Transcribed Pages from the Charles Dickson Papers

Box 3

Binder 6: Mobile Theaters, vol. 6

1.

Mob Register, Jan. 31, 1895

Captain Hooper

Early Musicians in Mobile

"The first musician of whom I have an early recollection was a man by the name of Kuhn, a piano tuner by occupation," states the writer for the "Diamond Wedding Edition." "He played fairly well on the piano."

He played on the organ in the Cathedral, the organ now in St. John's Episcopal Church. This organ is or was before it was altered one of the oldest in this country. It was purchased in Germany and imported by Bishop Portier. It had two banks of keys about fifteen stops, and no swell.

In the days when this organ was originally built, such a thing as a swell was unknown.

There was a man by the name of Hooper who sang bass in the Cathedral about the time Mr. Kuhn was organist. "He was from Boston, I think." He subsequently became captain of the Washington Light Infantry. He was passionatly fond of music and a zealous member of the Musical Association. "I think he returned to his northern home and died.

"Another musician who flourished was a Professor Fuertes, a Spaniard or Cuban" organist at the Government Street Presbyterian Church. About the time Fuertes left here, there came a German: Dr. Lingen. He came from Philadelphia. He was too poor when he first came here to drive about in a buggy, and had to make his professional calls. He was a homeopathic doctor and, it was said, he combined for a livelihood physic in the day and music at night, playing the cello in the Theatre Orchestra, etc.

2.

Frederick Ward

Feb 10, 1894 – Mr. Warde was seen on the stage in Mobile in Sheridan Knowles "Virginus," in which he co-stars with Lewis James, in the Ward-James Stock Company.

Nov 10, 1894, Nov 1895 – The Ward-James Company were seen on the Mobile stage when Mr. Warde and Mr. James co-stared in “Francisco de Remini,” “Richelieu,” and “Henry the Forth.”

After appearing on the Mobile stage again, April 6th, 1899, Mr. Warde appeared Sep 26, 1901, before the theatergoers of the city as “Belthegor” in the play “Montebank” and at the time the Mobile Daily News states in part:

“Mr. Warde was encored a number of times and was finally compelled to come before the curtain and make a talk, which pleased the audience.”

Mr. Ward made at least eleven appearances on the Mobile stage, his last engagements with the Mobile Theatre was April 4 and 5, 1910 when he presented “Timon of Athens.”

Oct. 4, 1912

“[Buffalo] Bill” Col. W.F. Cody heads the Wild West Show to be in Mobile Oct. 8th.

This will be a show combined with “Pawnee Bill’s” Far East Show and it will be Colonel Cody’s farewell to Mobile.

PAGE 3 IS A PHOTOCOPY OF A BIOGRAPHY OF NATHAN SALSBURY

4.

Miles Levick and Mary Anderson

The veteran actor Miles Levick tells why the young Louisville girl [Mary Anderson] was given the opportunity to play Juliet and of her awkwardness and amateurishness:

“Send for her. By the way, what is her name?’

‘Mary Anderson.’

And so a messenger was dispatched to notify Miss Anderson that the manager was anxious to see her at once.

The young lady was found upon her return from the cathedral and she and her mother immediately repaired to the office of Mr. MacAuley, where Miss Anderson was asked if she could be ready.

Well, the eventful night came, and with it the first large audience of the week.

We were naturally overjoyed.

Miss Anderson and her mother were at the theatre hours before the time for the curtain to rise, and she did not appear to be in the least embarrassed.

She dressed simply for the part and made a very winsome picture.
Everything went fairly well up to the first scene of the third act, where I, as Mercutio, was killed, and at once, etc.

(CONTINUED ON NEXT PAGE)

5.

To be frank, I had not the slightest idea at that time that she would ever rise to the eminence that she subsequently reached, but I did believe that she possessed the dramatic instinct in a marked degree, and with her temperament and unquestioned conscientiousness and perseverance, I expected that she would in time become a prominent leading woman for some male star.
I afterward learned that Miss Anderson had started out with the intention of playing first fiddle or none at all, and that she would never have consented to support the most prominent actor in the world so that my mental prediction was impossible of fulfillment
Still there can be no question that she did make a hit on her first appearance, despite her awkwardness and crudities of style as well as a painfully manifest amateurishness, which, strange to say, some beginners never betray if indeed they are affected at all.
That's the story of Mary Anderson's stage debut, so far as I know it."
MacAuly's determination to give her a chance, candor compels me to say, was not based upon any marvelous discernment of her latent ability but upon a desire to bank upon the curiosity of the good people of Louisville to see the girl whom they all knew and liked in an important role on the stage, supported by real professional actors."

Mobile Daily News, Feb. 16, 1896

6.

Miss Mary Anderson made her last appearance on the Mobile stage March 18 and 19th, 1881.
"In spite of the fact that lent is well advanced and mi careme is drawing very near, a large and fashionable audience assembled at the theatre last night to welcome Mary Anderson on her return to Mobile.

We have a vivid recollection of her performance of ‘Evadne’ here some years ago, and were conscious to note wether her ‘figars’ had been harnessed and she had learned that the drama is an art, etc.
The transitions in the play are many and sudden as to test the power of any actress.
To these she never fails to rise and though by comon consent the status scene is conceaded to be the greatest in the play, to our mind the change from fierce passion at the supposed death of her lover to tender solicitation for her brother’s welfare gives Mary Anderson her finest action, etc.
The matinee today will show Miss Anderson in her great role of ‘Parthenia.’”

Mobile Daily Register, Mar 19, 1881

7.

Mr. W.N. Crane made his first appearance on the Mobile stage in January 1880 and of his performance the Mobile Register Jan 24th of that year states:
“A fine house greeted Robson and Crane last night and the laughable comedy ‘Our Bachelors’ was given to the complete satisfaction of the audience as evinced by roars of laughter and frequent applause. It is impossible to decide which is the most amusing, the bangle of Robson or the ‘Jowler’ of Crane, etc.
The support was good throughout, especially would we mention the ‘Widdow Clinton,’ Miss Proctor, and the ‘Bachelor Waring,’ of Mr. Coulter, etc.
Today at the matinee will be give ‘The Two Dromias,” etc. The two comedians are as alike as two peas and the effect is irresistibly comic and amusing, etc.”
Mr. Crane appeared on the Mobile stage on numerous seasons since his first appearance.

The audience is left to guess what the other people are doing mostly in getting off the stage after they have repeated their lines to Mr. Crane or main imaginary love behind a brick wall or a rose bush.
At one time, two young lovers come near doing something other than talking to Mr. Crane and that was when he told someone else to hide behind the rose bush; the other two ran out so that the audience could see their feet. Naturally, then, the burden of carrying the humor for two or three hours (illegible) and stumbles and Mr. Crane has to give himself an extra shake at times to keep the lines from falling flat. It is not necessary to say that Mr. Crane acted in his old time manner, keeping in touch with his audience which applauded

him generously, but he was the whole show, excepting the English stage settings and the handsome dresses of the ladies, but the noted comedian kept the audience in a good humor from start to finish and his audience was glad they had an opportunity to see him again.

The Mobile Daily Item, Jan. 30, 1906

William C. Crane

Mr. Crane comes to the Mobile Theatre Monday, March 21st, 1910, presenting “Father and the Boys.”
Mr. Crane has been a faithful intertainer for the Mobile theatergoers for thirty years and needs no introductory remarks.

8.

Mobile Theatre, Oct. 29, 1892

Mr. Stewart Robson was the attraction at the matinee in ‘Henrietta’ and was welcomed by a large audience.
Mr. Robson is the same as yore, loosing little of the twang in his voice which he attained while playing the “Two Dramias.”

Mobile Theatre, Feb. 10, 1895
Stewart Robson “Leap Year” and “She Stoops to Conquer”

“Stewart Robson will have a smart brilliant audience as all the box seats for tonight were sold yesterday.”

Mobile Theatre, Feb. 14, 15, 1898

Stewart Robson in “The Jucklins” and “The Henrietta.”

9.

Mobile Item, Jan. 6, 1904

Blind Tom

When Tom was 8 years old, he was taken through this country and Europe and played in public to the wonder of all who heard him and the stupefaction of famous pianists.
He met Meyerbeer in Paris and heard most of the celebrated musicians of the day.
Of the later-day pianists, Joseph Hoffman afforded him the greatest pleasure. Paderewski's playing affected him so strongly that they had to take Tom away.
He has made fortunes for his guardians, who bought his slave mother with the blind boy thrown in.
At his home in a picturesque villa on the Shrewsbury River near the highlands where he resides with his guardian, a descendant of the later General James N. Bethune, who owned him as a slaver, a reporter found Blind Tom.
At first he was inclined to be skeptical as to Tom's ability to render the beautiful musical compositions that electrified the public more than a score of years ago, but he found the wonderful prodigy and freak of nature had retained his remarkable power of mimicry and retentive memory. He gave several compositions from such masters as Liszt and Gottschalk with an interpretation as skillful as those pianists who had been technically educated. His accomplishments cover a wide range.
"Blind Tom" showed his musical ability at the age of 2 years. When he was 9 years old, he heard his first piano.
He was born within a few miles of Columbus, Ga., and his mother is still alive, being 85 years old, while Tom is now more than 60 years old.

10.

Mr. John T. Raymond

Mobile Register, Jan.1 5, 1880

Mr. Raymond had every reason to be pleased last night with the house that greeted his first appearance in Mobile, in his new play of "Wolfert's Roost," etc.
"Ichabod Crane" is a characterization in which humor blends with pathos.
That Mr. Raymond does this all, who saw him last night will agree with us, etc.

Mr. Raymond was most warmly received last night and was called several times before the curtain.
Tonight will be presented the play which gave Mr. Raymond his fame.
As [Colonel Sellers] he is inimitable, and stands unapproached.
The immense hit made by Mr. Raymond in this play when last in Mobile must be fresh in the minds of our readers.
The humor of Mark Twain and the talent of John T. Raymond have combined in equal proportions and the product has been success(ful).

11.

The Theatre April 17, 1880

Mrs. Scott Siddons

At 8 o'clock this evening the most attractive week of the present theatrical season will close with the only reading of a lady whose historic name and great personal attractions have made her always a potent magnet for the cultivation and critical taste of our cities.
Mrs. Scott Siddons, as most readers know, comes from the famous family of actors who left the stages its richest heritage, etc. What Mrs. Siddons' repertoire may be, we have no detailed notice.
She will read various selections, however, and will doubtless so arrange her programme as to best adapt it to her hearers and best display her own gifts, etc.

