company.[134]

Miss Lotta Crabtree closed her engagement when she appeared in Beauty

---

124 George Freedley, and John A. Reeves, A History of the Theatre, New York, Crown Publishers, 1941, p. 286.

125 Mobile Daily Advertiser, December 3 through 8, 1866.

126 Ibid., December 9, 11, and 13, 1866.

127 Ibid., December 12 and 20, 1866.

128 Ibid., December 14, 15, 1866.

129 Ibid., December 17 through 22, 1866.

130 Ibid., December 18, 19, 1866.

131 Ibid., December 21, 1866.

132 Ibid., December 24, 25, 1866.

133 Ibid., December 27, 1866.

134 Ibid., December 23, 1866.

and the Beast, and Object of Interest. This night was her benefit.[135]

The distinguished American tragedian, Mr. Edwin Adams, presented his repertoire, which included: Hamlet, "in which Mr. Adams has achieved an enviable fame,"[136] Macbeth,[137] The Lady of Lyons,[138] Don Caesar De Bazan,[139] Wild Oats and Black Eyed Susan,[140] The Dead Heart,[141] Men of The Day,[142] The Robbers,[143] and for his farewell performance, The Hugenot.[144]

The American comedienne, Miss Kate Reignolds was next engaged at the theatre, and presented the following repertoire: Griffith Gaunt, with Miss Reignolds as Kate Peyton,[145] Armadale; or Fate,[146] Camille,[147] Richelieu at Sixteen,[148] and Daughter of the Regiment.[149]

---

135 Ibid., January 4, 1867.

136 Ibid., January 7 and 12, 1867.

137 Ibid., January 8, 1867.

138 Ibid., January 9, 1867.

139 Ibid., January 10, 1867.

140 Ibid., January 11, 1867.

141 Ibid., January 14, 1867.

142 Ibid., January 16, 1867.

143 Ibid., January 17, 1867.

144 Ibid., January 18, 1867.

145 Ibid., January 21-26, 1867.

146 Ibid., January 28, 29, 1867.

147 Ibid., January 31, 1867.

148 Ibid., February 1, 1867.

149 Ibid., February 2, 1867.

The management announced the engagement of the American actress and manager, Miss Laura Keene, who "on October 18, 1858, produced Tom Taylor's Our American Cousin at her theatre, for the first time in America...."[150] This was the same play, "which was played for Abraham Lincoln by Laura Keene, at Ford's Theatre, on the night he was shot by John Wilkes Booth...."[151] Her performances at the Mobile Theatre included: Extremes; or The Days We Live In,[152] Reade and Taylor's Masks and Faces,[153] Goldsmith's She Stoops To Conquer,[154] Sea of Ice,[155] and The Unequal Match and My Wife's Mirror.[156]

Miss Keene's engagement was followed by her old friend, and former star of her theatre in New York, Mr. Joseph Jefferson III, who appeared at the Mobile Theatre in the following repertoire: Dion Boucicault's version of Rip Van Winkle,[157] Asa Trenchard in Our American Cousin,[158] and for his benefit, Mazeppa, The Spitfire and Lend Me Five Shillings.[159]

---

150 Brown, op. cit., p. 202.

151 Freedley and Reves, op. cit., p. 557.

152 Mobile Daily Advertiser, February 3, 7, and 14, 1867.

153 Ibid., February 8, 1867.

154 Ibid., February 9, 1867.

155 Ibid., February 11 and 13, 1867.

156 Ibid., February 15, 16, 1867.

157 Ibid., February 18 - 20, 1867.

158 Ibid., February 21, 1867.

159 Ibid., February 23, 1867.

After Mr. Jefferson's engagement, the management booked The Grand Italian Opera Company, under the direction of Signor Amilicar Roncari, with the prices changed to: Orchestra $2.50, Dress Circle $2.00, Gallery $1.00. The Grand operas presented were: Verdi's Ernani,[160] La Traviata, with Signor Tomasi,[161] Il Trovatore,[162] Lucia Di Lammermoor,[163] Martha,[164] and Tomasi in La Somnabula and Ione.[165]

The next star attraction was the American comedienne, Miss Maggie Mitchell, who appeared in the following plays: Waldauer's Fanchon,[166] Little Barefoot,[167] The Pearl of Savoy,[168] and Margo and Cinderella.[169]

The management announced that arrangements had been made with Mr. Grau of Temperance Hall, to present the single performance of Madame Ristori in Macbeth, at the Mobile Theatre, for the appointments of the hall did not permit an adequate production. The following is the newspaper announcement of the Ristori performance:

---

160 Ibid., February 25, 1867.

161 Ibid., February 26, 1867.

162 Ibid., February 27, 1867.

163 Ibid., February 28, 1867.

164 Ibid., March 1, 1867.

165 Ibid., March 2, 1867.

166 Ibid., March 4 - 6, 1867.

167 Ibid., March 7, 9, and 15, 1867.

168 Ibid., March 11, 12, 13, 1867.

169 Ibid., March 14, 1867.

> At one o'clock at the Mobile Theatre, which will be the last appearance in Mobile of Madame Ristori, On this occasion will be produced Macbeth. Adalaide Ristori in her great role of Lady Macbeth. Price of admission, including reserved seats $2.00. General admission to all parts of the house $1.50. Seats can be secured at Bromberg's Music Store.[170]

Mr. Daniel Bandmann, the American tragedian was billed in the following repertoire: Hamlet,[171] The Merchant of Venice,[172] The Lady of Lyons,[173] Richelieu,[174] Emil Brachvogel's Narcisse.[175]

Much excitement was created the next week, when the resident company presented a new script, an adaptation of the famous Mobile authoress, Augusta Evans Wilson's novel, St. Elmo.[176] The week's bill was completed with the presentation of Waiting for the Verdict, "now having an immense run in London."[177]

Mr. Joseph Jefferson was re-engaged by the management and appeared in many of the plays for which he was noted: Sheridan's The Rivals, and Regular Fix,[178] George Coleman's The Heir At Law,[179] Poor Gentleman and

---

170 Ibid., March 16, 1867.

171 Ibid., March 18, 1867.

172 Ibid., March 19, 1867.

173 Ibid., March 20, 1867.

174 Ibid., March 21, 1867.

175 Ibid., March 23, 1867.

176 Ibid., March 25 - 28, 1867.

177 Ibid., March 29 - 31, 1867.

178 Ibid., April 1, 1867.

179 Ibid., April 2, 1867.

Mazeppa,[180] Rip Van Winkle, in which "he will be supported by the remarkable children, Little Willie Seymour aged 10 years, and La Petite Mary Vaughn, through the kind permission of Mr. R. Floyd of the Varieties Theatre in New Orleans,"[181] Our American Cousin,[182] Dot,[183] and for his grand complimentary benefit, The Rivals and Regular Fix.[184]

After Mr. Jefferson's departure, the theatre featured its own resident company in the following repertoire: Waiting for the Verdict,[185] Boucicault's Jessie Brown,[186] The Soldier of Fortune and Little Treasure,[187] William Petrie's Marie Antoinette, East Lynne and Trying It On.[188]

For the closing week of the spring of 1867, the management secured the popular, Edwin Forrest, who played from April 29, 1867, through May 3, 1867, supported by the entire company. "Scale of Prices were: Orchestra $1.50, Dress Circle $1.00, Reserved Seats in Circle $1.50, Private Boxes $8, $10, and $12, Gallery 75¢... The Free List, by terms of the contract, limited to the Press."[189] One of the great touring stars of

---

180 Ibid., April 3, 1867.

181 Ibid., April 4 - 6, 1867.

182 Ibid., April 7 - 11, 1867.

183 Ibid., April 12, 1867.

184 Ibid., April 13, 1867.

185 Ibid., April 15 - 17, 1867.

186 Ibid., April 18, 19, 1867.

187 Ibid., April 22, 23, 1867.

188 Ibid., April 24, 1867.

189 Ibid., April 26, 1867.

America, Mr. Edwin Forrest appeared in the following repertoire: Richelieu,[190] Virginius,[191] Othello,[192] Jack Cade,[193] Hamlet.[194]

The season usually began in September, but the manager Mr. Anthony Roig, announced on November 3, 1867, that the late season would be opened on November 4th, with a production of M. T. Craven's Miriam's Crime,[195] featuring the company. The prices remained at the level previously set for Mr. Forrest's engagement. The resident company, which was featured the first week of the season, included: Mr. E. H. Cramer, Mr. Daymond, Mr. W. B. Douglas, Mr. Watkins, Mr. Donald, Mr. J. W. Dawson, Mr. D. H. Harkins, Mr. Fred G. Maeder, Mr. J. H. Jack, Mr. E. T. Stetson, Mrs. H. F. Daly, Miss Julia Nelson, Miss Sally Partington, Miss Isabella Preston, Miss Mary and Blanche Bradshaw, and Miss Virginia Howard.

The two new plays that were added to the repertoire of the company and billed for the first time at the Mobile Theatre that week, were: T. W. Robertson's Caste,[196] and the five act drama of Ten Nights In A Bar-Room.[197]

The next bill at the theatre was The Great Japanese Troupe, consisting

---

190 Ibid., April 29, 1867.

191 Ibid., April 30, 1867.

192 Ibid., May 1, 1867

193 Ibid., May 2, 1867.

194 Ibid., May 3, 1867.

195 Ibid., November 4, 5, 1867.

196 Ibid., November 6, 7, 1867.

197 Ibid., November 8, 9, 1867.

of 24 star performers. They presented their famous specialties of juggling, a sword ladder feat, Mikado suspension, etc. Accompanying them was the Japanese Band that illustrated the national music of Japan.[198]

The next star attraction, Miss Mary Gladstone, "a sister of Mr. W. H. Crisp,"[199] was booked by the management. She appeared for a two week run in the following repertoire: Lady Audley's Secret and A Bull In A China Shop,[200] Daly's Leah, The Forsaken,[201] Artist's Bride, coupled with the farce Wandering Minstrel,[202] East Lynne,[203] Lucretzia Borgia, with the farce, Marriage At Any Price,[204] Plot and Passion,[205] Masks and Faces.[206]

The management announced that the distinguished American artist, Mr. Edwin Booth was engaged for twelve nights of repertoire, with no advance made in the price scale.[207] Mr. Booth appeared in the following plays from his repertoire: Hamlet,[208] The Merchant of Venice,[209]

---

198 Ibid., November 13, 14, 1867.

199 Brown, op. cit., p. 145.

200 Mobile Daily Advertiser, November 18, 19, 1867.

201 Ibid., November 20, 1867.

202 Ibid., November 21 and 28, 1867.

203 Ibid., November 22, 1867.

204 Ibid., November 23, 1867.

205 Ibid., November 25 - 27, 1867.

206 Ibid., November 30, 1867.

207 Ibid., November 24, 1867.

208 Ibid., December 2 and 5, 1867.

209 Ibid., December 3, 1867.

Bulwer Lytton's Richelieu,[210] Romeo and Juliet,[211] Richard III,[212] New Way To Pay Old Debts,[213] Othello,[214] Macbeth,[215] Much Ado About Nothing,[216] Koetzebue's The Stranger, and Katharine and Petruchio.[217]

The famous American comedienne, Miss Lotta (Lotta Crabtree) was booked in the following repertoire: Pet of the Petticoats, and Good For Nothing,[218] Captain Charlotte, and Family Jars, "introducing her Banjo Solo, Songs and Breakdown,"[219] The Female Detective and Object of Interest,[220] Boucicault's Andy Blake, and Brougham's Pocahontas,[221] Pocahontas and Family Jars,[222] Lola Montez,[223] and The Hidden Hand.[224]

---

210 Ibid., December 4 and 12, 1867.

211 Ibid., December 6, 1867.

212 Ibid., December 7, 1867.

213 Ibid., December 8, 1867.

214 Ibid., December 9, 1867.

215 Ibid., December 10, 1867.

216 Ibid., December 11, 1867.

217 Ibid., December 13, 14, 1867.

218 Ibid., December 16, 17, 1867.

219 Ibid., December 18, 1867.

220 Ibid., December 19, 1867.

221 Ibid., December 20 and 27, 1867.

222 Ibid., December 21, 1867.

223 Ibid., December 25, 1867.

224 Ibid., December 28, 1867.

The season of 1867 closed with the performance on December 30, 1867, of Ten Nights In A Bar-Room, featuring the following members of the resident company: O. B. Dowd, W. P. Sheldon, W. Petrie, Miss Estelle, and Miss Howland.[225]

The Mobile Theatre opened for the season of 1868, under the proprietorship of Mr. Anthony J. Roig, with Mr. J. B. Wright as Stage Manager. The members of the stock company included: William Petrie, O. B. Dowd, W. P. Sheldon, C. Norris, Blanche Bradshaw, Miss Lotta Howland, Miss Estelle, Mrs. Bradshaw, Mr. M. Bradshaw, and Mr. M. Maddern.

