

## Transcribed Pages from the Charles Dickson Papers

### Box 3

#### Binder 5: Mobile Theaters, vol. 5

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

#### 14. Theatres in Mobile

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

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

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

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

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

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

During the year 1839, while the State Theatre was being erected, Ludlow and Smiths tagged shows at the Alhambra Hotel, on Royal Street near Dauphin. This hall was a drinking saloon and billiard hall owned by Mr. Burlington Brown. The 11.7(e).3(l)-11.1(3( )0h)-10.5(e)0.6( )0.6--6.

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

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

17. Theatres in Mobile

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

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

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

8.

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

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

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

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

9.

## Theatre Activity in Mobile Temperance Hall

Temperance Hall

Mobile Tribune, Nov 6, 1872

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

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

The variety of entertainments offered seem to give perfect satisfaction to those who attend.

Outside of the regular performers who have been entertaining their patrons since th0.6( )0.(s)-2.1w.y hy3.

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

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

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

11.

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

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

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

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

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

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

12.

From the Mobile Daily News, October 6, 1899

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

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



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

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

The Mobile Item, January 10, 1906, states:

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

The company is capitalized at \$60,000 and will begin business with a capital at \$30,000,

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

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

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

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

15.

#### Sol Smith

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

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

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

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







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

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

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

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

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

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

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

21.

Tyrone Powers made his appearance on the Mobile stage during the theatrical season of 1834-1835 at the St.



"Mr. Barrett appeared on the Mobile stage at the St. Emanuel Theatre during the theatrical







28.

Miss Elle Tree  
Became the wife of Charles Keene

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

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

The Mobile Theatre, Feb. 4, 1850

Miss [Tammy] Davenport, the celebrated tragic who is engaged for five months only Monday evening will be acting Knowles great play of love, "The Countess and the Serf." Miss Davenport returned to Mobile in February 1878 under the management of Augustine Daily for an engagement and on this occasion was supported by young John Drew. Miss Davenport's next engagement at the Mobile Theatre was Feb. 21, 1887, and the Mobile Daily Register of the 22<sup>nd</sup> of February states:

"Miss Davenport appeared yesterday at the matinee in the presence of a fair audience. The weather was very bad and this accounts for the fact that the house was not crowded. The play 'Much Ado about Nothing' was given in the usual excellent manner characteristic of Miss Davenport and her comv ra(h)-20.7(e)2.7MC /Span <</MCID 22 >>BDC -01n.00.4( )0.2h se.5(

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

The St. Emanuel Theatre: This evening, Jan. 17, 1838. Francois Raoul will go through his

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

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

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

[CONTINUED ON NEXT PAGE]

31.

Joe Jefferson comes to Mobile

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

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





35.

Joseph Jefferson and Julia Dean



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

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

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

Mobile Theatre, Feb. 22, 1868

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

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

Mobile Daily Tribune, Feb. 22, 1868

Joseph Jefferson

Mobile Daily News, 1870

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

37.

Joseph Jefferson

Mr. Jefferson crowds the house

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

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

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

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

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





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

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

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

The Mobile Daily News, Feb. 24, 1856

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

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

43.

George Holland

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

After the St. Charles Theatre in New Orleans was destroyed by fire, in the year 1842 Mr. Holland joined on a trip Dr. Dionysius Lardner, who gave lectures. When at that time, while appearing at various places, Mr. Holland made an appearance in Mobile, which was the last record availala-8.6(r)-n van(e)0.6(s)-2(6s.6(r)-n)-3.5.66J 0 Tc3.5(i)-13.2(l)3.

He and Smith had previously worked in partnership traveling with their stock company of







48.

James E. Murdock

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

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

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

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

The Mobile Daily News, March 4, 1856

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

49.

Edwin Booth

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

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

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

January 27 "The New Way to Pay Old Debts"

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

January 30 "Richleau," assisted by his company

February 1 "King Lear" " " "

February 2 "Othello" " " "

February 4 "Macbeth" " " "

February 6 "Hamlet" " " "

February 7 "Marble Heart" " " "

February 8 "Marble Heart" " " "

February 9 "Marble Heart" " " "

February 10 "The Iron Chest" " "

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

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

51.

#### E.A. Southern

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

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

Winters:

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

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

The great Edward A. Southern did not live long enough to see his son, Edward H. Southern, become practically a dominator of the dramatic field in America in the early years of the



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

Mobile Item, Jan. 11, 1903

54.

Lottie (sic) Crabtree

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

Lola Montez was said to be a daughter of Lord Byron. A friendship between Lotta Crabtree's mother and the self stiled Countess de.4(,)8.6( )0.6(m.6(s)6.9(ti)-11.1(l)s(tw)2.8(e)9d.6(z)-1,l)-11.3 ntes spend .6(n)-ays a time athe cottage of the "Countess" ane Countess Montez ught Lotta to .6(n)-ance, sing, an.6(n)-t631 Tride hoteseb6(n)-ack.

The Crabttee's dancing began to atract attention in the camps when she was but eight yeats old. At her fist perfotmance in a theatre at Robit (Rabbit) Creek, which was 6(n)-a smone

laden room mey rained on the stage at her feet.

She could stand in the middle of the stage and only laugh and the whole room pack4(,)8.6( 7(.6(n)-t6315(w)2.7(i)-11.1







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

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

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

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

60. (a)

The Theatre, Jan. 12, 1871

Miss Jamie Engel

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

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

60. (b)

A Circus Comes to Mobile in 1840

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

Alhambra Theatre, Dec. 21, 1840

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

Alhambra Theatre, Dec. 22, 1840

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

61.

Anton Gregor Rubinstein

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

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

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

The Mobile Daily Register, January 31, 1873

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

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

His great success was "Hazel Kirk," which he produced in 1879, at Madison Square, and which, on the basis of its perform

63.

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

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

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

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

64.

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

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

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

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



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

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

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

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

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