12.

John McCollough and [Bernhardt]

There being considerable curiosity among many of our theatergoers as to the cause which has closed the doors of our theatre to the great Bernhardt, etc.
We give to the public the simple facts of the Bernhardt negotiations, which we have assertained from Mr. DeLeon [manager of the Theatre] and which we are authorized to use.
On the 4th day of June 1880, contracts were signed by Mr. DeLeon and Mr. Wm. McConner, manager of John McCollough, for five performances of that tragedian during the week commencing Feb. 14.

It was also contracted and agreed that no other performance of any kind should be given in the theatre during that week.

On the 22nd of December last Mr. DeLeon received a telegram from Mr. Abbey to book Mlle. Bernhardt for Monday, February 14th.

Mr. DeLeon immediately replied that the date was closed, but that he would try and arrange matters. On January 18th (illegible) at Mr. Abbey's telegraphic request, he met Mr. Marcus Mayer [Mr. Abbey's representative] at the through train to New Orleans and repeated to him the substance of his telegram to Mr. Abbey: that the date was filled and that he could not play Mlle. Bernhardt. On Mr. Mayer's return to Mobile two days later, the two gentlemen had another long conference resulting in a satisfactory arrangement between them in writing to play Mlle. [Bernhardt] either on February 14 or 15 for one night if Mr. DeLeon could arrange it for either of those dates, etc.

[But Mr. DeLeon] was unable to modify his contract for the McCollough week and on the 21st telegraphed Mr. Mayer to that effect and the matter was dropped.

These are the reasons why Mlle. [Bernhardt] will not be able to play at our own theatre, as Mr. DeLeon would have wished her to do.

Our public will have the pleasure of seeing her at Temperance Hall, where she will appear in two of her great plays, "Froufrou" and "Camille."

Mobile Daily Register, Jan. 28, 1881

13.

Sarah Bernhardt, 1881, 1892, 1911, 1917

The great French actress was a very tempermental and pevish actrss which was not only an asset to her success and popularity which she held on the stage not only in America but throughout almost every part of the world, but was often a handicap to her.

The theatergoers of Mobile area and were very much honored that this great actress appeared on the stage of their city on four different occasions.

The first appearance of Bernhardt, however, [Jan. 28, 1881] was quite a disappointment because the then young actress became histerical from her disapointment with the Temperance Hall appearance and accomidations, where she was to present her play: the theatre at that time being unavailable because of an advance booking of John McConner. The Madamoselle became so histerical that she was unable to go on stage and present her play. Therefore, the crowd who had gathered at the hall were re-funded their money and

the show was canceled. About two weeks previous in Chicago, January 14th, the attendance at the McVickers Theatre was trereated to a fainting scene by Bernhardt not down in the lines of “Phedre,” which she was playing. In the last scene of the fourth act where “Phedre” expressed a longing to be left to deplore fate, Miss Bernhardt dropped in a dead faint on one of the couches.

The stage manager bore Bernhardt behind the wings; the curtain then descended on a rather picturesque mingling. The orchestra had to play double-time before Mlle. Bernhardt recovered to drag warily through the last act.

14.

Mlle. Sara *(sic)* Bernhardt

Tomorrow night the great French tragedienne will make her first bow to a Mobile audience. The anxiety to see this wonderful woman whose talent and esprit have been the subject of the world’s encomiums will be allayed by her appearance as Frou Frou.

The play is known to the majority of our theatergoers, and the synopsis of it, which we published a few weeks ago, will assist those who have never had the opportunity of seeing Messrs. Meilhac and Halvey’s most admirably constructed drama.

Mlle. Bernhardt’s Frou Frou is reputated by the best French critics to be a superb piece of acting and one of her most poular roles in the great French metroplex.

London audiences heartly applauded the Parisian taste, and America had displayed the same enthusiasm at the appearance of Mlle. Bernhardt in this part. We will undoubtedly see Temperance [Temperance Hall] densely packed tomorrow night.

Mlle. Sarah Bernhardt Feb. 16, 1881

Sarah Bernhardt is a great actress, at least we have heard so and read it in the voluminous criticisms of New York critics.

We furthermore believe it to be true.

A lady who can be the leading pensionaire of the Theatre Francais must be a great actress. But from what we saw of her last night, we would judge that she is a very peevish star.

The curtain rose on the diminutive stage at Temperance Hall at the appointed hour. The hose was a fine one, the most select we have seen in this city.

Mobile Daily Register

15.

Sarah Bernhardt

Mme. Sarah Bernhardt made her second appearance in Mobile at the Mobile Theatre February 1, 1892, and the Mobile Daily News critic, February 2nd, states:

"When my esteemed and much lamented friend William Shakespeare wrote 'What Fools Those Mortals Be,' he hit the nail on the head, with a 70 ton trap hammer blow. The colonel knew what he was talking about and if he was alive at this date, he would have no reason to change his opinion.

I thought of him when I saw people who did not know the difference between 'parley vous' and 'e pluribus unum.' That gave up three round rosy simoleons to hear Sarah Bernhardt."

Sarah Bernhardt's Foolishness
Photographed by Lucy Hooper
Mobile Register, June 14, 1884

"I really think that this wonderful woman has a screw loose somewhere in her mental [organization]. She is not mad nor even cracked, but she is what the French call 'toquee,' a convenient word for which the English language affords no equivalent.

Her recklessness in money matters is something phenomenal. When she was about to start for America, she wrote to a brilliant French author: 'All my expenses and those of my maid, including carriage hire, was to be paid by the manager. Do you think I can get along with $2,000 per month as pocket money?' Her friend wrote back in answer: 'Since you ask me the question, I do not think you can.'

She will give her steward a $100 at time. Two days later, he will come to her for money. 'Why did I not give you some the other day?' She will say vaguely. 'All gone is it? Well, here is $50, only take care of it.'

16.

MW Register May 9, 1891

Sarah Bernhardt Makes Herself Agreeable

“I never have worn a corset, see,” said Bernhardt, as she threw her arms over her head and bent and swayed her sinnous form till one wondered at the almost tigerish swiftness and grace of the woman.

In her dressing room, you are talking to a bright, natural woman who looks at herself frequently in the glass and seems to admire her exquisite eyes and red lips as she smiles and nods to her mirrored image.

On the stage, all this is forgotten. In the last terrible scene in “Fedora,” where the unfortunate woman poisons herself and dies in her lovers arms, begging forgiveness in that most pathetic and marvelous voice, it is genius that reigns supreme. It is “Fedora,” not Bernhardt, whom we see, never, never can that death scene be forgotten. The drawn face lived with horror, the eyes coal-black now and blazing with fear, love, devine passion, the hands crooked and thrust into the carefully arranged hair, until the curls are disarranged and instead of nestling piquantly round the face are pushed with nervous hands up above the broad brow to their utter disregard of dress, ornaments, or any of the feminine trifles, but a moment before so carefully adjusted. It is sublime! It is genius! It is Bernhardt at her greatest and best!

When she returns to her dressing room, pale, her eyes burning, her mouth yet quivering with the passionate words of love and grief, she had spoken to her lover. I was almost afraid to speak. She panted as she sank into the chair while outside the audience thundered and roared plaudit upon plaudit, and seemed as if they would tear down the house to get at the woman who had so convulsed them with the magnetism of voice and eye and gesture.

17.

Sarah Bernhardt

“An old French woman who has dominated the tragic stage of two continents for half a century took her farewell of Mobile last night in two one-act tragedies and the famous third act of “Camille.”

In each of these plays, she dies and in each of them her death is a different portrayal from the same ending in the other plays.

Maimed so that she cannot stand alone of walk a single step, forced to either sit or recline on a couch or bed by the sheer force of her talent, speaking a foreign tongue, she was enabled to thrill her audience as it has seldom been thrilled.

There is something inexpressibly sad in the heroism of this splendid old woman making this hard trip over America in her plight and saying goodby to thousands of people who have delighted to honor her on many former occasions.

Mme Bernhardt is wonderful. She is not quite young appearing, but she makes an astonishing, nearly youthful appearance and at times puts it across the plate.
And Mme Bernhardt makes on forget it [that is] almost. That is what is known as art. There is something else however, for art alone would not alone accomplish the miracle. Nature has been kind. The Madame has no dent(?) between her eyebrows and but the suspicion of a second chin, while her teeth are all her own and are very fine, and her figure is still of good outline, and her carriage graceful and firm."

The Mobile Register, Mar 26, 1911

UNNUMBERED PAGE

William Gillette, 1882, 1899

Theatregoers of Mobile of the 20th century might envy those of the 19th century for the privilege of witnessing such great actors as William Gillette in person on their stage.
Mr. Gillette made his first appearance on the Mobile stage Nov. 17, 1882, in the role of "The Professor" in his play of the same name.
Mr. Gillette was born in Hartford, Conn., made his debut at the Park Theatre, N.Y., April 29, 1877. For several years that followed, he gained valuable experience with Cincinnati and St. Louis stock companies, and developed not only as a great actor but a playwright as well.
Jan. 9, 1899, Mr. Gillette made his first appearance on the Mobile stage in his "Secret Service" roles in which he became most famous.

Miss Annie Russell, 1882, 1905, 1909, 1913, was an English actress, or we might say, a Canadian actress, she having found her birth in Liverpool but came to Canada when she was a child.
Miss Russell made her first appearance on the New York stage in the year 1881, and in the next year's theatrical season, she made her first appearance on the stage in Mobile. The Mobile theatergoers at that time saw Miss Russell in the role of "Mrs. Burnett" in William Gillette's drama "El Mold" (TRANSCRIBER'S NOTE: AN INTERNET SEARCH WAS UNABLE TO

FIND A PLAY BY THIS NAME. HOWEVER, A PLAY ENTITLED “ESMERALDA” WAS PRODUCED DURING THIS TIME BY GILLETTE AND STARRING RUSSELL. IT IS POSSIBLE THIS IS THE NAME OF THE PLAY IN QUESTION.) and in the same performance, John D. Owens, the well known and admired actor by Mobile theatergoers portrayed the principal character of the play.
Jan. 28, 1905 – Miss Russell was seen on the Mobile stage in “Esmold” (“ESMERALDA). Jan. 28, 1909, she presented “The Stranger Sex,” and Nov. 9, 1913, her last appearance on the Mobile stage, she was well received when she presented Oliver Goldsmith’s immortal comedy “She Stoops to Conquer.”