The opening bill at the theatre was the extravaganza, Seven Sisters, featuring the resident stock company.[226] For the next few weeks the company was featured in the following plays: Lester Wallack's Rosedale,[229] Robertson's Caste,[228] Romance of a Poor Young Man and The Liar,[229] and Bulwer Lytton's Lady of Lyons.[230]

The management announced a presentation in Mobile, of Barras' The Black Crook, under the direction of Mr. John B. McDonough. Featured in the musical were the company and the Parisienne Ballet, comprising the First Artists from Niblo's Garden, New York, together with all its

---

225 Ibid., December 30, 1867.

226 Mobile Evening News, January 1 - 4, 1868.

227 Ibid., January 6-8, 1868.

228 Ibid., January 9, 1868.

229 Ibid., January 10, 1868.

230 Ibid., January 11, 1868.

beautiful scenery and bewildering effects, painted by the great landscape artist, George Wunderlich.[231]

The company was next featured in a three day run of Watt Phillips' The Hugenot Captain.[232]

The first star attraction of the season was Mr. Joseph Jefferson, who presented the following: Rip Van Winkle,[233] Sheridan's The Rivals,[234] Lend Me Five Shillings, and Mazeppa,[235] Coleman's Heir-at-Law, Morton's The Spitfire, Woodcock's Little Game and Spectre Bridegroom.[236]

Lotti's Grand German Opera Troupe, "the only one in the United States".[237] was booked in the following of its German opera repertoire: Von Weber's Der Freischutz,[238] Flotow's Martha, and Mozart's The Magic Flute,[239] and Flotow's comic opera Stradella, coupled with the third act of Gounod's Faust, which featured Marie Frederici "in her unrivalled character of Marguerita."[240] For the opera performances the prices were: Reserved

---

231 Ibid., January 15 through February 5, 1868.

232 Ibid., February 6 - 8, 1868.

233 Ibid., February 10, 11, 13, and 19, 1868.

234 Ibid., February 12, 1868.

235 Ibid., February 14, 1868.

236 Ibid., February 17, 1868.

237 Ibid., February 18, 1868.

238 Ibid., February 21, 1868.

239 Ibid., February 22, 1868.

240 Ibid., February 24, 1868.

Seats in Orchestra $1.50, Dress Circle $1.00, Gallery Boxes, $1.00, Gallery 50¢, Private Boxes $10, $12.50, and $15.[241]

The resident company followed with a two day bill, The Corsican Brothers,[242] and Boucicault's The Willow Copse.[243]

The American comedian, Mr. Dan Bryant, starred at the theatre in the following repertoire: The Irish Emigrant,[244] Born to Good Luck and Barney the Baron,[245] Rory O'More and Irish Tudor,[246] Ragged Pat and Ireland As It Was,[247] and Shamus O'Brien.[248]

On March 4, 1868, a farewell benefit for Mr. William Petrie was held, on which occasion he appeared in Mary, Queen of Scotland, with "a young lady of Mobile appearing for the first time on any stage."[249]

The New Orleans Grand French Opera Troupe was booked by the management for a six night run which included: Donizetti's Lucia De Lammermoor,[250] Meyerbeer's Robert Le Diable,[251] Rossini's The Barber of

---

241, Ibid., February 21, 1868.

242 Ibid., February 25, 1868.

243 Ibid., February 26, 1868.

244 Ibid., February 27, 1868.

245 Ibid., February 28, 1868.

246 Ibid., February 29, 1868.

247 Ibid., March 2, 1868.

248 Ibid., March 3, 1868.

249 Ibid., March 4, 1868.

250 Ibid., March 5, 1868.

251 Ibid., March 6, 1868.

Seville,[252] Don's La Favorita,[253] Halvey's The Jewess,[254] and Verdi's Il Trovatore.[255]

The spring season was announced by Mr. Anthony J. Roig, Manager, for March 16, 1868, with the following reduced prices, "in accordance with the times:"[256] Orchestra $1.00, Dress Circle 50¢, Gallery Boxes 50¢, and Gallery 25¢, Private Boxes according to capacity, $6, $7.50, and $9.[257] The first week featured the American tragedian, Mr. Edwin Adams, in the following repertoire: Wild Oats,[258] Don Caesar De Bazan,[259] Selby's The Marble Heart,[260] Schiller's The Robbers,[261] Hamlet,[262] and The Drunkard.[263]

For the remainder of the spring season, the resident company were featured in the following of their repertoire: Everybody's Friend, and

---

252 Ibid., March 7, 1868.

253 Ibid., March 9, 1868.

254 Ibid., March 10, 1868.

255 Ibid., March 11, 1868.

256 Ibid., March 12, 1868.

257 Loc. cit.

258 Ibid., March 16, 1868.

259 Ibid., March 17, 1868.

260 Ibid., March 18, 1868.

261 Ibid., March 19, 1868.

262 Ibid., March 20, 1868.

263 Ibid., March 21, 1868.

Dream At Sea,[264] Taylor's Ticket of Leave Man and Green Bushes,[265] French Spy,[266] Naval Engagements,[267] Streets In New York,[268] Buckstone's Jack Sheppard,[269] Boucicault's Coleen Bawn,[270] and Barnett's Serious Family and Dream At Sea,[271] April 1, 1868, was announced as the last night of the spring season by the management, on which occasion, the bill was The Toddles.[272]

Mr. Anthony J. Roig, proprietor and manager of the theatre, announced on October 15, 1868, that the fall and winter seasons of 1868 and 1869 would be inaugurated on October 19, 1868, a later date than usual for the opening.[273] The company for the new season was composed of the following artists: Miss Caroline Carson, Miss Blanche Bradshaw, Miss Laura Waldron, Miss Julia Waldron, Mr. R. Maddern, Mr. G. F. MacDonough, Mr. J. J. Wallace, Mr. W. R. Hayden, Mr. Samuel C. Knapp, Mr. F. DuPrie, Mrs. Charles Henri, Mrs. Mary Bradshaw, Mrs. W. R. Hayden, Miss Fannie Waldron, Miss M. Jamerson, Mr. Walter Grisdale, Mr. George Pardey, Mr. W. D. Shields, Mr. John Wesler, Mr. J. P. Reynolds, Mr. D. Oakley, Mr.

---

264 Ibid., March 23, 1868.

265 Ibid., March 24, 1868.

266 Ibid., March 25, 1868.

267 Ibid., March 26, 1868.

268 Ibid., March 27, 1868.

269 Ibid., March 28, 1868.

270 Ibid., March 30, 1868.

271 Ibid., March 31, 1868.

272 Ibid., April 1, 1868.

273 Ibid., October 15, 1868.

G. W. Herbert. The scale of prices was: Orchestra Boxes, $6, $7.50, and $9, according to capacity; Ocrestra Seats, $1.50; Balcony Boxes $4.00; Dress Circle 75¢; Gallery Boxes 75¢; Gallery 50¢.[274]

For the first two weeks, the resident company was featured in the following plays: Honeymoon and Sketches In India,[275] Richelieu,[276] Hamlet,[277] The Merchant of Venice,[278] Hunchback,[279] Toodles and Sketches In India,[280] and Nobody's Daughter; or The Ballad Singer of Wapping.[281]

The talented Queen Sisters were booked for a single performance of The Child of the Regiment and The Barrack Room.[282]

After the Queen Sisters' single engagement, the company was featured for the next three weeks, in the following repertoire: Robertson's Caste,[283] Pocahontas and The Barrack Room,[284] Ambition,[285] Augustin

---

274 Loc. cit.

275 Ibid., October 19, 1868.

276 Ibid., October 20, 1868.

277 Ibid., October 21, 1868.

278 Ibid., October 22, 1868.

279 Ibid., October 23, 1868.

280 Ibid., October 24, 1868.

281 Ibid., October 26 - 30, 1868.

282 Ibid., October 31, 1868.

283 Ibid., November 2, 3, and 20, 1868.

284 Ibid., November 4, 5, 1868.

285 Ibid., November 6, 7, 1868.

Daly's Under The Gas-Light,[286] Cadet La Perle,[287] Money,[288] and London Assurance.[289]

The distinguished artist, Mr. C. W. Couldock and his accomplished daughter, Elizabeth Couldock, appeared as the next star attraction. Their repertoire included: Willow Copse,[289] The Chimney Corner,[290] and Louis XI.[291]

Col. C. T. Ames' Great New Orleans Circus and Menagerie were booked for a two week engagement, with Reserved Seats $1.50, Orchestra and Dress Circle $1.00, Gallery Boxes 75¢ and the Gallery 50¢.[292] On December 7, 1868, the company joined M'lle Tournor, the Female Gymnast and Queen of the Air, and presented Robertson's Caste.[293]

For the next week the bill at the theatre featured the entire company in John Brogham's drama, Lottery of Life.[294]

The next star attraction at the theatre was the American comedian, Chanfrau, (Francis B. Chanfrau) who appeared in the following repertoire:

---

286 Ibid., November 9 - 14 and 20 - 23, 1868.

287 Ibid., November 16, 17, and 21, 1868.

288 Ibid., November 18, 1868.

289 Ibid., November 19, 1868.

290 Ibid., November 24 - 28, 1868.

291 Ibid., November 25 - 27, 1868.

292 Ibid., November 26, 1868.

293 Ibid., November 30, 1868.

294 Ibid., December 7 - 12, 1868.

DeWaldron's Joe, "recently played by him in New York with great success...."[295] The performance on December 29, 1868, was for the benefit for the Widow and Orphans of the Fire Department,[296] on which occasion Chanfrau appeared in A Glance at New York and Stage Struck Barber.[297]

Mr. Chanfrau closed the most successful engagement of any star that season, and the season of 1868, with these last two performances: DeWaldron's Joe,[298] and the triple bill of Solon Shingle, Stage Struck Barber and Ireland As It Is.[299]

The newspapers covering the winter and spring seasons of the year 1869, January through April, were not available for perusal by the author, for they were not to be found; either in the State Archives of Alabama, the Mobile Public Library, the University of Alabama Library or the library of Alabama Poytechnic Institute. There evidently was a winter season, as indicated in Mr. Anthony J. Roig's announcement to the public, "that the fall and winter season of 1868 and 1869 would be inaugurated as late as October 19, 1868."[300] Mr. Roig inaugurated his fall season of 1869, where the next available record of the theatre's activities began again late in October.

---

295 Ibid., December 14 - 19, 1868.

296 Ibid., December 21 - 28, 1868.

297 Ibid., December 29, 1868.

298 Ibid., December 30, 1868.

299 Ibid., December 31, 1868.

300 Ibid., October 15, 1868.

DeWaldron's Joe, "recently played by him in New York with great success...."[295] The performance on December 29, 1868, was for the benefit for the Widow and Orphans of the Fire Department,[296] on which occasion Chanfrau appeared in A Glance at New York and Stage Struck Barber.[297]

Mr. Chanfrau closed the most successful engagement of any star that season, and the season of 1868, with these last two performances: DeWaldron's Joe,[298] and the triple bill of Solon Shingle, Stage Struck Barber and Ireland As It Is.[299]

The newspapers covering the winter and spring seasons of the year 1869, January through April, were not available for perusal by the author, for they were not to be found; either in the State Archives of Alabama, the Mobile Public Library, the University of Alabama Library or the library of Alabama Poytechnic Institute. There evidently was a winter season, as indicated in Mr. Anthony J. Roig's announcement to the public, "that the fall and winter season of 1868 and 1869 would be inaugurated as late as October 19, 1868."[300] Mr. Roig inaugurated his fall season of 1869, where the next available record of the theatre's activities began again late in October.