UNNUMBERED PAGE

Miss Annie Russell was born in Liverpool, she came to Canada when a child and made her first appearance on the stage in Montreal.
She appeared in New York in 1881, and made her first appearance in Mobile, sustaining the role of Mrs. Burnett in Gillette’s drama “El Mold” (“ESMERALDA”), in an unusual manner to a large and apriciative, if not the largest audience seen in Mobile theatricals this season of 1882 and 1883.
The principal character of the play was portrayed by John W. Owens.

It is doubtful wether Miss Annie Russell has received a more flattering reception in the south when she returned Saturday evening at the Lyric Theatre in the pleasing role of Kate Hardcastle in Oliver Goldsmith’s immortal comedy “She Stoops to Conquer.”
A large and thoroughly appreciative audience was delighted with the excellent, fascinating presentation of the characters of the old play, etc.
The setting is under the personal setting of Miss Russell and it is attractive and pleasing. The night scene in the Hardcastle garden was one of the most attractive ever seen here, etc.
She is excellently fitted for the role of Kate Hardcastle, who undertakes to bring a shy and modest lover to her feet by masquerading as a bar maid, etc.
The management of the Lyric was fortunate in securing Miss Russell’s company for an engagement in Mobile. The appreciation of the Mobile theatergoers was strongly attested not only by the large number that attended but by the most cordial reception they gave Miss Russell and the complimentary way in which they received the play.

The Mobile Register, Nov. 9, 1913

One of Miss Annie Russell's 20th century appearances on the Mobile stage was on January 28, 1909, when she starred in John Valentine's play "The Stranger Sex," which ran 150 nights in New York after having held London for 285 nights run at the Apollo Theatre in that city.

18.

Minnie [Maddern] Fiske

Miss Fiske made her first appearance on the stage in Mobile in the year 1884, when she was Minnie Maddern of New Orleans, where she was born.
Since this date, she had made many appearances on the stage in Mobile.
On Oct. 27, 1907, she presented "Kleschna," and at this time she was supported by George Arlis. She made two appearances on the stage in Mobile in the year 1910 – January 10th and November 20th. On the latter date, she presented "Becky Sharp."

"The leader of the new school of acting with its key – naturalness has always been Minnie Maddern Fisk(e).
In "Tess" and "Becky Sharp," her use of this quality proves a genuine artistic sensation.
Throughout her career, Miss Fiske has been the high-priestess of the natural school, etc."

Mrs. Minnie [Maddern] Fisk(e)

Miss Fisk(e), who was born in New Orleans and who has been an attraction for the theatergoers of Mobile many occasions for the last fourty some odd years, will be at the Lyric Theatre Oct. 11, 1920, presenting "Miss Nellie of New Orleans."
In latter years, we remember Miss Fisk(e). In "Leah Kleschna," "Becky Sharp," "Vanity Fair," I, yours truly, saw Mrs. Fisk(e) present "Sapho" which was the only opportunity I ever had to see her perform. On this occasion, I had stopped over in Milwaukee, with the intention of attending grand opera in the city, but I saw Mrs. Fisk(e) billed for the night at a theatre and

decided to see her present “Sapho” instead of seeing the opera, and I have ever been glad I did.

19.

John L. Sullivan, 1884, 1893

Sullivan appeared on the Mobile stage in an exhibition, April 19, 1884, and at this time he had not become the world heavyweight champion. The Mobile Register of this date states in part:

“The slugging exhibition at the theatre last night was a tame affair.” But the newspaper adds, “Now Sullivan himself is a show worth seeing, for he is a powerfully built, his muscles and shoulders work like machinery. He played around with Mike Donovan, the middle-weight champion and had a set with Steve Taylor, heavyweight champion, but it was all light play” – and the newspaper concludes by saying, “The pretty part of the entertainment was a round between Pete McCoy and Donovan.”

Before Sullivan made his first appearance in Mobile, he had fought Herbert A. Slade in the Madison Square Garden, N.Y. – August 18, 1863 (TRANSCRIBER’S NOTE: AN INTERNET SEARCH REVEALS THAT THIS FIGHT ACTUALLY OCCURRED IN 1883. SULLIVAN WAS BORN IN 1858, MAKING THE 1863 IMPOSSIBLE.). Sullivan collected 65 % of the receipt of this fight as winner, a fight that lasted eight minutes and twenty seconds.

After this fight, Sullivan toured the whole country, giving exhibitions accompanied by Al Smith, Herbert Slade, Steve Taylor, Pete McCoy, Mike Gillesby, and another gentleman unidentified.

“I will never fight again as long as I live with bare hands,” said Sullivan at this time, and he add[ed]: “I shall give exhibitions for a year and then retire” and her further said: “There is more money in exhibitions, and besides in fighting I run the risk of being sent to the penitentary.”

20.

Clara Morris

Mobile Daily News, Jan. 3, 1885

Daily News states, in part:
“The audience which greeted Miss Clara Morris at the theatre last night was quite a compliment and in spite of the bitter coldness of weather – warm in its approbation of the efforts of Americas leading actress and etc.
Her style is noted for its sudden and complete transitions foreshadowing from the very first the climax of the career of ‘Cora.’ Her conception and makeup of the octoroon is in accordance with such precedents as are furnished in nature, and her mad scenes are sufficiently horrible to be considered also strict studies of life in the asylum.
In every detail of jesture, of expression, of countenance and tone, of voice, Miss Morris is so successful as to cause chills to run down ones back and her delirium is enough to keep one awake nights, haunted by spectres.
All in all, the picture of ‘Cora’ is one which will never be forgotten by those who had the pleasure of seeing the performance of last evening, etc.
Mr. Boynton played the second role of George, with all the dignity the part contains, etc.”

“Tomorrow night, the famed Clara Morris”

“The fame Clara Morris has secured and which places her at the very top of her profession is a well earned one, etc.
She comes to Mobile Theatre tomorrow night and will be seen for the first time here in Sardou’s ‘Odette.’”

Mobile Daily News, Mar 11, 1894

Miss Clara Morris made her first appearance in Mobile January 2, 1885, and at that time appeared in “Cora,” and at that time the Mobile ….. (PARAGRAPH ENDS)

Feb. 11, 1905 – Clara Morris in “The Two Orphans” in an All-Star cast including: James O’Neill, Mrs. Lemoyne, Mrs. Otis, J.E. Dodson, and others.

Clara Morris, 1885, 1894, 1895, 1905

Miss Morris, considered Americas leading actress, made her first of four appearances on the Mobile stage Jan. 3, 1885.
At that time, she presented “Cora.”
March 11, 1894, when Miss Morris made her second appearance on the Mobile stage she presented Sardou’s “Odette.”
Her last appearance on the Mobile stage was Feb. 11th, 1905, with an All-Star cast presenting the play “The Two Orphans,” which included James O’Neill, Mrs. Lemoyne, Mrs. Otis, J.E. Dodson, and herself.

Robert Downing

“It’s a bold undertaking,” states the critic of the Mobile Register “of any company in presentation here ‘Julius Caesar,’ a play familiar to the closest and also equally so to the audience through repeated performances by the strongest organizations ever in Mobile. We recall the early presentations when Laurence Barrett impress his picular ‘Cassius.’ Even more fresh are recollections of the great rendering of the McCollough company, with McCollough as Brutus, Wade as Anthony, and Lane as Cassius. In the face of all these disadvantages, it is no small need of praise to say that Downing’s performance of last night was received with deep attention and with a four share of applause, etc.”

Mob Register, Oct. 29, 1886

22.

James O’Neill, 1886, 1887, 1898, 1899, 1903, 1905, 1906, 1907, 1910

Mr. O’Neill’s many appearances on the Mobile stage is evidence of his popularity to the theatergoers of the city during his time.
Mr. O’Neill made his first appearance in Mobile in the year 1886, and the Mobile Register Dec. 3, 1886, in refering to the play “Monte Cristo” presented at the Princess Theatre the evening previous by Miss Carry Stanley and Company states, in part:
“The play at the Princess differed from that presented earlier in the season at the Mobile Theatre by James O’Neill. Quite a number of persons in the audience were disposed to guy the forgetful and inaudible performers.

Miss Stanley, who played Edmond Dantes, was the whole play by herself last night, and brought 'Monte Cristo' through in spite of obsticles theatrical as well as physical."

23.

Lewis James, 1887, 1888, 1889, 1894, 1901, 1902, 1903, 1905, 1907

Mr. James was very popular on the Mobile stage from the very first appearance before the theatergoers of the city, who afterwards for at least eight separate occasions that he appeared before them, gave him a good reception.

He was first seen on the stage in Mobile Dec. 13, 1887, supporting Madame Modjeska; in the year 1888, he returned to the Mobile stage supporting Marie Wainwright in "Gretchen" and "Virginus." Mr. James was in the supporting caste with Madame Modjeska again on several occasions. On one occasion, Nov. 17, 1901, the Mobile Item states, in part:

"Mr. James has a commanding stage presence, speaks his lines distinctly and with power emphasis. He is a finished actor in every respect."

Dec. 5, 1903, Mr. James was seen on the Mobile stage in the play "Frederick the Great," co-starring with Frederick Ward, he taking the role of "Alexander," which he presented admirably, sustaining for himself the splendid reputation achieved in the past.

Feb. 11, 1905, Mr. James was seen on the Mobile stage with an All-Star caste, which included other than himself such celebrities of the American stage as: James O'Neill, J.E. Dodson, Mrs. Lemoyne, Mrs. Otis, Clara Morris, and others presenting the play "The Two Orphans."

March 4, 1907, Mr. James was in the supporting caste in "The Merry Wives of Windsor" with Effie Ellsler.

24.

Madame [Modjeska] made her first appearance on the Mobile stage December 13, 1887, in the play "As You Like It," and at that time the Mobile Register states, in part:

"Madame Modjeska has something of an accent, and in spirited passages speaks so quickly that the wording is not distinct. The strongest passages in the play and the best given last night was in the first act where 'Rosalind' disclaims the accusation of being a traitor to the duke who had banished her father."

Madame Modjeska, supported by Lewis James, appeared again on the Mobile stage, November 15, 1901, or was announced to appear on that date, in the plays of “The Merchant of Venice” and “Henry VIII.”
Madame Modjeska was born in Craco (KRAKOW), Poland, her maiden name was Opid, and she married Gustave S. Modjeska in 1865, but they were separated at the time of his death. She made her first appearance on the American stage in the California Theatre, San Francisco, Aug. 20, 1877.

Mobile Theatre, March 28, 1906
Mdieu(ADIEU?) to Modjeska

“The final opportunity to see one of the greatest artists of the generation in one of the plays in which she rose to prominence is not likely to pass ungrasped by any true lover of the theatre. Such a chance will be presented when Madame Modjeska appears here.
This actress, magnificent in art, superb in achievement, honored by many nations and hailed with acclaim by countless thousands is now on a farewell tour of America.
So momentous an event is her goodby appearance, one so fraught with loss to our stage, that it has been decided to make it take the form of a grand testimonial and allow the patrons to select the play in which she will appear.”

25.

Madame Modjeska and Lewis James
Mobile Item, Nov. 17, 1901
Henry VIII

“A gorgeous production was that last night the play, the players, the costuming, and the stage mounting all contributed their due share.
Of the players little need be said. The principals are among the best of the profession and the supporting company contains some good talent. Mr. James has a commanding stage presence, speaks his lines distinctly and with proper emphasis. He is a finished actor in every respect.
Madame Modjeska is queenly in bearing and is an artiste in her profession. She is a fine emotional actress and her voice is always well modulated and consequently pleasing to the

ear. She was especially effective in the interview with Cardinal Wolsey and Campeius and in the death scene. Mr. Hackett as King Henry was effective. He is a young actor but he has already earned an enviable reputation.
The gowns worn by Mme Modjeska were marvels of beauty."

26.

Miss Anna Prixley, 1887, 1890, 1893

Miss Prixley first saw light in Brooklyn, N.Y. and at an exceedingly tender age was transplanted to the Pacific coast.
She was educated with her sisters at San Jose, Calif. and the Prixley sisters were in frequent demand as singers at the convent of Notre Dame, and it was as a singer that she made her first appearance at an entertainment in San Francisco. She was offered a leading role with the Grand Opera Company of San Francisco, which toured Australia for two years.
Her last work before she became an opera singer was when she supported Joseph Jefferson twelve years ago [1878] when Jefferson was in San Francisco.

Miss Fannie Rice, 1887, 1895

Miss Rice made her first appearance before the Mobile theatergoers Dec. 3, 1887, with the Carleton Opera Company and she tickled the assembly immensely in the play "The Merry War."
Charlie Drew was also in this play as "Cadeaux," the sneak thief, and made his part very laughable. Miss Rice appeared on the Mobile stage again March 20, 1893 and March 1895, presenting "The New Jolly Surprise" and Oppenbach's "The Little Broom Seller."

27.

It was a small audience which assembled in the Theatre last night to bid welcome to Miss Jeffrey Lewis upon the occasion of her first visit to Mobile.
Certainly thius is the finest actress that has been in Mobile in many a day, and is to bne compared only to such as Clara Morris, Modjeska, and Janish.

That she should have no better welcome – numerically speaking – is in part attributable to the fact that she is so to speak unknown here, although to say this is hardly complimentary to Mobile for Miss Lewis has been well enough known elsewhere there ten years, and is recognized as one of the most charming actresses on the modern stage, etc.
The character of the adventuress “Forget-Me-Not” is repulsive and over-strained, a caricature upon nature but in the hands of Miss Jeffreys it takes on a life which is peculiar to itself, a romantic creation that character is a great success.
Miss Lewis plays it as Clara Morris the part “Creole,” etc.

Mobile Daily Register, Nov. 29, 1887

It was with Miss Jeffrey Lewis presenting “Evelyn” at the Fifth Avenue Theatre, New York, Sep 12, 1876, that Charles Coglan made his first appearance in America “and his triumph on that occasion has not been forgotten” states Wm. Winters.

28.

The Theatre Nov. 8, 1882

T.W. Keene

When T.W. Keene made his first appearance in Mobile last season, it was under circumstances of peculiar difficulty. “Richard III” has never been a popular play here of late years, and what pleasant memory Mobile had of it was so interwoven when Barry Sullivan, that even that facile favorite McCollough has played the bloody Gloster but once.
A newcomer as Richard was looked upon coldly, and Mr. Keene’s ideal-vigorous original but harsh was not accepted.
On his second night, however, his Richelieu so racked this public’s estimate, that his third and last appearance [as the Jester of the “Fool’s Revenge”] not only attracted a large house, but literally carried the public with it.
Returning this season, Mr. Keene essays a role far different. His “Hamlet” is classed as equal to the great ones, etc.

Mobile Daily Register

The Theatre The Daily Register, Oct. 31, 1887

Thomas Keene

There was a large audience present at the Theatre last night to witness Mr. Thomas Keene's impersonation of the role of Richard III.
The tragedian has been seen before in this character in Mobile, and it remains now to add nothing to what has been said in the past concerning his performance.

29.

Oct. 6, 1888, Mobile Register
The Mobile Theatre
Mr. Charles Keene as "Richelieu"

It is impossible to avoid comparing Mr. Keene's impersonation of Bulwer's great characterization with that of Lawrence Barrett.
In everything Mr. Keene does, there is evidence of study, a profound trait which aid him in presenting a dramatic character with masterly effect.
There is something lacking in finish in Mr. Keene's interpretation; there is repose lacking in the quiet scenes of the play, but there is improvement, marked improvement apparent and there is, moreover, a virility manifested in stormier scenes that is essentially Mr. Keene's own.
He has vice sufficient and to spare. There is no ranting, no vain striving for dyna – [dynarde] effect, and in this respect the careful critic must acknowledge that Mr. Keene has the advantage over Mr. Barrett in this character with which Mr. Barrett has identified himself.
This afternoon, Mr. Keene will appear in "Julius Caesar," wearing the Roman toga formerly belonging to Edward Forrest. Tonight he will appear as "Hamlet," a character in which he is an original.

30.

Miss Effie Ellsler, 1888, 1891, 1894, 1895, 1905, 1907

"Two much cannot be said in Miss [Ellsler's] favor as an actress of great power, as well as ability to please all classes."
At least she stood well with the theatergoers of Mobile, as her appearance before them on at least six different occasions seems to testify.

She was best known at art lovers as the original “Hazel Kirk(e).”
Miss Ellsler, states the Mobile Register, Jan. 3, 1888, in “Woman against Woman” drew a good audience at the Mobile Theatre last night.
Nov. 1, 1891 – Miss Ellsler presented “Hazel Kirk(e)” to the Mobile theatergoers.
Nov. 2, 1894 – Miss Ellsler, supported by Frank Weston, presented to Mobilians the play “Doris” and “A Wonderous Bower.” Again supported by Frank Weston, Miss Ellsler appeared on the Mobile stage presenting “As You Like It.”
On March 4, 1907, Miss Ellsler made her last appearance on the Mobile stage supported by Lewis James in “The Merry Wives of Windsor.”

Madame Rhea, a very beautiful woman gifted with the perennial bloom of youth with freedom and elastici(ty?) in every movement and jesture, made her first appearance on the Mobile stage supported by George Woodward and William Harris, Feb. 26, 1884.
Madame Rhea made her second appearance on the Mobile stage in February 1887. Her step though toned to the majesty of her august personage she represents has lost nothing during the lapse of three years and she still appears the queen in every act she portrays.

31.

Sep 10, 1892

James J. Corbett

The New Champion in Mobile

In anticipation of seeing the new king of pugilists, James J. Corbett, a crowd of six hundred to seven hundred gathered at the depot platform. While the train was oiling and overhauling during the twenty minute stop, a representative of the Mobile Register accompanied Jake Tannenbaum and Lieutenant of Police Spencer into the sleeping car and was made acquainted with James J. Corbett. In the car was also Mr. Wm. Brady, Corbett’s backer and theatrical manager, Prof Donovan, James Daly, and John Donaldson.
Corbett was reclining in a lower berth attired only in gauze Mirino undershirt and drawers and white stockings – “Glad to know you sir,” he said.
Corbett gave his visitors his left hand, the right was wrapped and was the only mark of the memorable bout.
In response to congratulations as to his victory, Corbett said there was some sore spots on his body.

Mr. Jake Tannenbaum, who had gone out on the platform, came back and told Corbett that there was a large crowd who would like to see him. Corbett smiled and pulling on a night shirt walked to one of the seats of the sleeper and looked out. The Mobile Theatre manager said to Corbett “Mayor Rich is out there, go out and shake hands with him.”
Corbett at once pulled on a pair of trousers and in his stocking feet walked out on the rear platform where Mr. Tannenbaum introduced him the crowd.
The champion bowed and smiled his boyish, happy smile as the conductor cried all-aboard.

32.

James J. Corbett’s second appearance on the stage was in March 1894. At this time, the Mobile Daily News, March 1st, states, in part:
“James J. Corbett, the new champion, interviewed by a news reporter this morning states: ‘Glad to see you. I’m feeling fine, in good spirits, and weigh 198 pounds, will give a clever exhibition of sparing tomorrow evening, come around and see me.’
There was a large crowd at the Union dept this morning when the near noon L&M train arrived.
The cause was the passing through of James J. Corbett to New Orleans, in which city he will appear tonight and return to Mobile tomorrow. The champion is accompanied by W.A. Brady, Bud Woodthoid, William Delaney, and John Donaldson, and all five gentlemen left the sleeping car and reposed to the depot dining room for dinner.”
Oct. 31st, 1895 – Corbett and Fitzsimmons was receaved by special leased wire to the ringside today.
James J. Corbett made his last appearance in Mobile on its stage as a drawing card with the minstrel of George [“Honey Boy”] Evans.
Jan. 11, 1911 – It was the privilage of yours truly to see James J. Corbett in the year 1902 while he was in route to New Orleans, where he fought John L. Sullivan a few days later to win the heavyweight championship. (TRANSCIBER’S NOTE: INTERNET RESEARCH SHOWS THAT CORBETT FOUGHT AND DEFEATED SULLIVAN FOR THE TITLE IN 1892, NOT 1902) He was passing through South Carolina on a Southern railroad train and when the train came into the depot at Greenville, Mr. Corbett came to the rear platform of his sleeper by request where he stood in his white shirt sleeves and before he went back into his car, he raised his arm and his muscle rose to split his shirt sleeve.