---

295 Ibid., December 14 - 19, 1868.

296 Ibid., December 21 - 28, 1868.

297 Ibid., December 29, 1868.

298 Ibid., December 30, 1868.

299 Ibid., December 31, 1868.

300 Ibid., October 15, 1868.

For this late opening of the fall season of 1869, Mr. Roig announced the following price ranges: Private Boxes and Opera Seats $1.00, Dress Circle 65¢, Gallery Boxes 50¢, Gallery 25¢, and no extra charge for reserved seats.[301] The economic status of Mobile was mirrored for the first time in this drastic reduction in the price ranges of the theatre. Mr. Roig made no announcement as to a sustaining, resident stock company at the theatre for the fall season of 1869. There is reason to believe that 1868 was the last year of a resident company at the Mobile Theatre, for the bookings for 1869 and 1870 were mainly touring novelty troupes, or dramatic companies, touring with a particular star.

From October 20 through 28, 1869, Mrs. James A. Oates' Burlesque and Operatic appeared in the following repertoire: Field of the Cloth of Gold,[302] The Daughter of the Regiment,[303] Forty Thieves,[304] and Boucicault's Formosa,[305]

For the next week the management booked the comediennes, the Chapman Sisters, and the comedian Mr. C. B. Bishop with their entire burlesque troupe, in the following presentations: Ixion; or The Man At The Wheel,[306] Cinderella,[307] Aladdin,[308] Fra Diavolo,[309] Pluto; or The Magic

---

301 Ibid., October 20, 1869.

302 Ibid., October 20 - 23, 1869.

303 Ibid., October 25, 1869.

304 Ibid., October 27, 28, 1869.

305 Ibid., October 29, 30, 1869.

306 Ibid., November 1, 1869.

307 Ibid., November 2, 1869.

308 Ibid., November 3, 1869.

309 Ibid., November 4, 1869.

Lyre,[310] and Black Eyed Susan and Wanted: 1000 Milliners.[311]

The Susan Galton English Opera Troupe was booked for two weeks, appearing in the following repertoire of light opera: Levy's Fanchetee and Offenbach's comic, Rose De St. Fleur,[312] Offenbach's 66; or The Capital Prize,[313] Offenbach's The Village Fiddler,[314] Ching Chow Hi and Blind Beggars,[315] Offenbach's Marriage By Lanterns and Lischen and Fritzchen,[316] Fanchon,[317] and G. A. MacFarren's opera, Jessy Lee.[318].

The female gymnasts, Lisa and Zoe and their combination troupe were booked for a three day run.[319]

For the last week of December, Mr. Roig, the manager, engaged the American comedian, Mr. John E. Owens, who appeared in the following repertoire: Solon Shingle and The Live Indian,[320] Everybody's Friend and Solon Shingle,[321] Victims and Forty Winks,[322] Dot and The Live

---

310 Ibid., November 5, 1869.

311 Ibid., November 6, 1869.

312 Ibid., November 22, 23, 1869.

313 Ibid., November 24, 1869.

314 Ibid., November 25, 26, 1869.

315 Ibid., November 27, 1869.

316 Ibid., November 29, 30, 1869.

317 Ibid., December 1, 2, 1869.

318 Ibid., December 3, 1869.

319 Ibid., December 24, 25, 26, 1869.

320 Ibid., December 27, 1869.

321 Ibid., December 28, 1869.

322 Ibid., December 29, 1869.

Indian,[323] and Married Life and Forty Winks.[324]

The Mobile Theatre opened its 1870 season, with Mr. Charles Pope as manager and with a guest company from the St. Charles Street Theatre, New Orleans. The admission prices for the season were still: Orchestra Seats $1.00; Dress Circle 75¢; Gallery Boxes 75¢; Gallery 50¢; gallery for Boys 25¢; with no extra charge for reserved seats.[325]

Mr. Charles Pope and Miss Alice Gray appeared with the St. Charles Theatre Company from New Orleans in the following bills: Boucicault's Long Strike,[326] East Lynne,[327] Money,[328] Poor Gentleman and Toodles,[329] Victims and Solon Shingle with Mr. John E. Owens of the New Orleans Company,[330] Heir-At-Law and Jumbo Jim,[331] Self,[332] and Paul Fry and Serious Family,[333]

The next star attraction was the American actress, Miss Mary

---

323 Ibid., December 30, 1869.

324 Ibid., December 31, 1869.

325 Ibid., January 4, 1870.

326 Ibid., January 4, 5, 1870.

327 Ibid., January 6 - 8, 1870.

328 Ibid., January 10, 1870.

329 Ibid., January 11, 1870.

330 Ibid., January 12, 1870.

331 Ibid., January 13, 1870.

332 Ibid., January 14, 1870.

333 Ibid., January 15, 1870.

Gladstone, who appeared in the following repertoire: Schiller's Mary Stuart,[334] Elizabeth,[335] and As You Like It.[336]

The Lydia Thompson Troupe, composed of Miss Lydia Thompson, Miss Pauline Markham, Miss Ellen Lewis, Miss Nellie Hope, Miss Fanny Clairmont and Miss Eliza Weatherby, Messrs. Harry Becket, W. B. Cahill and M. Connolly, appeared at the theatre, in their repertoire, which included: Forty Thieves and Striking Oil In Family Jars,[337] La Somnabula and Did You Ever Send Your Wife To Frascati,[338] and Sinbad, the Sailor.[339]

The management announced that Mr. Joseph Jefferson was engaged for a week. Mr. Jefferson appeared with his young nephew, Master Charles Jefferson, in the following plays: Lend Me Five Shillings and Mazeppa,[340] The Spectre Bridegroom,[341] and Boucicault's version of Rip Van Winkle.[342]

Mr. Grau and his Grand German Opera, with full chorus and orchestra were engaged at the theatre and presented the following operas:

---

334 Ibid., January 17, 18, 1870.

335 Ibid., January 19, 20, 1870.

336 Ibid., January 21, 22, 1870.

337 Ibid., January 25, 26, 1870.

338 Ibid., January 27, 1870.

339 Ibid., January 28, 29, 1870.

340 Ibid., February 3, 1870.

341 Ibid., February 4, 1870.

342 Ibid., February 5, 1870.

FIGURE 6

Advertisement, featuring Mr. Joseph Jefferson III

Mobile Daily Advertiser, February 2, 1870.

Mobile Theatre.

A. ROIG.....PROPRIETOR

EXTRA ANNOUNCEMENT!

ENTIRE CHANGE OF PROGRAMME!

MR. JOSEPH JEFFERSON

Will appear on THURSDAY, Feb'y 3d, in two characters: Mr. Golightly, in the Comedy of LEND ME FIVE SHILLINGS, and MAZEPPA, in the Musical Burlesque.

FRIDAY, February 4th,

BENEFIT OF MR. JOSEPH JEFFERSON.

THREE PIECES.

Master CHAS. JEFFERSON will appear for the first time in Mobile, as Diggory, in the farce of the SPECTRE BRIDEGROOM.

The performance will begin with the Comedy of LEND ME FIVE SHILLINGS, and conclude with MAZEPPA.

SATURDAY, RIP VAN WINKLE MATINEE,

at 12 o'clock M.

Admission, $1; Children half price; Gallery, 50 cents.

Doors open at 11 o'clock A. M.

SATURDAY,

Last Night of Mr. JOSEPH JEFFERSON.

RIP VAN WINKLE!

Box Office open to-day. fe3 4t

La Dame Blanche,[343] La Juive,[344] Magic Flute,[345] Don Giovanni,[346] Faust,[347] and Beethoven's Fidelio.[348]

M'lle Carlotta Patti, world-renowned concert violinist made her first appearance in Mobile since her recent triumph in Europe,[349] M'lle Patti gave three concerts.[350]

The management announced the engagement of the McCulloch and Brignili Italian Opera Company, which featured, Isabel McCulloch, A. Henne, Signor E. Petrilli, and the orchestra under the direction of Signor P. Giorza. The troupe presented the following operatic offerings: Lucia Di Lammermoor,[351] Il Trovatore,[352] Lucrezia Borgia,[353]

Mr. W. R. Floyd and his company from the Varieties Theatre in New Orleans were engaged by the management to appear on the bills of the theatre for the next month, in the following repertoire, which featured

---

343 Ibid., February 7, 1870.

344 Ibid., February 8, 1870.

345 Ibid., February 9, 1870.

346 Ibid., February 10, 1870.

347 Ibid., February 11, 1870.

348 Ibid., February 12, 14, 1870.

349 Ibid., February 16, 1870.

350 Ibid., February 21 - 23, 1870.

351 Ibid., February 25, 1870.

352 Ibid., February 26, 1870.

353 Ibid., February 28, 1870.

the star, Miss Charlotte Thompson: Camille,[354] East Lynne,[355] Lady of Lyons,[356] Madelaine and Lottery Ticket,[357] On The Brink,[358] Fanchon,[359] The Hunchback,[360] The Sea of Ice,[361] and Court and Stage.[362]

The management re-engaged Mr. W. R. Floyd, the comedian, for a week's engagement, in the following plays: Robertson's Caste,[363] Boucicault's Arrah-Na-Pogue,[364] and Rosedale.[365]

The Richings Grand English Opera Company under the direction of the Prima Donna, Mrs. Caroline Richings Bernard, closed the spring season for Mobile with the following operatic repertoire: Maritana,[366] Bohemian Girl,[367] La Somnabula,[368] Il Trovatore,[369] Norma,[370] and Crown Diamonds.[371]

---

354 Ibid., March 2, 1870.

355 Ibid., March 3 and 9, 1870.

356 Ibid., March 4, 1870.

357 Ibid., March 5, 1870.

358 Ibid., March 7, 8, 1870.

359 Ibid., March 10, 1870.

360 Ibid., March 11, 12, 1870.

361 Ibid., March 13, 17, and 19, 1870.

362 Ibid., March 18, 1870.

363 Ibid., March 22, 1870.

364 Ibid., March 23, 24, 1870.

365 Ibid., March 25, 1870.

366 Ibid., March 28, 1870.

367 Ibid., March 29, 1870.

368 Ibid., March 30, 1870.

369 Ibid., March 31, 1870.

370 Ibid., April 1, 1870.

371 Ibid., April 2, 1870.

The Mobile Theatre was under new ownership for the fall season of 1870. The theatre was bought by Mr. Henry Spalding, Mr. Bidwell and Mr. McDonough, who owned theatres in other Southern cities, St. Louis, New Orleans, and Memphis, Tennessee. Mr. J. Kittredge was the manager for the new proprietors, with Mr. J. P. Reynolds as Treasurer. The new owners revamped the old house and planned to bring in the best novelty and dramatic presentations engaged for their chain of theatres. The following price scale was in effect: Dress Circle and Parquette $1.00; Upper Dress Circle 75¢; Gallery for Boys 25¢; Colored Gallery, 25¢; Colored Loges 75¢; Private Loges 75¢; Private Dress Circle and Private Boxes $10.[372]

The management offered as the first attraction the famous Emerson Minstrel Troupe, under the direction of Mr. Billy Emerson, for an extended September engagement.[373]

Although the author found the complete file of issues of the Mobile Press Register from October 1, 1870 through November 27, 1870, there were no theatre bills listed. Messrs. Spalding, Bidwell and McDonough were evidently having a difficult time keeping four theatres booked with attractions, for the Mobile Theatre was dark during this period.