33.

Mobile Theatre Jan. 7, 1890

Miss Mattie Vickers

The sale of seats for Miss Mattie Vickers opens tomorrow morning.
It is some years since Miss Vickers appeared in Mobile, but she is well remembered and will no doubt be greeted by a crowded house.

Mobile Theatre Jan. 10, 1890

Miss Mattie Vickers was greeted last night with a good house, after several years absence from Mobile.
She has improved greatly in physical appearance, and has really attractive stage appearance.
In her impersonation of “Jacqueline,” which has a very tenuous plot, she has abundant facilities for showing her excellent singing and graceful dancing.
She also shows her proficiency as a German sholar.
She was well supported by Mr. J.M. Doner, as “Dick Vinton,” the happy bill poseter and budding leading man.
Miss Margaret Hatch as Rosalie Grey, and her “Jimbo,” created much laughter.

[Amma] Abbott sale of seats began this morning, with a tremendous rush at the box office.
Indications point to the best engagement Miss Abbott has ever played in Mobile.

Mobile Daily News

Mobile Theatre
Feb. 23, 1890

Charlotte Thompson, the greatest emotional actress who has so many friends in Mobile, will be the attraction and will present Friday night [27th] “Jane Eyre” and Saturday night, the new and successful sensational play “Hearts Astray.”
“Zoo-Zoo, the Magic Queen” is the attraction announced for tomorrow night [Sunday, Feb. 28].

Mobile Item

34.

Miss Blanch Walsh

Miss Walsh made her last appearance on the stage in Mobile, so far as our records reveal, on Jan. 3, 1909, and the Mobile Item at this time states, in part:
“One of the most powerful plays ever produced on the American stage will be seen at the Mobile Theatre Friday and Saturday an[d] Saturday matinee when Miss Blanch Walsh appears in “The Test.” Although the play deals with the sex problem, in one of the most vital phases, there is not the slightest suggestion of offensiveness. The author has swept deaply and in broad generalities over causes.”

Note: It was the good fortune of Yours Truly to be present in a theatre about the year 1902 where Miss Blanch was staring in Tolstoy’s “Resurrection,” and I shall never forget her great character acting in this play.
The picture of her confinement in a prison as a drunken woman along with other drunks still remains mentally visable.
There has never been an actress on the American stage that ever compared with her acting in such roles, unless she be Marie Dressler.

35.

Maurice Barrymore

Sidney Drew has I think got into the money. Next season, he tells me, that he will have practically the same cast as now.
It will include, besides Mr. and Mrs. Sidney Drew: Mrs. John Drew, McKee Rankin, Maurice Barrymore, and several well known actors.
Sidney Drew was born in Philadelphia only 29 years ago [1864]. His parents were the famous Mr. and Mrs. John Drew Sr.

The Warde and Barrymore Dramatic Company certainly one of the ablest that has visited Montgomery this season, will perform the excellent comedy of “Our Boys” at the Mobile Theatre tonight.
Mr. Maurice Barrymore in his original part “Middlewyck.”

Mobile Daily News, Feb. 21, 1887

36.

Alabama and Maurice Barrymore

A play written by Augustus Thomas first acted on April 1, 1891, at the Madison Square Theatre, New York.

“The South is the more picturesque part of the American Republic. The old social order at the South was more romantic, pictorial and interesting than any social order at the North is now or ever has been. Thomas chose wisely in choosing a Southern plantation for the scene of his play.

The investiture of the piece was delicious. You could see the large stars hanging in the deep, dark sky; the still streamers of gray moss, and the great faus palms and you could smell the scent of magnolia on the evening breeze, people charmed by langur of repose. The social complexities and changes of sorrows resultant of the Civil War were skillfully made a background of the picture.

The play ‘Alabama’ treats it fairly, indicating without either partisan motive or aggressive morality the community of interest that should bind all section of the Republic into one nation.

‘Alabama’ was produced with a cast which included several of the ablest and most accomplished and interesting actors of the period, including Maurice Barrymore, the father of Ethel, Lionel, and John Barrymore.”

“The Alabama”

“‘The Alabama’ was presented again last night to a fair audience. The performance went off with the smoothness and effect that characterized the play at its initial performance Monday night,” states the Mobile Daily News, Oct. 28, 1891.

37.

E.H. Southern, 1892, 1905, 1908-1912

Mr. Southern (TRANSCRIBER’S NOTE: RESEARCH INDICATES THAT THE NAME COULD ALSO BE SPELLED SOTHERN) was a song Edward A. Southern and “like father, like son” became one of the most famous of American actors.

His father, E.A. Southern, appeared on the Mobile stage on many occasions. His last appearance was in February 1867, two years after the close of the Civil War. At this time, he was with the Laura Keene Company, which presented “Our American Cousin,” taking the role of “Lord Dundreary,” a “personage” which he made him famous also.

Mr. Southern father was a resident of New Orleans before the beginning of the Civil War and it was while a resident of New Orleans that E.H. Southern, his son, was born, Dec. 6, 1859. Sep. 17, 1900, at the Garden Theatre, New York, he appeared as “Hamlet” for his first time. Within the next three years, he many times repeated that performance, also producing “Richard Lovelace,” “If I Were King,” “Markhe(i)m,” and “The Proud Prince.” About this time, Cissia (CISSIE) Loftus was his leading lady.

Mr. Southern next combination was effected by Charles Frohman, between Southern and Julia Marlow in which they appeared together for their first time on September 19, 1904. August 11, 1911, Mr. Southern and Julia Marlow married while in London. By the year 1915, E.H. Southern and Julia Marlow largely dominated the dramatic field in America.

38.

Jan. 31, 1892, Mr. Southern made his first appearance on the stage in Mobile and at that time the Mobile Daily News states, in part:

“Although Mr. Southern has been recognized as a successful star for a number of years, this is his first tour of the South in that capacity, although Mr. Southern has been seen on the stage in Mobile for a number of years previous while a member of the John McCollough Company.

E.H. Southern’s first attempt at acting was in a small part in a play produced by his father at the old Park Theatre in New York and called “Sam.” The only lines he had to speak was, “Half a crown, yer honor, I hope you do not think it too much.” It proved too much for the ambitious vice, however, for he stammered through his words and finally ducked behind the scenes on the stage in obedience to his father’s whispered injunction to “get off.”

Mr. Southern’s first appearance on the stage in Mobile, in the team of Southern and Marlowe, was April 5, 1905, when at that time he was seen as Miss Julia [Juliet] Marlowe’s Romeo in “Romeo and Juliet.”

39.

Mr. Mantell (TRANSCRIBER'S NOTE: INTERNET RESEARCH INDICATES THAT FULL NAME WAS ROBERT B. MANTELL) made his first appearance on the stage in Mobile Feb. 25, 1892, when in a two-day booking he presented "Monbars" and "The Louisianain."
At this time, the Mobile Daily News states, in part:
"There is hardly another young actor in line of serious drama of whom we would predict more with less hesitation than this actor."
Feb. 4, 1895, Mr. Mantell presented "The Marble Heart" and "Monbars"
Dec. 7, 1907, Mr. Mantell presented King Richard III to the theatergoers of Mobile, and at that time the Mobile Item states, in part:
"The man who will be seen as Richard III next Saturday night has accomplished a wonderful and inprecedented thing in a period of less than three years. He is today the leading American actor in classic drama."
His long list of roles is now made up of "Richard III," "Shy Park," "King John," "King Lear," "Brutus" in "Julius Caesar," "Iago" and "Othello" in "Othello," "Hamlet," and "Macbeth."

40.

Mr. Morrison appeared on the stage in Mobile at least on seven different bookings presenting operatic plays, notably from Faust.
Dec. 5, 1905, his last appearance on the stage in Mobile, the Mobile Item, Dec. 5th, states, in part:
"Lewis Morrison himself will appear Memphis to, and supported by a carefully selected cast and etc.
Though the scenery is all new, and brilliant effects are praised in an electrical way in the gardens and other scenes, interest will be centered on the new electrical and pyrotechnical display of the inferno scene, not alone on account of its realism and scenic beauty, but – Miss Margaret Shannon is very much in evidence for her beauty. She sings 'Would You Care?' during the process of the play and at both performances yesterday she had to respond to several encores and the rest of the company are good."

41.

Al G. Fields Takes the Amusement People by Storm

Sep 25, 1894

Day before yesterday, the genuine colored man has taken this city of Mobile and yesterday and last night the artificial colored man had possession.

Al G. Fields' Columbian Minstrels gave a street "Cake Walk" that was glorious and the colored people themselves were willing to concede that for genuine pomp and parade, that of Thursday [of their own] was not in it.

The minstrel's street parade was so grand and imposing that the effect was to pack Staub's Opera house [or the streets] for a mile in every direction.

The galleries were stuffed for fully half an hour before the artists came out in a burst of song and the blare of trumpets a grand ovation went up from an audience which came there to be amused, etc.

Al G. Field is a whole team of horses in himself, and he seemed to be in an especially happy humor last night, etc.

There were some soloists in the company that were especially good, particularly J.W. Wilson, the basso, and Arthur Yule, the tenor, who was entertaining with his triple voice mimicry.

Tommy Donnely is way up in the scale of funmakers, and E.M. Hall with his banjo.

Knoxville Journal to Mobile Daily News

Al G. Fields and his minstrels returned to Mobile again Sep 30, 1895. Mr. Dan Emmet, Mr. Dixie himself, was with the minstrel.

42.

Mobile Theatre, Mar 18, 1899

Primrose and Dockstader

The Mobile Theatre makes the announcement that Mr. George Primrose and his mammoth minstrel organization will be seen at the Mobile Theatre Tuesday matiness and night, March 22nd, 1910.

This company contains many well known comedians, singers, and dancers, and is said to be scenically equipped better than ever before.

Eight big acts of merit will be seen, following the first act, etc., which are filled with melodious jingles and fun.
George Primrose in his new dancing conception “Dancers Past and Present,” etc.

43.

Mr. Dan Emmit (EMMETT), Mr. Dixie Himself

Dan [Emmett] was born in Mt. Vernon, Ohio, in the year 1815. He was christened Daniel Decatur [Emmett] by his parents, who were Southern people. His father [in the War of 1812] marched from Detroit, being one of six riflemen ordered to Mt. Vernon, Ohio.
Young [Emmett] learned the printers trade on the Mt. Vernon Gazette, but in time he developed a roving disposition and enlisted in the U.S. Army. But his father was displeased and had him discharged for being under age.
Early in his boyhood, Dan displayed decided musical talent, and before he reached the age of fifteen, he had composed several quaint negro minstrel songs. He finally joined the circus, and traveled with different companies for 18 years as a band musician.
In 1859, he wrote his most famous song. He was then a member of Bryant Brothers Minstrels of New York. It proved to be a great success for several years, but when the war broke out the company was forbidden to use it, and the band was hissed when they attempted to play it.
In the South, it was different and its popularity increased until it became a war song of the Confederacy. Among the most popular of his other songs were “Old Dan Tucker,” “Guine Ober de Mountain,” and “I’m Guine Home to Dixie.”

Mobile Daily News, Oct. 4, 1895

Mr. [Emmett] retains his mental vigor to a remarkable degree and his reminiscences of the minstrelsy and the prominent figures of by gone days who were the shining lights of this style of amusement are very interesting.
[Dan Emmett] “Uncle Dan,” is making a farewell tour of America, and his visits to the scenes of his former triumphs are anticipated with much pleasure.
Mr. Field has provided “Uncle Dan” with an elegant train(?), etc. to carry him about the various cities.
He has a commodious state room on the new private [railroad] car “Dixie” and is traveling in as much style as a governor or president.

His duties with the show consists of conducting the orchestra while they play and while the vocalists sing the songs that made Dan [Emmett] famous. The company will be seen here in Mobile at an early date.

Mobile Daily New, Sep 30, 1895

44.

Mr. Dan [Emmett], the oldest living minstrel and author of “Dixie,” is with the company [of Al G. Field] and called at the News office this morning.
“Old Dan,” as he is familiarly called, is looking hole and hearty, although he has passed the allotted three score and ten, being eighty years of age.
Mr. [Emmett’s] last visit to Mobile was made in 1840; during that time, the Mexican War was in progress.
Strenuous efforts were made to get Mr. [Emmett] to join the forces, but in this they failed. Mobilians will no doubt give the old veteran a rousing reception tonight.

TRANSCRIBER’S NOTE: A SECOND PARAGRAPH IS FOUND ON THIS PAGE, BUT IT IS IDENTICAL TO THE ABOVE PARAGRAPH BEGINNING AT “OLD DAN,” ETC., WITH THE EXCEPTION OF THE FIRST FEW WORDS: “Mr. Dan [Emmett], ‘Uncle Dan’ …..”

45.

Richard Mansfield was a son of a British wine salesman and when he first appeared on the American stage, he received a telegram from Steve Brodie dated Providence, RI, which read:
“Will guarantee you a certain amount weekly if you will let me manage you. You are the greatest actor, but whats good of that art without dough?”
Mr. Mansfield seemed pleased at this tribute to his artistic worth from his brother actor and spoke of Brodie in the kindest terms, as a big hearted, generous man.
Mr. Mansfield’s first appearance on the stage in Mobile January 1893, and at this time, the Mobile Daily News states, in part:
“Friday and Saturday matinee and night the most dramatic engagement that the city has ever known is coming, Richard Mansfield’s well known stock company. He will present his

‘Bean Brunnel’ Friday, ‘Parisian Romance’ Saturday matinee, and ‘Prince Carl’ Saturday night, etc.”

March 10, 1900, Mr. Mansfield presented “Cyrano de Bergerac” to the theatergoers in Mobile and on that occasion the Mobile Register states:

“Rostand’s great drama was presented last night to the largest and most valuable audience of the season, the sign ‘Standing Room Only’ being exhibited as soon as the ticket office was opened. The lowest price for a ticket was one dollar.”

March 14, 1903, Mr. Mansfield appeared on the stage in Mobile in “Julius Caesar.” The Mobile Item at this time states, in part:

“Mr. Mansfield was given liberal applause, but there were those who were not enthusiastic over his portrail of the noblest Roman of them all. The fault found was that he seemed to be affected and did not loose his individuality. Dorothy Hammond made an excellent ‘Portia.’ Rear Admiral Higginson, North Atlantic Fleet of Pensacola, was seen in a box at the theatre, accompanied by several officers.

Miss Dressler made at least five appearances on the stage in Mobile.

Feb. 21, 1898, Miss Dressler appeared as a star before the Mobile theatergoers in the stock company of John C. Rice and Company, consisting of 20 actors, presenting “Carted into Court.”

Previous to this time, on the New York state she had played the part of “Cigarette” in the play “Under Two Flags.”

In her early stage assignments, Miss Dressler was in the corus of Robert’s Grand Opera Company and it was here that she rose to take the part of “Katisha” in “Mikadoro” (TRANSCRIBER’S NOTE: THE WORK IS ACTUALLY “THE MIKADO”) by chance when as an understudy Miss Dressler was called upon when the actress who usually took the part was unable to go on the stage. Prior to Miss Dressler’s second appearance on the Mobile stage as a star, she was with George Baker Opera Company.

From New York she next went to Chicago to join Eddie Foy and Adele Ferrington in “Little Robinson Crusoe.”

Returning to New York, she was seen in the Atlantic Garden on the Bowery.

It was not long, however, before Miss Dressler was at the Casino Theatre in New York supporting Lillian Russell.

Her first great success, however, was in “The Stag Party” in 1895.
Dec. 2, 1905, Miss Dressler appeared on the stage in Mobile, accompanied by Charles Bigelow, Joe Webber, Sam Collins, Trixie Friganza, Bonnie Magin, Erminie Earl, and others in the play “Piggley Higgley” (ACTUALLY “HIGGLEDY-PIGGLEDY”) and “College Widow.”
“Miss Dressler easily took the honors and Bigelow was a close second,” states the Mobile Daily News of Dec. 3, 1905.

47.

Marie Dressler
Mobile Theatre Dec 2, 1905

“Miss Marie Dressler and Charles Bigelow accompanied by Messrs. Joe Webber and Sam Collins, and Misses Trixie Friganza, Bonnie Magin, Ermine Earl, and others was the attraction at the local theatre last night.
The bill called for two farces, “Higgledy-Piggledy” and “The College Widow,” and they were given with a dash and vim that proved very refreshing.
Miss Dressler easily took the honors and Bigelow was a close second. Web(b)er and the other “stars” filled in quite acceptable and helped round out the performance, but it was really left to the two first named, assisted by the chorus, to pull the show out of the hole. Web[b]er cannot touch a dozen comedians that visit Mobile during a season and as for Miss Friganza, she proved a disappointment.
The company is a large one and the corus is about as handsome a half hundred [strong] as were ever gathered in a farce or burlesque.
The costumes were really stunning and the electrical efforts magnificent. Such a setting has never been seen on the local stage.
The audience on a whole seemed pleased being almost repaid through the efforts of Miss Dressler and Bigelow alone.”

The Mobile Daily Item, December 3, 1905

48A.

Marie Dressler, May 23, 1910

Miss Marie Dressler has made a discovery; two of them in fact. The first is that Tillie Blobbs has a soul; the second is that President Taft is the greatest man in the world.

You see, Tillie Blobbs is the household drudge in the play "Tillie's Nightmare," in which Miss Dressler has been playing, and it would seem but allow Miss Dressler to tell it:

"And Tillie – plain Tillie Blobbs, has a sou. That's what gets me when I'm playing the part. It's the soul of the poor drudge that appeals to me most of all. I should like to play her seriously and make folks cry, but I realize that the public expects me to be funny and that it pays its money for laughter, not for tears.

You should have seen President Taft laugh in Washington. I wanted to climb into his box and hug him. He was immense. And Mrs. Taft was lovely. I shall never forget the way she stood up in the box with Mr. Taft and applauded at the end of the play. And when the President was leaving the theatre, he said to the manager, 'A great show, eh!' That's the second time he ever said anything like that. And to think that those suffragettes had the nerve to hiss a man like that! He took to Tillie from the first. My heart went out to him."

48B.

Frank Daniels

Mr. Daniels will be seen at the Mobile Theatre tomorrow night in "Miss Simplicity."

Mr. Daniels last engagement at the Mobile Theatre was on Feb. 20th, 1901, in "The Ameer," a comic opera with the comedian as hero and chief figure, and almost the whole play was given yesterday matinee and night with crowded houses at each performance.

"The Ameer" was written by Rankin and LaShella, with music by Victor Herbert. No one in the audience discovered the plot – it was one of those find the plot comedies.

Mobile Item, Oct. 25, 1902

Mr. Daniels appeared before the theatergoers of Mobile for his fourth engagement in "The Office Boy," a two act comedy in which play he was the principal comedian.

The Mobile Register at this time, Dec. 20, 1904, states, in part:

"No performance this season has given more general satisfaction."

Miss Fisher, Miss Clare Bell Jerome, Alfred Hickman, Sydney Toler, and Nance Bonville are mentioned as taking part in this comedy.
Nov. 15, 1905, Mr. Daniels appeared on the stage in Mobile as “Sergent Blue” in the comedy of that name.
The last appearance of Mr. Daniels before the theatergoers of Mobile, when he accompanied Weber and Field, Feb. 8, 1913, to Mobile and was seen in their play “Hokey Pokey.” The Mobile Register at this time states, in part:
“Weber and Field are as good as they can be, but Frank Daniels, a seasoned comedian who is a star in his own right, really, if anything, Daniels was better than the other two stars.” [Weber and Field]

49.

Flo[renz] Ziegfield Jr. was a big-timer in the show business on the American and European stage, but he was not too big to pass up Mobile during his time, and he was seen on the Mobile stage at least on five different engagements.
Mr. Ziegfield came into prominence in the show business in Chicago during the Worlds Fair in the year 1892, where he owned and controlled the renowned Trocadero Theatre.
Mr. Ziegfield made his first appearance on the stage in Mobile Nov. 25, 1894, presenting a show as is generally seen at a circus sideshow, such as “the strongest man on earth,” namely Eugene Sando, “the Jordan Family,” aerial acrobats, “Miss Scottie,” the clever dog, “Billy Van,” the comedian, “the Great Jane,” and Miss Ethel Ross Salwick.
Oct. 27, 1899, Mr. Ziegfield made his second appearance on the stage in Mobile, and at this time he was teamed up in a company with “Diamond Jim Brady,” which was known as Brady and Ziegfield.