However, on November 28, 1870, the bill at the theatre was presented by two stars, Mr. Charles S. Wyndham and Miss Eliza More, "late of Wallack's Theatre, New York," in the military drama, Lancers.[374] These two artists

---

372 Ibid., September 17, 1870.

373 Ibid., September 20 - 30, 1870.

374 Ibid., November 28 - 30, 1870.

closed their engagement at the theatre with Robertson's Ours.[375]

The Gaieties Comique Troupe was engaged for six nights, and appeared in specialty acts, under the direction of Mr. W. B. Cavanagh. The company included: Cool Burgess, the Man Who Laughs; Miss Jennie Engel, Serio-Comic Vocalist; The Great Romelli Family of Airel fame; William Carleton, the Irish Comedian; and Mons. Blandowski in The Mad Poet of Catskill Mountain, with Mr. Cavanagh.[376]

For the next week's attraction, the management presented Mr. William Horace Lingard, Mrs. Alice Lingard and Miss D. Lingard in original sketches and impersonations of such historical figures as: Robert E. Lee, Bonaparte I, Louis Napoleon, King William of Prussian and many others.[377]

For the last engagement of the fall season of 1870, the management presented the following members of the Varieties Theatre, New Orleans, in repertoire: Miss Augusta L. Dragon, Phillis Plover, Mr. F. McClellan, Mr. Lewis Baker, Mr. Frank Evans, Mr. A. A. Davenport. Their presentations were: The Dead Shot,[378] Serious Family,[379] Katharine and Petruchio,[380] Sheridan's School For Scandal,[381] and Boucicault's London Assurance.[382]

---

375 Ibid., December 1 - 3, 1870.

376 Ibid., December 5 - 10, 1870.

377 Ibid., December 12 - 17, 1870.

378 Ibid., December 20, 1870.

379 Ibid., December 21, 1870.

380 Ibid., December 22, 1870.

381 Ibid., December 23, 1870.

382 Ibid., December 24, 1870.

During the first two years of the five year period under consideration, the Mobile Theatre continued to offer the public of Mobile the best in dramatic entertainment. The stars on the road during 1866 and 1867 were still some of the biggest names in the American theatre: Edwin Forest, Edwin Booth, Charlotte Cushman, Joseph Jefferson III, Tyrone Power, Agnes Robertson, Dion Boucicault, and many others.

The repertoires of these stars remained the same, except for the few new dramas that had aroused interest all over the country. A few that were included in the repertoires were: Robertson's Caste and Ours, Boucicault's Arrah-Na-Pogue, Taylor's Our American Cousin, and Knowles' Virginius. During this period an interest was expressed in a new art form in the theatre, which the American theatre was later to perfect, when a few musical extravaganza's were presented, as illustrated by Barras' The Black Crook. Mr. John E. McDonough at the Mobile Theatre produced his less nationally famous musical, Seven Sisters. The touring opera companies were still very much a part of the theatre scene in Mobile. However, the traditional American stars on tour, adhered closely to the standard repertoires of drama established by them in the theatres of New York, Boston, and Philadelphia, where most of them had received their training.

During the years of 1868 and 1869, the delayed economic reverses began to hit Mobile. This period was one of actual readjustment and fluctuation. The serene days were gone when the city was wealthy and staid enough to forward the art of the theatre and to support the artists on extended tours.

Mr. Joseph Jefferson III was the only star of major importance still touring during these years. The others, who were capable but of minor stature, were: Lydia Thompson, C. W. Couldock, and Charlotte Thompson. The theatre did present two new plays, Boucicault's Long Strike and Augustin Daly's Under the Gas-Light. The opera repertoires of the English and French companies were popular with the audiences.

In 1870, the Mobile Theatre that had become a famous house in the South, and had supported a large resident company, was no more. The beginning of a major disintegration of legitimate drama in Mobile started in 1870, and was completed by 1875.

CHAPTER IV

THE POST-WAR DECLINE,

1871 - 1875

CHAPTER IV

THE POST-WAR DECLINE 1871 - 1875.

The city of Mobile found the second phase of the Reconstruction era as severe and anxious a time as the city had faced in its long and varied history. The radical political element that had risen to power in the state elections of 1868 continued its dictatorial rule until 1874, when its power was broken, due to a split within the group over the allotment of the spoils of the regime.[1]

The civic officials of Mobile were even trying to sabotage the conscientious efforts of the people to lay the foundations of a new social and economic order. The worst municipal scandals in Mobile occurred during the administration of Mayor George F. Harrington in 1870. At this time, the city was pledged, like the state, to subscribe to the railroad building projects, which became the biggest frauds of the Reconstruction Era. In a sound bond issuing venture during 1870, however, the city acquired the title to a third of a mile of river front and was thereby enabled to set wharf charges, a development which later proved highly beneficial.[2]

---

1 The Southern Historical Publication Society, Richmond, Virginia, Political History of the Southern States, II, Chap. 3, 1909, p. 308.

2 Charles G. Summersell, Mobile: History of a Seaport Town, University, Alabama, University of Alabama Press, 1949, p. 43.

In 1871, the Mobile Board of Trade was organized, with Mr. Price Williams as president, and tried to promote the business of the city.[3]

The Board of Trade made a valiant though futile effort to encourage the general commerce of the city. A slight increase in the lumber and naval stores business was noted. Two cotton mills were opened. Vegetable farming, as a commercial venture, emerged during this period with fair results but far short of compensating for the decline of the cotton business.

The decline of Mobile's export business lay in the fact that the railroads were now taking the cotton toward the preferred deep water ports of New Orleans and Pensacola,[4] and especially New Orleans, after 1870, when a direct line between the two cities was completed by the Mobile and New Orleans Railroad.[5] With its retail trade taken by smaller towns, its wholesale trade captured by the larger ones, and with its harbor locked by lack of dredging and obstructions, which were not removed by Congress until 1875, Mobile was forced to live a precarious existence.[6]

After the power of the radical party had been broken in 1874, the Convention of 1875 met at Montgomery in September and was in session

---

3 Ibid., p. 44.

4 Ibid., p. 46.

5 E. Merton Coulter, The South During Reconstruction, Baton Rouge, Louisiana State University Press, 1947, p. 257.

6 Ibid., p. 257.

less than a month. Mr. L. P. Walker was made president. The less acceptable features of the Constitution of 1868 were repealed and a new constitution adopted which the people ratified. Thus after nine years of fluctuating political regimes, home rule was returned to the people.[7]

Economy was necessary in Mobile after the radical spending splurge of the corrupt political regimes. The city was further wracked by the financial Panic of 1873, and the ravages of the yellow fever epidemic which took its toll among the undernourished, poverty-stricken citizens. Many business houses had failed and there was an exodus of young men to New Orleans, Memphis, Texas and other places to seek the employment which was becoming more difficult to obtain at home. This exodus had depleted the ranks of the young manpower of the city and thereby sapped much of her energy.[8]

Socially, those who refused to leave their native city, began slowly to reorganize some of the old social functions. Specialized fairs featuring horticultural and floral exhibits were popular. Soon the people of the coastal towns revived the ancient yachting regattas. Mobile and New Orleans had always been arch rivals and their visiting crews were entertained with banquets and balls.[9]

One social aspect of the life of this city which did not have to be revived was the theatre, for it had never ceased to function.

---

7 The Southern Historical Publication Society, op. cit., p. 308.

8 Peter J. Hamilton, Mobile of the Five Flags, The Gill Printing Company, Mobile, Alabama, 1913, p. 363.

9 The Southern Historical Publication Society, op. cit., p. 303.

Attending the theatrical seasons at the Mobile Theatre had remained as important a part of the social life of the people, as attending the traditional balls during the Mardi Gras week celebrations. Mardi Gras had been revived in 1866, but the annual parades by the major organizations came some years later.

However, the records of this period indicate that the quality of the dramatic fare at the theatre had deteriorated rapidly, in contrast with the length and productivity of the previous seasons at the famous old house. The management, to operate at all, were forced to book a great many of the novelty and specialty troupes now touring the circuit and were able to present uneven, spasmodic seasons.

The traditional standard dramas found in the repertoires of the dramatic companies that played at the Mobile Theatre during these years, included the constantly popular works of William Shakespeare: Richard III, Hamlet, The Merchant of Venice, King Lear, Macbeth, and a few performances of Julius Caesar.

The works of two of England's novelists were popular as stage adaptations. There were two adaptations of Charles Dickens' David Copperfield; one entitled, Little Emily and the other, Micawber, and one of his novel Bleak House, entitled Chesley Wold. The Charlotte Bronte novel Jane Eyre was also adapted for the stage under the same name.

Because of the national economic straits of the country, few of the great names in the American Theatre were touring during these five years. The stars that played the Mobile Theatre, were either of minor stature, well-known only on the Southern circuit of theatres or visiting foreign stars:

Outstanding among those appearing at the Mobile Theatre were:

Miss Lucille Western, American actress.

Miss Western was born in New Orleans, January 8, 1843. In 1849 she made her debut at the National Theatre, Boston, Massachusetts, dancing and playing small parts. Travelled with her sister Helen, as the "Star Sisters." First appeared in New York, March 29, 1858, at the Old Bowery Theatre, with her sister in the Three Fast Men. On October 11, 1859, was married in St. Louis, Missouri, to James Harrison Mead. She has travelled all over the country as a successful star.[10]

Mrs. D. P. Bowers, American tragedienne.

Mrs. Bowers, whose maiden name was Crocker, was born in Stamford, Connecticut, March 12, 1830. She first appeared at the Park Theatre in New York, July 16, 1846. She made her London debut at the Sadler's Wells Theatre, in September 1861, as Julia in Hunchback. Returned to this country and made her appearance, August 17, 1863, at the Winter Garden, New York.[11]

Janauschek, (Fanny Janauschek), German tragedienne.

Janauschek made her American debut, October 19, 1867, at the Academy of Music, New York, as Medea.[12]

Mr. Lawrence Barrett, American tragedian.

Mr. Barrett was born Lawrence Brannigan in New York, in 1836. He was the leading actor at Howard Athenaeum and the Museum, in Boston. He was a Captain in the Twenty-eighth Massachusetts Regiment in 1860, Returned to the stage in 1867.[13]

Mr. Frank Mayo, American actor.

Mr. Mayo was born in Boston, April 19, 1839. He made his debut July 19, 1856, at the American Theatre, San Francisco, California as the Waiter in Raising the Wind. When The Tempest was produced at the Grand Opera House, New York, March 31, 1869, he was especially

---

10 Thomas A. Brown, History of the American Stage, Dick and Fitzgerald, 1870, p. 387.

11 Ibid., pp. 42-45.

12 Ibid., p. 193.

13 Ibid., p. 22.

engaged to play Ferdinand, being his first appearance in that city.[14]

Mr. Benedict DeBar, American actor-manager.

Mr. DeBar was born in London, England, in 1814. He made his debut in 1831, at the Theatre Royal, Margate, Kent, England, under Faucit Saville's management, as the Page, in the farce of the Page and the Purse. Appeared in the ballet at Drury Lane. Came to America in 1834 and made his debut at the St. Charles Theatre in New Orleans, in 1835, under the management of Caldwell, as Sir Benjamin Backbite in the School For Scandal. Opened in New York in 1837, at the old National Theater, Leonard and Church Streets, as Frank Frisby. In 1842 was stage manager for Hamblin, at the Old Bowery. Went to London and played Mose at the Standard Theatre in 1849. Bought out Ludlow and Smith of New Orleans, in 1853, and John Bates of St. Louis in 1855.[15]

The Mobile Theatre was under the proprietorship of the Messrs. Spalding, Bidwell and McDonough. Previously, as in 1870, there was no dramatic company in residence at the theatre. Either complete specialty troupes or dramatic corps were booked. There was no immediate announcement as to the scale of prices, which probably remained on the level set by the new owners for the season of 1870. The theatre was under the immediate direction of one of the proprietors, Mr. T. B. McDonough.[16]

The first featured star at the theatre was Miss Lucille Western, the American actress, in the following plays: Frou-Frou,[17] and Oliver Twist.[18] In the latter, Miss Western presented her "celebrated picture of Nancy Sykes."[19]

---

14 Ibid., p. 240.

15 Ibid., P. 94.

16 Mobile Evening News, December 30, 1870.

17 Ibid., January 5, 1871.

18 Ibid., January 6, 7, 1871.

19 Ibid., January 5, 1871.

The Burlesque, Variety and Pantomime Company of fifty artists were next engaged for seven performances by the management. The company presented the following acts: The popular burlesque, Ixion; or The Man At The Wheel, the comic fairy extravaganza, Little Red Riding Hood, and Jackey Horner, the burlesque and pantomime, Robinson Crusoe, His Man Friday and King of the Cannibal Islands,[20] and the additional acts White Cat and King Pippin.[21]