Theatre Activity in Mobile
Brady and Ziegfield(sic)

“The Turtles,” produced by “Diamond Jim” Brady and Flo[renz] Ziegfield appeared on the Mobile Theatre stage Friday, October 27, 1899.
Ziegfield made his first appearance on the Mobile stage in March 1894 with his Sandow Trocadero Vaudeville company.

50.

The Lyric Theatre March 22, 1914, makes the following announcement:
“The Ziegfield Follies To Be Season’s Big Spectacle”

There have been a larger number of excellent shows at the Lyric the past season, but none to equal “The Follies” which comes tomorrow night for one performance only.
Nothing like “The Follies” has been seen outside of New York, and will not be seen again in Mobile in many seasons, etc.
“The Opening of the Panama Canal,” involving elaborate scenic effects an effusive costuming, may be considered the feature number, etc.
To get specifically down to the company, Jose Collins has the lead in most of the sketches. She has an excellent voice, a good dance, and with it has considerable dramatic ability, and is a good fun-maker. Elizabeth Brice stands next in importance of roles, but does not suffer by comparison with Miss Collins. Miss Brice is full of life and puts an irresistible zest into the things she does.

51.

Miss Ruth Dt. Denis

We in Mobile remember Ruth St. Denis when she appeared at the Lyric Theatre dec. 12-13, 1927 with Ted Shawn with Ziegfield Follies.
“In this edition of Ziegfield’s follies of the Lyric Theatre last night,” states the Mobile Register, “one retracts all preconceived ideas and confess that George Winter and Florenz Ziegfield surely have kept faith with the provinces.
This particular edition of the Follies by far surpasses any previous presentation, not only in content but in staging.
There are four principal factors contributing: dancing, Ted Shawn, Ruth St. Denis, and more dancing.
The Denishawn dancers heralded by the trump of publicity and their arrival was no disappointment.
In their presentation, the group headed by Miss St. Denis and Mr. Shawn displayed a colorful versatility which ran the gamut from the “allegresse” and “soaring” with a crescendo

to the “Cosmic Dance of [Siva]” by Mr. Shawn. Miss St. Denis who is recognized the foremost exponent of grace in this country presented Pele, a symbolic structure.
She is the languorous, firey embodiment of the volcano’s spirit rousing from the restless sleep to devastating action to sink again to rest in her anger oppressed.”

52.

Salvina made his first appearance on the stage in Mobile as D’Artagnan in “The King’s Musketeer” by Dumas.
Of this play and performance, the Mobile Daily News states, in part:
“Dumas made D’Artagnan a daring, fighting, swaggering gascon, tempered with the caution for which his provence is proverbial and retaining somewhere down in an indefinite part of his makeup, traces of religious sentiment bequeathed to him by generations of honest bargain-driving peasant folks.
Salvini is Dumas’ D’Artagnan to the life.
The King’s Musketeer triumphs over his audience easily as ever obsticle of Richelieu, and when he breezily offers to split a few guards upon his ready sword, the illusion is so perfect that it seems he really ought to do so and hang them up to dry as expiation for the boldness in comforting so bold and romantic ideal of a Dumas.”

Mobile Daily News, Feb. 28, 1894

53.

Feb. 26, 1897 Nat Goodwin

Although Mr. Nat Goodwin has appeared many seasons on the Mobile stage, Miss Maxine Elliott first appeared with him before the Mobile public on February 1897.
At that time, “An American Citizen” was presented after it had been presented to Australia by Mr. Goodwin and Miss Elliott, where it made the strongest impression of any play in his repertoire.

Mr. Goodwin made at least five appearances on the stage in Mobile. His first appearance was April 7, 1894, when at that time he was seen in his success “A Gail Tool,” and the Mobile Register in February 1897, makes the following announcement:

“Mr. Nat Goodwin, supported by Miss Maxine Elliott [his wife] will be seen at the Mobile Theatre, Feb. 26 and 27th, in ‘An American Citizen.’”
Feb. 14, 1904, Mr. Goodwin makes his third appearance on the stage in Mobile, and was seen again in “The Guilded Fool,” and at this time the Mobile Register states, in part:
“Goodwin has lost none of his drawing power even in an old play. ‘A Guilded Fool’ is an old timer and so is Goodwin for that matter, but he has a way and the public likes it.”

Mr. Goodwin made his last appearance on the stage in Mobile Oct. 10, 1911, presenting “The Captain,” and the Mobile register at this time states, in part:
“He is the same old Nat Goodwin, but lacks the breeziness and ‘Beau Ideal’ of other days. Goodwin draws well in all his performances in Mobile. His performance in the city saw him well surrounded with an unusually large company. His new leading lady was a heavy-weight blonde [with a figure] and who figures in ‘The Captain’ with a large picture hat.”

54.

Mobile Register, Oct. 7, 1894

Miss Olga Nethersole, the young English woman who has recently spring into prominence in England as the interpreter of modern society comedy, has lost no time in coming to America, the Eldorado of foreign actors and actresses.
She has everything in her favor. Face, figure, and voice are alike captivating. She is not tall, and yet does not strike you as lacking height. Her features are regular, and yet they have none of the cold statuesque character one usually associates with the word. She is graceful with the grace of a Bernhardt, who she nevertheless resembles physically not in the least. If she does bear a likeness to anyone now before the public it is that woman who for long has been looked upon as one of the most beautiful women of the French stage, Jane Hoding, etc.

55.

Miss Olga Nethersole

Miss Olga Nethersole made her first appearance on the Mobile stage December 8, 1906, in "A Rag, A Bone, and A Hunk of Hair," Rudyard Kipling's factive translation of Burne Jones "Vampire," and at that time the Mobile Item states, in part:

"She will be long and favorably remembered in Mobile. Her acting, superb in its finish, was satisfactory in detail, and fortunately she found a man, Mr. Frank Mills as "Jean (illegible)" an actor whose artistic qualities and capacity were such as to measure up with the demand of the separation Miss Nethersole has left behind her, a reputation that is lasting and as an actress she will be long and favorably remembered in Mobile."

Mobile Item, Dec. 9, 1906

The applause of thousands, etc. "If I had my life to live over again," said Miss Nethersole, as she [sat] in the parlor of her private care, "The Nethersole," "I would he a wife and mother rather than seek a career on the stage or in any other profession.

I have sacrificed the natural joy which is the right and privilege of every woman, and for what? A money-making pace on the stage."

"A childless woman," continued Miss Nethersole, "lives a shorter life than the woman who has continued the thread of life in the life of another. Not only my blood sister, but all my sisters of the world who have married will have more everlasting lives than I. Perfect marriage must be the ideal life, and I believe and hope the education of women is tending towards that day, etc."

The Mobile Item, Oct. 31, 1909

56.

Karle Bellow , 1894, 1906, 1909, 1911(TRANSCRIBER'S NOTE: INTERNET RESEARCH INDICATES NAME IS ACTUALLY KYRLE BELLEW)

Mr. Bellow made his first appearance on the stage in Mobile, Dec. 3, 1894, at which time he co-starred with Mrs. Potter in "Carmille." (TRANSCRIBER'S NOTE: INTERNET RESEARCH INDICATES PRODUCTION IS ACTUALLY "CAMILLE")

June 6, 1906, Mr. Belew made his second appearance before the theatergoers of Mobile in a play entitled "Rifles," a detective story, told in speech and action.

In all of Mr. Bellow's appearance(s) at different times, he has never presented plays other than dective stories, with abondance of suspense.

Jan. 30-31, Miss Page and her company filled an engagement on the stage in Mobile when she presented “A Bachelor’s Honeymoon.”
Miss Page enjoyed a long career as an actress in stock companies from the early nineties and in her latter years, she filled prominent caracter roles of old ladies in plays on the sceen as late as the mid twentieth centnary.

January 30th, 1911, of Miss Mable Page, the Mobile Item states, in part:
“Mobile will have the opportunity to see this well known actress in what is said to be the best fitting and most appropriate comedy in which she has ever appeared anywhere.”

57.

Jan. 15, 1898, Mr. Reed was seen on stage in Mobile as Fosco Wales in a play entitled “A Man of Ideas.”
The part that Mr. Reed plays is that of a boomer in a western city with plans to build a trolley car line.
The Mobile Daily News, Jan. 15, 1898, states, in part:
“It is one of the characters which Mr. Reed plays so well and he gives it the right touch.”
Miss Isadora Rush is an admirable foil to the comedian, and she dons the dress of “Rosalind,” she presents a picture which might hardly be beaten.
Mr. Reed also presented to the theatergoers of Mobile during that engagement “The Wrong Mr. Right.”
Jan. 15, 1898, Mr. Reed returned to Mobile with his leading lady, Isadora Rush, and presented to the theatergoers of the city two plays: “His Father’s Boy” and “The Rong(sic) Mr. Right.”
April 26, 1895, Susa’s (SOUSA?) Band gave a concert in Mobile.
Sep 14, 1895, James B. Mackie in “Grim Cellar Door.”
Sep 28, 1895, “A Trip to Chinatown”
Oct. 9, 1895, A Mr. Palmer presents “Trilby” were the attractions at the Mobile Theatre.

58.

Miss Della Fox a Great Success

Mobile Theatre

“A large audience welcomed Miss Fox and her company at the Theatre last night. In many particulars, the performance was the best of the season.
Miss Fox, who was introduced to Mobile in the boy part in ‘Wang,’ possess dramatic talent which the earlier part gave her no opportunity of displaying, and it is safe to say that last night she won over many persons who were not wholly pleased with her performances in ‘Wang.’ She does the female role admirably.”

Mobile Register, Feb. 29, 1896

Mr. Jefferson de Angelis

The chief comedy part was that of “Gilbard,” played by Mr. Jefferson de Angelis.

Miss Della fox, a former wife of De Wolf Hopper, with whom she also had a stage experience, began tasting the sweets of being a full fledged and successful star in 1894. She scored in New York at the Casino in “The Little Trooper,” an operetta which was the work of at least six men, to crowded houses every night.

The Mobile Daily News, October 25, 1896, states:
“Della Fox and her company sang her ‘Fleur de Lis’ Friday evening to a large and fashionable audience, and ‘The Little Trooper’ to a good audience.”

59.

Jefferson de Angelis, Jan. 15, 1904

Mr. de Angelis, who made his first appearance Feb. 29, 1896, in the Della Fox Company, will be seen on the Mobile stage January 15th in his own company, eight years later.
Mr. de Angelis played the chief comedy part of “Gibard” and Della Fox played the boy part of “Wang” in her show of the former date.