The management next announced the engagement of Satsuma's Royal Japanese Troupe, from Yeddo, Japan, who for six nights presented their repertoire of over three hundred acts in rich, native costumes. The company was composed of acrobats, equilibrists, jugglers, etc., which "had been received all over the country by the most fastidious and fashionable audiences with immense success."[22]

The first Shakespearean entertainment at the theatre was booked for the following week, when the American actor, Mr. John F. Jack, appeared in his favorite role of Sir John Falstaff, "as played by him in New York and Philadelphia,"[23] in: Henry IV,[24] The Merry Wives of Windsor,[25] Mr. Jack also appeared in Angel Child, and the farce, Little Pickle.[26]

---

20 Ibid., January 9 through 14, 1871.

21 Ibid., January 17 through 19, 1871.

22 Ibid., January 30 through February 4, 1871.

23 Ibid., February 5, 1871.

24 Ibid., February 6, 7, 1871.

25 Ibid., February 8, 9, 1871.

26 Ibid., February 10, 1871.

For the next week the management announced the re-engagement of Satsuma's Royal Japanese Troupe, "in deference to public demand. Twenty first-class artists; new and astonishing feats."[27]

Engaged for six nights at the theatre was the Grand Russian Concert Troupe and Benefit Combination, in a bill which the management announced as, "extraordinary and attractive."[28]

For the next attraction, the management booked the Gaiete Comique Troupe of Specialities, "organized for this, their last Southern Tour, with specialties, embracing every amusement known to the world."[29]

The Oates' Opera Company under the direction of Mrs. James A. Oates, was engaged, and appeared in the following of their repertoire: Fair One With The Blond Wig,[30] Offenbach's The Prima Donna of a Night,[31] The King's Secret,[32] Little Faust, with music by Herve,[33] and Flower Girl of Paris.[34]

The next attraction was the Valhalla Combination, "introducing the Crystal Grotto of the Nalads in three tableaux: The Colored Waters, The Sporing Nalads, and The Three Graces."[35]

---

27 Ibid., February 11 - 15, 1871.

28 Ibid., February 18 - 25, 1871.

29 Ibid., February 26, 1871.

30 Ibid., March 6, 1871.

31 Ibid., March 7, 1871.

32 Ibid., March 8, 1871.

33 Ibid., March 9, 1871.

34 Ibid., March 10, 1871.

35 Ibid., April 3 - 8, 1871.

The Davenport Brothers appeared for three nights, with their "magic and startling wonders that have been given in the presence of the Crowned Heads and Nobility of Europe."[36]

The distinguished American actress, Mrs. D. P. Bowers, who was supported by the St. Louis Olympic Theatre Stock Company, under Mr. T. B. McDonough direction, appeared for a week in legitimate drama. For this engagement, the prices were: Dress Circle and Parquette, $1.50; Family Circle $1.00; Gallery 50¢; Private Boxes, according to location.[37] The repertoire for the week included: Lady Audley's Secret,[38] Camille,[39] Elizabeth,[40] Lady of Lyons,[41] Mary Stuart,[42] and Macbeth.[43]

The last performance for the spring season was a benefit performance for Mr. J. P. Reynolds, Treasurer of the Mobile Theatre, on which occasion, the play Dora was offered by the St. Louis Olympic Theatre Company.[44] The prices for this performance were slightly lower than those charged for Mrs. Bower's engagement, which would indicate that the following

---

36 Ibid., April 13 - 15, 1871.

37 Ibid., April 16, 1871.

38 Ibid., April 17, 1871.

39 Ibid., April 18, 1871.

40 Ibid., April 19, 1871.

41 Ibid., April 20, 1871.

42 Ibid., April 21, 1871.

43 Ibid., April 22, 1871.

44 Ibid., April 23, 1871.

prices were the standard used during the season: Dress Circle and Parquette $1.00; Family Circle 75¢; Gallery for Boys 25¢; Colored Loges 75¢; Colored Gallery 25¢; Private Loges 75¢; Private Dress Circle and Parquette Boxes $8 and $10.[45]

The fall season of 1871 opened, listing Mr. D. Bidwell as proprietor and Mr. F. L. Keller as Manager of the theatre. The troupes or companies were still accompanying a particular star and no mention was made of a resident company. There was no listing of the price scale, though undoubtedly the same low scale announced at the close of the spring season was in effect.

The season opened with the Rankin Combination in an adaptation of Charles Dickens' novel, David Copperfield, entitled, Little Emily.[46]

The management next engaged Hart Ryman and Barney's Minstrel, whose troupe was announced as "new, bright and sparkling."[47]

The American stars, Mr. William H. Lingard and his wife Miss Alice Dunning (Lingard) were engaged for a two night run, on which occasions they presented: Marriage At Any Price, and Naval Engagements,[48] and T. W. Robertson's David Garrick with Little Toddlekins.[49]

The management announced the return of Mrs. James A. Oates and her Comic Opera Company. During their two week stay, the company presented

---

45 Loc. cit.

46 Mobile Evening News, October 20, 21, 1871.

47 Ibid., October 23 through 27, 1871.

48 Ibid., November 13, 1871.

49 Ibid., November 14, 1871.

the following attractions: Fortunio,[50] Little Faust,[51] The King's Secret,[52] Child of the Regiment,[53] Flower Girl of Paris,[54] and Field of the Cloth of Gold.[55]

Mrs. D. P. Bowers, the American actress appeared next with the young actor, Mr. John C. McCullom, in the following of her repertoire: Lady of Lyons,[56] Lady Audley's Secret,[57] The Hunchback,[58] Leah,[59] Mary Stuart,[60] Macbeth,[61] The Jealous Wife and Catherine and Petruchio,[62] Amy Bossart,[63] Camille,[64] Elizabeth, Queen of England,[65]

---

50 Ibid., November 25 - 27, 1871.

51 Ibid., November 29 through December 5, 1871.

52 Ibid., December 6, 1871.

53 Ibid., December 7, 1871.

54 Ibid., December 8, 1871.

55 Ibid., December 9, 1871.

56 Ibid., December 18, 1871.

57 Ibid., December 19, 1871.

58 Ibid., December 20, 1871.

59 Ibid., December 21, 1871.

60 Ibid., December 22, 1871.

61 Ibid., December 23, 1871.

62 Ibid., December 25, 1871.

63 Ibid., December 26, 27, 1871.

64 Ibid., December 28 and 30, 1871.

65 Ibid., December 29, 1871.

The winter season of 1872 was inaugurated under the ownership of Mr. D. Bidwell. He had appointed Mr. F. L. Keller as manager. There was no mention of a company or the scale of prices for this season. The American actor-manager, Mr. F. L. Keller appeared in Byron's Dearer Than Life.[66]

The young American comedian, Mr. Stuart Robson, appeared next in a three day run, which included the following plays: Everybody's Friend, and the musical burlesque, Camille; or the Cracked Heart,[67] and A Lecture to Little Boys and Girls, Jones' Baby, and Benicia Boy.[68]

The next engagement at the theatre was the Abbott Pantomime Troupe, in the following comic pantomime: Mother Goose; or The Follies of Humpty Dumpty.[69]

Miss Lydia Thompson, the American actress, and her company was engaged and appeared for one week. Due to the expense involved in booking her company, the prices were raised to the following level: Parquette and Dress Circle $1.50; Upper Dress Circle 75¢; Gallery 25¢.[70] The repertoire of the company included: Bluebeard,[71] Lurline,[72]

---

66 Ibid., January 3, 1872.

67 Ibid., January 4, 1872.

68 Ibid., January 5, 6, 1872.

69 Ibid., January 8 through 13, 1872.

70 Ibid., January 14, 1872.

71 Ibid., January 15 and 18, 1872.

72 Ibid., January 16, 1872.

Kinilworth,[73] A Day In Paris and Nymph of the Burleyburg,[74] and Sinbad the Sailor.[75]

The Irish comedian and character actor, Mr. Dominick Murray, supported by a full dramatic company from the new Varieties Theatre, New Orleans, was engaged, and presented the following plays: Rappares,[76] The Happy Man,[77] Golden Bubble and Poor Pillicoddy.[78]

The management engaged Mr. Johnny Allen, the Dutch comedian, assisted by Little Mac, Miss Alice Harrison and a talented dramatic company, in Scheniderr; or Dot House Von De Rhine.[79]

The distinguished American tragedians, Mr. and Mrs. Daniel Bandmann, were engaged by the management and appeared in the following repertoire: The Merchant of Venice,[80] Taylor's Narcisse,[81] Taylor's Dead or Alive,[82] DeLeon's Jasper; or The Mystery of Edwin Drood, "played by them with the highest praise at the Grand Opera House, New York."[83]

---

73 Ibid., January 17, 1872.

74 Ibid., January 19, 1872.

75 Ibid., January 20, 1872.

76 Ibid., February 5, 1872.

77 Ibid., February 6, 1872.

78 Ibid., February 7 - 10, 1872.

79 Ibid., February 26 through March 2, 1872.

80 Ibid., March 4, 1872.

81 Ibid., March 5, 1872.

82 Ibid., March 6, 7, 1872.

83 Ibid. March 8, 9, 1872.

Aimee's French Opera Bouffe Troupe was engaged, and presented the following repertoire of light opera: Offenbach's La Grand Duchess,[84] La Perich Ole,[85] Offenbach's Les Brigands,[86] La Belle Helene,[87] and Offenbach's Le Pont Des Soupirs.[88]

The German tragedienne, Janauschek (Fanny Janauschek) and her New York company appeared for the first time on the Mobile stage in the following: Mary Stuart,[89] and Deborah; or Leah, The Forsaken.[90] The prices for Madame Janauschek's performances were: Admission $1.00, reserved seats 50¢ extra; Private Boxes $8 and $10; Gallery 50¢.

The management next engaged Percy Roselle, the boy actor, supported by a company in an adaptation of H. A. Weaver's The Boy Detective,[91] which closed the spring season of 1872.

The fall season of 1872 opened with Mr. A. H. Davenport as Acting Manager and representative for the proprietor, Mr. D. Bidwell. The manager announced to the public that the following reduction in prices was effective: Parquette and Dress Circle $1.00; Family Circle 50¢;

---

84 Ibid., March 11, 1872.

85 Ibid., March 12, 1872.

86 Ibid., March 13, 1872.

87 Ibid., March 14, 1872.

88 Ibid., March 15, 16, 1872.

89 Ibid., March 22, 1872.

90 Ibid., March 23, 1872.

91 Ibid., April 8 - 13, 1872.

Gallery 25¢; Private Boxes $10.[92] The first bill of the season featured "the versatile actor, Mr. Albert W. Aiken, supported by his great New York Combination, and played by him over 500 nights", in The Witches of New York.[93]

For the next week, the management engaged the young actor, Mr. Oliver Dowd Byron and company, in the following repertoire: Ben McCullough; or The Wanderer's Divorce,[94] and Across the Continent.[95]

Miss Marietta Ravel, the young pantomimic actress, was engaged to appear at the theatre in the following plays: Jartine; or The Pride of the 14th, "a military drama written expressly for her,"[96] The Wizard Skiff and Wept of the Wish-Ton-Wish,[97] The Broken Sword and Dumb Girl of Genoa,[98] The French Spy,[99] and Massaniello and The Spectre Bridegroom.[100]

The next attraction booked was Marshall's Royal Tycoon Troupe of Japan, "the most wonderful troupe of Male and Female artists ever permitted to leave Japan".[101]

---

92 Ibid., October 13, 1872.

93 Ibid., October 14 - 19, 1872.

94 Ibid., October 21 - 25, 1872.

95 Ibid., October 26, 1872.

96 Ibid., November 11, 12, 1872.

97 Ibid., November 13, 1872.

98 Ibid., November 14, 1872.

99 Ibid., November 15, 1872.

100 Ibid., November 16, 1872.

101 Ibid., November 18 - 23, 1872.

The Pomeroy-Snedair Operatic Ballad Concert Company was engaged for one performance. Admission for the night, $1.00, with no additional charge for reserved seats.[102]

Mr. Frank Mayo, the young American tragedian, appeared for four nights at the theatre, in the following repertoire: Davy Crockett,[103] Hamlet,[104] Richelieu,[105] Streets of New York, with Mr. Mayo as Badger, "a role in which he is without a rival."[106]

Rose and Harry Watkins, "In their original characters, played by them throughout Great Britain and the United States," closed the fall season.[107] Their repertoire included: Kathleen Mavourneen; or Under the Spell,[108] Trodden Down; or Under Two Flags,[109] Hidden Hand,[110] Molly Bawn and The Adventures of a Love Letter,[111] Pioneer Patriot and Where's His Wife?.[112]

---

102 Ibid., November 25, 1872.

103 Ibid., December 9 - 11, 1872.

104 Ibid., December 12, 1872.

105 Ibid., December 13, 1872.

106 Ibid., December 14, 1872.

107 Ibid., December 20, 1872.

108 Ibid., December 23, 1872.

109 Ibid., December 24, 1872.

110 Ibid., December 25, 1872.

111 Ibid., December 27, 1872.

112 Ibid., December 28, 1872.

The winter season of 1873 opened on January 13, 1873. Mr. A. H. Davenport was still the representative of the owner, Mr. D. Bidwell. The standard price range for the house was: Dress Circle and Parquette $1.00; Family Circle 50¢; Gallery 25¢; Private Boxes $10.

The management booked James Robertson's Paris Circus, consisting of the most noted European and American artists. The public was informed that the unit had been organized expressly for opera houses and theatres.[113]

February 3, 1873, was declared as a Benefit for Mr. Mike Lardner, Treasurer of the Mobile Theatre, on which occasion, the play, was The Marble Heart.[114]

Mr. W. E. Spalding was announced as the new Manager of the theatre. He engaged the New Orleans' comedian, Mr. John E. Owens and company, who appeared for one week in the following repertoire: Everybody's Friend and Solon Shingle,[115] Heir-at-Law and Happiest Day of My Life,[116] Victims and Solon Shingle,[117] Poor Gentleman and Forty Winks,[118] Paul Fry and Live Indian,[119] and Happiest Day of My Life, Live Indian, and Solon Shingle.[120]

---

113 Ibid., January 13 - 18, 1873.

114 Ibid., February 3, 1873.

115 Ibid., February 17, 1873.

116 Ibid., February 18, 1873.

117 Ibid., February 19, 1873.

118 Ibid., February 20, 1873.

119 Ibid., February 21, 1873.

120 Ibid., February 22, 1873.

Evidently, besides finding bookings difficult during 1873, Mr. D. Bidwell was also having trouble within his staff, for Mr. J. C. McCollom was announced as the third new manager within the month.

Mrs. D. P. Bowers, the American tragedienne, next appeared in the following repertoire: Mrs. Wood's East Lynne,[121] Schiller's Mary Stuart,[122] and Marie Antoinette.[123]

Mr. A. H. Davenport, a former manager of the theatre, and Mr. O'Connell were announced in late March as the new proprietors, with Mr. Davenport billed as the manager.

The following announcement from the new proprietors explained the spasmodic seasons and the difficulties involved in booking a theatre during this period:

> Messrs. Davenport and O'Connell having assumed the proprietorship of the Theatre beg to announce their intention to produce during the season a series of pleasing Dramatic and other novelties. The Theatre, when not otherwise occupied, can be obtained for Lectures, Concerts, and respectable entertainments upon reasonable terms.[124]

The season closed with the appearance of Miss Charlotte Thompson, supported by Mr. Frederick Robinson, in an adaptation of the Charlotte Bronte novel, Jane Eyre,[125] for one night only.

---

121 Ibid., March 5, 1873.

122 Ibid., March 6, 1873.

123 Ibid., March 7, 8, 1873.

124 Ibid., March 31, 1873.

125 Ibid., March 31, 1873.

The theatre opened again in November, 1873, with Mr. John T. Ford listed as manager. The new manager announced no change in the price scale.

The management announced a return engagement of the famous European tragedienne, Janauschek, (Fanny Janauschek), supported by Milnes Levick in a week's repertoire, which included: an adaptation of Dicken's Bleak House, entitled Chesney Wold,[126] Macbeth,[127] Deborah,[128] and Henry VIII.[129]

In December, 1873, Mr. T. C. DeLeon was the sole lessee of the theatre. He announced that the theatre, with Mr. J. F. Pike as manager would open, having received new appointments and scenery. He also announced the following range of prices: Admission 50¢; Gallery 25¢ and 50¢; Reserved Seats $1.50; Reserved Seats in the Balcony and Dress Circle $1.00; Stage Boxes (holding six) $8.00; French Boxes (holding four) $5.00.[130]

Miss Alice Harrison was engaged at the theatre and was supported by Mr. D. Bidwell's dramatic company from New Orleans in the following repertoire: Bertha, the Sewing Machine Girl,[131] The Boy Detective,[132]

---

126 Ibid., November 24, and 28, 1873.

127 Ibid., November 25, and 29, 1873.

128 Ibid., November 26, 1873.

129 Ibid., November 27, 1873.

130 Ibid., December 3, 1873.

131 Ibid., December 8, 1873.

132 Ibid., December 9, 1873.

Fanchon,[133] Hidden Hand,[134] and for the first time in Mobile, Aiken's dramatization of Harriet Beecher Stowe's Uncle Tom's Cabin.[135]

Miss Katie Putnam, the American star, presented the following plays: Fanchon,[136] Lorle,[137] Blade O'Grass,[138] and Daughter of the Regiment, and DeLeon's new play, Bet; or Through the Fire and Water, with Mr. Tannenbaum as Bricktop.[139]

Mr. Alex Fitzgerald was announced as the new manager in mid-December, for the appearance of Mrs. D. P. Bowers who was re-engaged to present the following from her repertoire: Elizabeth, Queen of England,[140] and Lady of Lyons.[141]

For the opening of the season of 1874, there was no change in the managership of the theatre, and Mrs. D. P. Bowers was completing her engagement. The remainder of her bills were: Love's Mask,[142] and East Lynne.[143]

---

133 Ibid., December 10, 1873.

134 Ibid., December 11, 1873.

135 Ibid., December 12, 13, 1873.

136 Ibid., December 23, 1873.

137 Ibid., December 24, 1873.

138 Ibid., December 25, 1873.

139 Ibid., December 27, 1873.

140 Ibid., December 29, 1873.

141 Ibid., December 30, 31, 1873.

142 Ibid., January 2, 1874.

143 Ibid., January 5, 6, 7, 1874.

Miss Alice Kingsbury, Miss Minnie Doyle and Mr. Alexander Fitzgerald, the manager, presented the following plays: The Child of the Savanna, "played only by Miss Kingsbury",[144] Collin's The New Magdalen,[145] Little Barefoot,[146] and Andy Blake and Rough Diamond.[147]

The comedian and manager of the St. Charles Theatre in New Orleans, Mr. Ben DeBar, was engaged to present three plays from his repertoire. Two of his performances were as Falstaff in Shakespeare's The Merry Wives of Windsor, and Henry IV,[148] and the third was in All That Glitters Is Not Gold and Dead Shot.[149]

Mr. Lawrence Barrett, the American tragedian and one of Mr. DeBar's stars of the St. Charles Theatre in New Orleans, appeared for the first time in Mobile, with the support of Miss Louise Hawthorne, Mr. John W. Norton and his company, in the following repertoire: Hamlet,[150] Richelieu,[151] Julius Caesar,[152] The Duke's Motto,[153] Rosedale,[154] and Richard III.[155]

---

144 Ibid., January 5, 6, 7, 1874.

145 Ibid., January 8, 1874.

146 Ibid., January 9, 1874.

147 Ibid., January 10, 1874.

148 Ibid., January 12, 14, 17, 1874.

149 Ibid., January 13, 1874.

150 Ibid., January 15, 16, 1874.

151 Ibid., January 19, 1874.

152 Ibid., January 20, 1874.

153 Ibid., January 21, 1874.

154 Ibid., January 22, 1874.

155 Ibid., January 23, 1874.

Mr. Thomas W. Davey was announced as the new manager of the theatre. The price reduction to $1.00 was in effect.

The management next engaged the Chapman Sisters for one week, at which time they presented the following plays: The musical specialty, Little Don Giovanni, and Little Gertrude,[156] Bell Ringers,[157] Checkmate and the burlesque, Fra Diavolo,[158] Leo and Lotos and Your Life's In Danger.[159]

Mr. Lawrence Barrett and his company were especially engaged for a single matinee performance of Bulwer Lytton's Richelieu.[160]

Mr. John T. Raymond, Miss M..E. Gordon and their comedy combination were featured in the following presentations: Dot, and Toodles.[161]

The management announced that Mr. E. P. Kendall had joined the staff of the theatre as Business Manager, on March 2, 1874.

Fox and Denier's Pantomime Troupe, featuring 25 talented performers, were the next attraction at the theatre, where they presented the following pieces: Humpty Dumpty, with Tony Denier, "as played by him for three years in New York City."[162]

---

156 Ibid., January 24, 1874.

157 Ibid., January 26 - 28, 1874.

158 Ibid., January 29, 1874.

159 Ibid., January 30, 31, 1874.

160 Ibid., February 2, 1874.

161 Ibid., February 16, 1874.

162 Ibid., March 2, 3, 4, 1874.

Mr. Theodore Hamilton was announced as the new manager of the theatre on March 5, 1874. There was no change in prices for this bill.

Mr. John E. Owens, supported by his own dramatic combination, was the next star attraction, appearing in the following plays: Victims and Solon Shingle,[163] Everybody's Friend and Forty Winks,[164] Heir-At-Law and Happiest Day of My Life,[165] Poor Gentleman and Solon Shingle,[166] Caleb Plummer and Young America,[167] and Married Life and Spitfire.[168]

The manager, Mr. Theodore Hamilton, was featured at the theatre, where he presented the following repertoire: Dora,[169] Damon and Pythias and Katharine and Petruchio,[170] The Robbers,[171] The Streets of New York,[172] London Assurance,[173] and Othello, featuring Mr. J. Hunter Smith of Mobile, as Iago.[174]

---

163 Ibid., March 9, 1874.

164 Ibid., March 10, 1874.

165 Ibid., March 11, 1874.

166 Ibid., March 12, 1874.

167 Ibid., March 13, 1874.

168 Ibid., March 14, 1874.

169 Ibid., April 6, 1874.

170 Ibid., April 7, 1874.

171 Ibid., April 8, 1874.

172 Ibid., April 9, 1874.

173 Ibid., April 10, 1874.

174 Ibid., April 11, 1874.

Miss Lillie Eldridge was the next star featured by the management for a one week engagement, during which time she presented the following repertoire: Marsden's adaptation of Ouida's novel, Granville de Vigne, entitled, Alma: or Held In Bondage,[175] Romeo and Juliet,[176] a play taken from Goethe's Wilhelm Meister, entitled, Mignon,[177] with incidental music from Ambrose Thomas' opera, The Hunchback,[178] Ticket-of-Leave Man,[179] Luke, The Laborer,[180] and Lady of Lyons.[181]

Mr. Francis Bangs, the American tragedian, was the next star engaged by the management to appear on the last bill of the spring season, in a repertoire which included: Julius Caesar,[182] his own historical play, La Marseillaise,[183] and Day After the Wedding.[184]

Mr. T. C. DeLeon, sole lessee of the theatre, announced the opening of the fall season on October 12, 1874, with the following scale of prices: Gallery 25¢; Dress Circle 50¢; Balcony Circle $1.00; French Boxes $5.00; Gallery Box 50¢; Balcony $1.00; Orchestra Chairs $1.00; Stage Box $7.50. There was no extra charge for reserved seats.

The Wallack Combination opened the season with a week engagement,

---

175 Ibid., April 13 and 15, 1874.

176 Ibid., April 14 and 18, 1874.

177 Ibid., April 16, 1874.

178 Ibid., April 17, 1874.

179 Ibid., April 20, 1874.

180 Ibid., April 21, 1874.

181 Ibid., April 22, 1874.

182 Ibid., April 23 and 25, 1874.

183 Ibid., April 24, 1874.

184 Ibid., April 25, 1874.

during which time they presented the following: Divorcel,[185] Coleman's Jealousy,[186] Coyne's Widow Hunt,[187] Fred Marsden's Clouds,[188] and Don Caesar De Bazan and The Irish Outlaw.[189]

The management announced a brief recess at the theatre, because of contractual problems, as stated in the following:

> Closed owing to violations of contract by Henry Greenwall of Galveston Opera House, in not bringing Mr. E. T. Stetson.[190]

The theatre opened again and presented as the first bill, a return visit of Mr. William H. Lingard, Miss Alice Dunning Lingard, and Miss Dickie Lingard, in the following repertoire: Mr. Lingard's Who's To Have Him?,[191] and New Lingard Sketches and the comedy, The Weavers.[192]

In deference to the public's interest, in the national election of 1874, the management made the following announcement:

> Stage Election Returns will be announced from the Stage as soon as received....[193]

The Worrell Sisters, J. Kittredge's Globe Theatre Star Combination was the next star attraction at the theatre, where they appeared in the

---

185 Ibid., October 12 and 15, 1874.

186 Ibid., October 13, 1874.

187 Ibid., October 14, 1874.

188 Ibid., October 16, 1874.

189 Ibid., October 17, 1874.

190 Ibid., October 18, 1874.

191 Ibid., November 2, 1874.

192 Ibid., November 3, 1874.

193 Loc. cit.

following: The Field of the Cloth of Gold,[194] Ixion; or The Man at The Wheel,[195] The Brigands,[196] La Somnabula,[197] Black Eyed Susan,[198] and Cinderella.[199]

The management announced the engagement of Mr. E. B. Brown's Dramatic Company and Silver Cornet Band for a three night run, appearing in the following: Rosedale,[200] Destiny!,[201] and Boucicault's version of Rip Van Winkle.[202]

Baker and Farron, the dialect and specialty artists, were booked in the following repertoire: Chris and Lena, Little Frauds and Muldoon Guards.[203]

Mr. J. F. Pike, manager for Mr. T. C. DeLeon, announced a brief engagement of Bidwell's New Orleans Academy Combination, encompassing the talents of twenty excellent artists in: Led Astray!,[204] Blow For

---

194 Ibid., November 9, 1874.

195 Ibid., November 10, 1874.

196 Ibid., November 11, 1874.

197 Ibid., November 12, 1874.

198 Ibid., November 13, 1874.

199 Ibid., November 14, 1874.

200 Ibid., November 16, 1874.

201 Ibid., November 17, 1874.

202 Ibid., November 18, 1874.

203 Ibid., November 19 - 25, 1874.

204 Ibid., November 26 - 30, and December 4 and 10, 1874.

Blow,[205] Kind To A Fault and Hassinbad and Houri,[206] Snow Bird and Fiske's College Boy.[207] After Dark,[208] Child of the Regiment,[209] Mr. DeLeon's Hamlet, Ye Dismal Prince,[210] and College Boy, Waxworks, and Hassinbad and Houri.[211]

Mr. George L. Fox supported by his New York Specialty Company, was engaged for a three day run of Humpty Dumpty.[212]

DeCastro, the famed illusionist, was booked for the Christmas week, featuring Jeppe, and Miss Fannie in the Decapitation, Indian Box Mystery, and Aerial Suspension.[213] The performance of this specialty troupe closed the year of 1874.

The lessee of the Mobile Theatre, Mr. T. C. DeLeon announced the date of the opening of the new winter season as January 5, 1875, at which time, the following seasonal price range was in effect: Gallery 25¢ to 50¢; Orchestra $1.50; French Boxes $5 to $10; Dress Circle $1.50; Balcony and Balcony Circle $1.00; Stage Boxes $7.50.[214]

---

205 Ibid., December 1, and 5, 1874.

206 Ibid., December 2, 1874.

207 Ibid., December 3, 1874.

208 Ibid., December 7, 1874.

209 Ibid., December 8, 1874.

210 Ibid., December 9 and 12, 1874.

211 Ibid., December 11, 1874.

212 Ibid., December 14 - 16, 1874.

213 Ibid., December 21 - 26, 1874.

214 Ibid., December 30, 1874.

The first star of the year was Mrs. D. P. Bowers, supported by the entire company of Mr. Owen's Varieties Theatre, New Orleans, in the following repertoire: Love's Mask,[215] Camille,[216] Lady Audley's Secret,[217] and Lucretzia Borgia.[218].

Furbish's Fifth Avenue Theatre Combination, the only group "having the sole rights to Augustin Daly's plays," was engaged in the following attractions: Divorce!,[219] Led Astray!,[220] Alixe,[221] Monsieur Alphonse,[222] and Article 47.[223]

Janauschek, (Fanny Janauschek) and her New York Star Company made an annual appearance in the following repertoire: Mary Stuart,[224] Deborah,[225] and Earl of Essex.[226]

Mr. Lawrence Barrett, supported by T. W. Davey's company, was booked for a return appearance at the theatre in some of his outstanding

---

215 Ibid., January 5, 1875.

216 Ibid., January 6, 7, 1875.

217 Ibid., January 8, 1875.

218 Ibid., January 9, 1875.

219 Ibid., January 18, 1875.

220 Ibid., January 19, 1875.

221 Ibid., January 20, 1875.

222 Ibid., January 21, 1875.

223 Ibid., January 22, 23, 1875.

224 Ibid., January 28, 1875.

225 Ibid., January 29, 1875.

226 Ibid., January 30, 1875.

roles: Richelieu,[227] Man O'Airlie,[228] Hamlet,[229] The Merchant of Venice,[230] King Lear,[231] and Richard III.[232]

Brown's Comedy Company was the attraction for Mardi Gras Week. There was a matinee performance of The Streets of New York only on Mardi Gras day, February 9, 1875, for the Grand Masked Ball was held that evening after the Order of Myths' parade. The following was the week's bills: Enoch Arden,[233] The Streets of New York,[234] The Marble Heart,[235] Rip Van Winkle,[236] and Camille.[237]

Mr. Joseph Murphy, the dialect comedian, supported by Bidwell's Academy Combination, appeared in the following bills: Help,[238] and Maum Cre,[239]

---

227 Ibid., February 1, 1875.

228 Ibid., February 2, 1875.

229 Ibid., February 3, 1875.

230 Ibid., February 4, 1875.

231 Ibid., February 5, 1875.

232 Ibid., February 6, 1875.

233 Ibid., February 8, 1875.

234 Ibid., February 9 and 13, 1875.

235 Ibid., February 10, 1875.

236 Ibid., February 11, 1875.

237 Ibid., February 12, 1875.

238 Ibid., February 22 - 26, 27, 1875.

239 Ibid., February 23, and 25, 1875.

roles: Richelieu,[227] Man O'Airlie,[228] Hamlet,[229] The Merchant of Venice,[230] King Lear,[231] and Richard III.[232]

Brown's Comedy Company was the attraction for Mardi Gras Week. There was a matinee performance of The Streets of New York only on Mardi Gras day, February 9, 1875, for the Grand Masked Ball was held that evening after the Order of Myths' parade. The following was the week's bills: Enoch Arden,[233] The Streets of New York,[234] The Marble Heart,[235] Rip Van Winkle,[236] and Camille.[237]

Mr. Joseph Murphy, the dialect comedian, supported by Bidwell's Academy Combination, appeared in the following bills: Help,[238] and Maum Cre,[239]

---

227 Ibid., February 1, 1875.

228 Ibid., February 2, 1875.

229 Ibid., February 3, 1875.

230 Ibid., February 4, 1875.

231 Ibid., February 5, 1875.

232 Ibid., February 6, 1875.

233 Ibid., February 8, 1875.

234 Ibid., February 9 and 13, 1875.

235 Ibid., February 10, 1875.

236 Ibid., February 11, 1875.

237 Ibid., February 12, 1875.

238 Ibid., February 22 - 26, 27, 1875.

239 Ibid., February 23, and 25, 1875.

roles: Richelieu,[227] Man O'Airlie,[228] Hamlet,[229] The Merchant of Venice,[230] King Lear,[231] and Richard III.[232]

Brown's Comedy Company was the attraction for Mardi Gras Week. There was a matinee performance of The Streets of New York only on Mardi Gras day, February 9, 1875, for the Grand Masked Ball was held that evening after the Order of Myths' parade. The following was the week's bills: Enoch Arden,[233] The Streets of New York,[234] The Marble Heart,[235] Rip Van Winkle,[236] and Camille.[237]

Mr. Joseph Murphy, the dialect comedian, supported by Bidwell's Academy Combination, appeared in the following bills: Help,[238] and Maum Cre,[239]

---

227 Ibid., February 1, 1875.

228 Ibid., February 2, 1875.

229 Ibid., February 3, 1875.

230 Ibid., February 4, 1875.

231 Ibid., February 5, 1875.

232 Ibid., February 6, 1875.

233 Ibid., February 8, 1875.

234 Ibid., February 9 and 13, 1875.

235 Ibid., February 10, 1875.

236 Ibid., February 11, 1875.

237 Ibid., February 12, 1875.

238 Ibid., February 22 - 26, 27, 1875.

239 Ibid., February 23, and 25, 1875.

FIGURE 7

Advertisement, featuring Mr. Lawrence Barrett,

Mobile Daily Advertiser, February 3, 1875.

MOBILE THEATRE.

T. C. DeLeon.....Sole Lessee

6 NIGHTS 6 — 2 MATINEES 2

OF MOBILE'S GREATEST FAVORITE,

Lawrence Barrett,

SUPPORTED BY

T. W. DAVEY'S FINE COMPANY.

WEDNESDAY NIGHT,

HAMLET.

THURSDAY NIGHT—FIRST TIME HERE,

KING LEAR.

FRIDAY—BARRETT'S BENEFIT,

MERCHANT OF VENICE.

Shylock (First time here)....Lawrence Barrett.

SATURDAY NIGHT — ADIEU,

RICHARD III.

GRAND LADIES' MATINEES.

ROSEDALE

ON WEDNESDAY NOON.

THE DUKE'S MOTTO

SATURDAY AT NOON.

Matinee Admission (with Reserved Seats).....$1.00

Positively No Free List!

WITHOUT EXCEPTION.

PRICES FOR BARRETT NIGHTS.

Gallery and Gallery Boxes	25 and 50c.
Balcony and Dress Circle	$1.00
Orchestra and Balcony Circle	1.50
French Boxes	6.00
Stage Boxes	7.50

☞ SEATS RESERVED without charge.

☞ BOX SHEET, for any night, open. ja31

The character actor, Mr. J. J. Wallace was the last star booked at the theatre for the season, in the following repertoire: Mrs. Wallace's Man From America,[240] Guy Mannering, and Silver Fire Hat,[241] Oliver Twist,[242] and The Fireman.[243]

The fall season of 1875 was opened by the new lessee, Mr. D. Bidwell, with one of the former owners, Mr. Anthony J. Roig, announced as Business Manager. There was no announcement that the price range had been altered.

The first star of the new season, booked for one week only, was Mr. Milton Nobles, supported by Mr. John P. Roger's Dramatic Company, in the following attractions: Bohemian and Detectives,[244] and Tom Taylor's The Wind and the Whirlwind.[245]

The vocalists and dancers, Baker and Farron, supported by Bidwell's New Dramatic Company from the Academy of Music, New Orleans, appeared in the following bills: Conrad and Lizette,[246] and Heinrich Hettie.[247]

---

240 Ibid., April 5, 6, 1875.

241 Ibid., April 7, 1875.

242 Ibid., April 8 - 10, 1875.

243 Ibid., April 9, 1875.

244 Ibid., November 2 - 4, 1875.

245 Ibid., November 5, 6, 1875.

246 Ibid., November 8, 1875.

247 Ibid., Novmeber 9, 10, 1875.

Miss Lillie Eldridge was engaged for a three night run, of: Tempted,[248] and Robin Gray's Wife.[249]

The management announced the appearance of Buffalo Bill (Hon. W. F. Cody) and Texas Jack (J. B. Omonhundro) in a repertoire of new Western dramas and supported by Peerless Morlacchi in her dramas and specialties,[250] for four nights only.

For one night only, Bidwell's Dramatic Company appeared in the play, Led Astray![251]

The young actress, Miss Minnie Palmer, supported by the Academy Company of New Orleans presented the following bills: Callahan's Little Silver,[252] and Les Deux Orphelins.[253]

Mr. J. F. Pike, former Stage Manager, announced to the public that he had leased the theatre for a short season, He retained Mr. Roig as the Business Manager.

Mr. Ben DeBar, manager of the St. Charles Theatre of New Orleans, and his entire company of eighteen artists was engaged to present an adaptation from Dicken's novel, David Copperfield, entitled Micawber.[254]

---

248 Ibid., November 11, 12, 1875.

249 Ibid., November 13, 1875.

250 Ibid., November 15 - 18, 1875.

251 Ibid., November 22, 1875.

252 Ibid., November 23, 24, 1875.

253 Ibid., November 26, 27, 1875.

254 Ibid., December 6, 1875.

Mr. Barry Sullivan, tragedian, supported by Mr. J. F. Cathcart, and a company selected from the Academy of Music, Varieties and St. Charles Theatres of New Orleans, appeared at the theatre in the following repertoire: Richard III,[255] Hamlet,[256] Richelieu,[257] and Gamester.[258]

The management announced that Mr. Henry B. Abbey had joined the staff of the theatre as the new manager on December 27, 1875.

The last bills of the season and of the year 1875 featured the American star and favorite of Mobile, Miss Lotta Crabtree, supported by Mr. C. W. Couldock and Mr. E. A. Locke, in the following repertoire: Musette and Little Bright Eyes,[259] and Zip; or Point Lynde Light.[260]

Miss Crabtree's performances were the last recorded in the fifteen year history of the Mobile Theatre. She had long been a favorite with the Mobile audiences, and it was fitting that she should close the season at the old house, whose boards she had trod for many years as a guest artist.

The Mobile Theatre during these five years, 1870 through 1875, experienced a gradual decline in both the quality of the stars who appeared and the repertoires presented.

---

255 Ibid., December 21 and 25, 1875.

256 Ibid., December 22, 1875.

257 Ibid., December 23, 1875.

258 Ibid., December 24, 1875.

259 Ibid., December 27, 1875.

260 Ibid., December 28 - 31, 1875.

Touring the road had ceased to be the lucrative annual venture it had been in the past for most of the major stars of America. The Mobile Theatre now had no resident company with which to offer the public the standard dramas, in between the booking of the stars, as it had in the past.

The stars that infrequently appeared were of minor stature in the annals of the American stage. Mr. Ben DeBar, the manager of the St. Charles Theatre in New Orleans, appeared briefly in his comedy repertoire and was induced to permit several appearances of the St. Charles' leading tragedian, Mr. Lawrence Barrett. The American tragedienne, Mrs. D. P. Bowers was quite the most popular visitor and enjoyed several re-engagements with the management, supported by the St. Louis Olympic Theatre Company. Madame Janauschek, the great German tragedienne, was the only foreign star that was featured.

Because of the dirth of major stars that toured the South and the loss of the resident company, the managers booked those few stars availabel who were accompanied by their own companies or dramatic units. The managers also were forced to engage certain quality novelty and specialty combinations and troupes to augment the lean seasonal calendars of the theatre.

The theatre changed ownership more times during this period than in the previous ten year history of the house. The price scale did not change as often as did the managers of the theatre, but frequently. A new low price of $1.00 admission to the house was initiated for the first time, due to the economic pressure of the times, brought on sharply by

the financial Panic of 1873. With each new ownership came new managers and in the latter years of 1874 and 1875 there were monthly changes of the managers recorded.

All of these fluctuations stress the instability of this era and the hazardous position of managing a commercial theatre. During the period of years covered by this chapter, the theatre began to decline and by 1875, the house was no longer consecutively offering the legitimate drama.

SUMMARY

SUMMARY

The city of Mobile, Alabama, was founded by the French in 1702, but was relocated to its present site in 1711. During the city's colonial period, 1702-1813, all three of the major powers of Europe, England, France and Spain had colonized and left their mark on the community. After becoming an American town in 1813, Mobile grew and prospered; so that, in 1859 the population was some 29,258 persons. The history of the theatres of Mobile began with the opening of the pioneer theatre of 1822. By 1859 the town had had five major theatres in operation. The performances offered between 1860-1875 were presented in the sixth and seventh theatres that the town had supported within a fifty-three year period; 1822-1875. The city was of predominant French population, though the Spanish were the ruling class. The cultural background of all three nations left an imprint on the cultural, social, and economic development of the new American city.

During the period, 1860-1865, the city and the theatre, survived the war years and remained continuously active. The city had given freely of its manpower to the war and its port became one of the most important as a supply depot. The major house of 1860, the Royal Theatre, burned on March 13, 1860. An amphitheatre in the city offered the citizens their entertainment until December 17, 1860, when the Mobile Theatre was opened. The theatre was constructed in the interior of the Mansion House in Mobile, and for the next sixty years was the home of the legitimate drama in Mobile. Through these anxious years, the theatre

was under three separate managers. The eminent Mr. W. H. Crisp offered the best seasons of its history from 1862 through 1864. These managers, and their resident companies, produced some 538 performances. Mr. Crisp was responsible for 298 of these presentations.

Considering that the war was in progress and travelling was difficult, a great number of American stars were touring and visited the Mobile Theatre. The leading stars and their number of performances were: Miss Agnes Elsworthy and Mr. James R. Anderson for 16 performances, Mr. Edwin Booth for 23 performances, Mr. and Mrs. D. W. Waller for 11 performances, Mr. John Sloman for 14 performances, Mr. J. J. Wallace for 11 performances, Mr. Edward Eddy for 9 performances, Mr. and Mrs. Barney Williams for 9 performances, Mr. and Mrs. J. W. Wallack, Jr., for 8 performances, and Mr. Frank Drew for 8 performances. There were also 17 performances given by the touring grand opera companies.

After the war, the years 1866-1870 was a period of readjustment and rehabilitation, which the city experienced under the Reconstruction program. The theatre continued its previous record in managership and the number of offerings. Once again some of the major stars of America were on tour and visited the Mobile Theatre. Under the auspices of its managers, some 594 performances were given by the resident company and visiting stars, as the theatre and the city experienced a post-war boom. The number of productions increased but the quality of the plays produced receded from the excellence of the first five year period. The leading stars who appeared in the following number of performances were: Miss Lotta Crabtree for 17 performances, Mr. Joseph Jefferson III, for 16 performances, Mr. Edwin Adams and Miss Kate Reignolds for 15 performances,

Mr. John E. McDonough for 13 performances, Mr. Edwin Booth for 12 performances, and Mr. John E. Owens for 10 performances. A few stars preferred limiting their engagements at a theatre to one week, namely: Mr. Edwin Forrest who appeared for only 5 performances; and Miss Laura Keene who limited her performances to six. There were also 48 performances of grand opera presented at the theatre throughout the seasons.

The years, 1870-1875, were years of momentous changes for the city and the theatre. The city was going through the throes of refounding its society and life on a new basis. At the end of the second pahse of the Reconstruction Era, the city was released from martial law and regained home rule. A delayed economic reaction due to the war years was experienced by the businesses of the city and the theatre. The instability of the times was noted in the five consecutive changes in management at the theatre. The Mobile Theatre experienced a gradual decline in both the quality of the stars who appeared and the repertoires presented. The major stars of America were not touring and the theatre had no resident company with which to sustain the legitimate bills. Occasionally, some few stars and lesser names appeared in the standard stock dramas. They were usually accompanied by their own companies or dramatic combinations. More and more, the managers depended upon booking the novelty and specialty troupes and combinations that were increasing in popularity, in order to keep their theatre open.

Through the endeavors of the many managers and owners during this period, 335 attractions were presented, though over two-thirds of them were the novelty or specialty acts with only a few of the dramatic

companies or combinations playing engagements. Among the stars who appeared in the following number of performances were: Mr. John E. Owens for 25 performances, Mrs. D. P. Bowers for 28 performances, Mr. Lawrence Barrett for 7 performances, Mr. Ben DeBar for 5 performances, Mr. Frank Mayo for 4 performances, Miss Crabtree for 3 performances, and Miss Lucille Western for 2 performances. The grand opera companies were not touring, but 5 performances of opera bouffe were recorded.

This fifteen year period in the history of the theatre in Mobile indicates the importance placed by the citizens of Mobile upon the theatre as an integral part of the social life of the city. The city, like its theatre, survived war, pestilence, economic fluctuations, and a changed way of life.

BIBLIOGRAPHY

BIBLIOGRAPHY

BOOKS

Brown, Thomas A., History of the American Stage, New York: Dick and Fitzgerald, 1870. 421 pp.

Coulter, E. Merton, The South During Reconstruction, Baton Rouge: Louisiana State University Press, 1947, VIII, 426 pp.

Craighead, Erwin, From Mobile's Past, Mobile: The Powers Company, 1925. 250 pp.

Fleming, Walter F., Civil War and Reconstruction in Alabama, New York: Columbia University Press, 1905. 815 pp.

Freedley, George, and John A. Reeves, A History of the Theatre, New York: Crown Publishers, 1941. 688 pp.

Hamilton, Peter J., Mobile of the Five Flags, Mobile: The Gill Printing Company, 408 pp.

Hesseltine, William B., A History of the South, 1607-1936, New York: Prentice-Hall, Inc., 1936. 748 pp.

Jefferson, Joseph, Autobiography of Joseph Jefferson, New York: The Century Company, 1889. 501 pp.

Summersell, Charles G., Mobile: History of a Seaport Town, Tuscaloosa, Alabama: University of Alabama Press, 1949. 81 pp.

The Southern Historical Publication Society, Political History of the Southern States, II. Richmond: 1909, 505pp.

Winter, William, The Jeffersons, Boston: James R. Osgood and Company, 252 pp.

THESES

Duggar, Mary M., The Mobile Theatre, 1822-1860, Unpublished Master's Thesis, University of Alabama, University, 1941. 250 pp.

Fife, Iline, The Theatre During the Confederacy. Unpublished Doctor's thesis, Louisiana State University, Baton Rouge, 1949. 400 pp.

NEWSPAPERS

Editions of the Mobile Daily Advertiser, from January 10, 1860, through December 24, 1870, inclusive.

Editions of the Mobile Evening News, from December 30, 1870, through December 31, 1875, inclusive.

BIOGRAPHICAL SKETCH

BIOGRAPHICAL SKETCH

The author, Edward Devereaux Brown, was born in Mobile, Alabama, January 14, 1924, the son of Mr. Frank O. Brown and the late Mrs. Florence G. Brown, both natives of Mobile, Alabama.

He received his early education at Leinkauf School, Barton Academy, and Murphy High School, of Mobile, Alabama. Upon graduation from high school, June, 1941, he was employed for two years as a Stenographic Clerk by the Gulf, Mobile and Ohio Railroad Company. In May, 1943, he left for active duty with the United States Army and served in the 159th Engineer Combat Battalion of the United States Third Army, for thirty-two months. He served twenty-two months in Europe with the Third Army in England, France, Belgium, Luxembourg, and Germany, and was awarded the Siver Star for participation in five major European campaigns.

He returned to the United States, January 5, 1946, and was honorably discharged from the service, remaining in reserve status until January, 1949. In March, 1946, he entered Louisiana State University, Baton Rouge, Louisiana, completing his course of study there in June, 1949, when he graduated with a Bachelor of Arts degree. Having won an Old Vic audition, he went to New York and lived there until the fall of 1950.

He returned to Mobile, Alabama, September, 1950, and helped promote the civic theatre. In October, 1950, he became the first director of the Joe Jefferson Playhouse, Incorporated. The summer of 1950, he appeared professionally at the Priscilla Beach Playhouse, Plymouth, Massachusetts, and reported to the 4th Army Theatre Company, Fort Sam Houston,

San Antonio, Texas, where he was employed as Manager-Director of a company, which toured the five state area under 4th Army Command, in the Spring of 1951.

In the summer of 1951, he returned to Louisiana State University and began work toward his master's degree, which was transferred on an assistantship to Michigan State College, East Lansing, Michigan, in the fall of 1951, where he has completed this study.