De Angelis was at his best and when on stage he kept the audience in excellent humor, at times arousing the heartiest laughter.

The company is strong in that it includes three clever female soloists and three or four entertaining male voices. De Angelis, of course, held the center of the stage, but not all the time, as the others were given a full chance to show their good qualities, etc.

“Safe on a Peaceful Man of War,” with Miss Annabelle Whitefield and Miss Anna Laughton, was one of the hits of the evening in singing, dancing, and acting.

The audience gave every evidence that the performance was highly enjoyed, etc.

Mobile Register, Oct. 24, 1911

60.

Jefferson de Angelis and His Merry Widow

Lyric Theatre, Oct. 21, 1922

Musical comeduy has passed through many stages between the epoch of the comic opera and today, but none of the stages has been as good as the first one. After the Gilbert and Sullivan production lost their strongest hold, there came a series of productions that met the growing demand for liter musical entertainment. Among the best was the “Merry Widow,” revived by Henry W. Savage. With unerring directions, “The Merry Widow” satisfied the universal wish for rythm in entertainment: some of their songs linger on in memory long after their names are forgotten.

If Miss Marie Wills’ voice is disappointing and tends to be less than true at times, she more than compensates for vocal deficiencies by the other charms she employs as Sonia, the widow.

Jefferson de Angelis, who has been keeping audiences in a deliciously happy frame of mind for never mind how long, has lost none of his power to perpetuate his fun-making. His Nash, the messenger, is quite up to the mark. His stronghold is the power to suppress in himself what he creates in his audiences. The laugh he gets out front seems always to be under a stiff curb in himself.

The Mobile Register, Oct. 22, 1922

61.

Lyric Theatre, Friday and Saturday, Mar 1, 1912

E.H. Southern (or SOTHERN) and Julia Marlow(e)

The tremendous success which has greeted the Shakespearean revivals of E.H. Southern and Julia Marlowe has surprised both managers and critics, in as much it has grown to be a byword that Shakespeare “spelled ruin.” But the immortal poet will lead to prosperity when he is properly presented.

Mr. Southern and Miss Marlowe have everywhere drawn crowded houses composed not only of those who are Shakespeare lovers and the royal patrons of true art, but also of a marvellously strong showing of younger folks who have had inculcated in them by the excellence of the portrayals of Mr. Southern and Miss Marlowe a strong liking for the great poet’s plays. In this, the co-stars do a worthy and creditable service to the public in these days of much trash and so-called problem plays, and they are worth[y] of the highest encouragement.

They have demonstrated beyond question that clasic art and more especially as represented through their medium by Shakespeare’s plays will never lack due appreciation so long as it is worthy presented.

It is a source of great regret that Miss Marlowe, on account of illness, will not be seen in this city with Mr. Southern, but it is safe to say that her roles will be most ably presented by her substitutes.

The arrangement of repertoire in this city will be as follows: “Macbeth,” Friday night; “The Taming of the Shrew,” at Saturday matinee; “Merchant of Venice,” Saturday night.

The Mobile Register, February 25, 1912

62.

Mobile Theatre, Feb. 14, 1911

Lillian Russell at Mobile Theatre

“Miss Lillian Russell appeared at the Mobile Theatre last night before a large and fashionable audience in Charlotte Thompson’s comedy “In Search of a Sinner,” in three acts.

The story of the play is a dashing widow whose first husband was a saint and who announces she is tired of living alone and is in search of a sinner for her second matrimonial venture.

She falls in love at first sight, however, in a café with a fellow who is a saint, but whom she converts into a sinner before the end of the play, when he swears to love forever the woman whom he believes to be the wife of his best friend, the climax coming when the widow throws herself into his arms and announces, “I was looking for a sinner, but if you ever look at another woman, I’ll die.”

The play sparkled with bright lines, was beautifully staged and charmingly acted by Miss Russell and her company. The star [Miss Russell] sustaining the role of Georgiana Chadbourne, Miss Russell wore a number of beautiful gowns, real creations of the [modiste’s] art changing her costume in the second act in full view of the audience.”

63.

Julia [Marlow(e)] Faber and Robert Faber

The Mobile Daily News, Nov. 25, 1895, makes the following announcement:

“Julia [Marlow(e)] Faber and Robert Faber will give a magnificent metropolitan production of ‘Twelfth Night.’

Miss Julia Marlow(e) Faber stands today without an equal on the American stage, and all intelligent theatergoers will do well to take this opportunity and go tonight.”

Lillian Russell, Mobile Theatre, December 23, 1895

Only one night, Monday, December 23rd, 1895, first appearance in Mobile of the Queen of comic opera, in the superb scenic production of Offenbach’s master piece “La Pèrichole.”

Miss Russell [Mrs. Alexander P. Moore] was born in Clinton, Iowa, in 1861 and died in Pittsburgh, Pa., June 6, 1922.

In the year 1879, she sang in “Pinafore” and appeared in New York at Tony Pastor’s theatre and Pastor claimed to have discovered this beauty.

Money, jewels, furs, and admirers were hers. American millionaires courted her, including “Diamond Jim” Brady, and English royalty were her associates, including King Edward VII.

64.

Mr. [Otis] Skinner made his first appearance on the stage in Mobile in an engagement dec. 21, 1895, when he was seen in the plays “Villon the Vagabond,” “His Grace de Grammont,” and “The Merchant of Venice.”

February 17th, 18th, Mr. Skinner appeared in an engagement on the stage in Mobile and presented “Rosemary.”

The Mobile Item, Jan. 8, 1901, states, in part:

“Seldom has an actor received a greater ovation in Mobile than that tendered Mr. Otis Skinner last night. He was called before the curtain several times and finally made a happy little talk. He said he was glad to appear before a Mobile audience. At this time, he presented his performance in the new theatre for his first time.”

The Mobile Item, Nov. 11, 1906, states, in part:

“The most notable play produced in New York last season was the ‘Duel’ which is to be seen here at the Mobile Theatre tonight. It has that fine actor, Otis Skinner, to assume the role created in Paris by M. LeBargy, and the play is produced under the direction of Chas. Frohman.”

Mr. Otis Skinner, who was last seen on the stage on Mobile Oct. 18, 1907, returned Oct. 22, 1910, presenting “Your Humble Servant,” this play being from the pen of Booth Tarkington.

April 13 and 14, 1914, Mr. Otis Skinner will appear at the Lyric Theatre, states the Mobile Item, and present “Kismet.”

Mobile Register, Mar 18, 1917, states, in part:

“It is a pleasure always to welcome that distinguished actor Otis Skinner, who will appear at the Lyric Theatre Mar 24 to present ‘Mr. Antonio,’ a play from the pen of Booth Tarkington.

65.

Otis Skinner in Blood and Sand

Lyric Theatre, April 3, 1922

“Crowded House greets Last Road Show of Lyric”

Otis Skinner in “Blood and Sand” lives up to past reputation in one night offering.

Mr. Skinner presents a more pleasing personality with the years. At times, as when he, half-crazed with liquor and the perfidy of Dona Sol, the woman who had stolen his strength and substance, shoots the bull’s head where it hang on her salon wall, he was magnificent.

That was quite his best moment. The pity of it is, from the American standpoint at least, that he had to go crazy to attain it.
Catherine Calvert, the leading lady, is possessed of a pleasing voice and gets her lines across with force, a characteristic which has not been within the range of observation in her screen career. Unfortunately, she has been before the camera so persistently that she forgets the real art of acting is not a series of poses, however essential that quality is in the films. Miss Calvert is cast in a different part, a composite of Delilah and Salome, and several other women whose life is centered in lion taming. She makes a lion eat out of her hands, etc.

The Mobile Register, April 4, 1922

66.

De Wolf Hopper, 1896, 1897, 1903, 1907, 1911, 1922

Mr. De Wolf Hopper made his first appearance on the stage in Mobile Jan. 7, 1896, and at that time the Mobile Daily News states, in part:
“De Wolf Hopper and his company presented ‘Dr. Syntax” to one of the largest houses of the season; the ‘standing room only’ sign was displayed at the box office at 8:05 o’clock.”
Dec. 18, 1897, “El Capitan” was presented on the Mobile stage by De Wolfe Hopper and his company.

Lyric Theatre, March 26, 1907
“Wonderland” and “Happyland”
De Wolf Hopper and [Marguerite] Clark

On March 25 and 26, 1907, De Wolf Hopper presented with his company the comic opera “Wonderland” at the new Lyric Theatre, this being the first operetta staged at the new Lyric Theatre.
At this time, the Mobile Item states:
“De Wolf Hopper and his splendid company are no doubt proud of their achievement in drawing such a large and representative audience to the Lyric last night when a counter attraction in the person of Mr. John Drew was in the city.
The comic opera ‘Happyland’ was the vehicle selected by Mr. Hopper to christen the Lyric, for this was the first opera or musical comedy put on at the theatre beautiful.

Mr. Hopper, of course, was the center of attraction, and he was only assisted by Mrs. [Marguerite] Clark, a young lady of pleasing voice and charming figure, etc."

Mobile Item, March 26, 1907

De Wolf Hopper returned to the Mobile stage in the year 1911, supported by Alice Bradley and his company, in presenting "The USS Pinafore."

67A.

Theatre Activity in Mobile

De Wolf Hopper Pleases Mobile Patrons of Opera

"Ermine" Jan. 23, 1922 Launches Lyric Theatre Opening and After a Long Absence Returns with Some Personality

"Ermine," in which he appeared twice Monday, has always been one of his best vehicles. In the part of Ravennes, that modern Francois Villon, he early found a setting perfectly adapted to his talents.

Alexander Clark, as Cadeaux, was a captivating scoundrel and craven whose whole mental procedure emanted from thoughts of prison and what had often landed him there.

Lillian Glaser, who portrayed "Ermine," is possessed of a wonderfully clear, sweet lyric soprano voice, always effective, but particularly so when leading the chorus. Mrs. Glaser's "Lullaby" were by far the best of the many good airs of the performance.

The "Good Night" song of the entire company proved a genuine treat.

The choruses were all rendered with exceptional merit, staging, and costuming, as has always been the case with De Wolf Hopper companies, were excellent.

The Mobile Register, Jan. 24, 1922

67B.

Wm. J. Bryan, July 12, 1896

If the people elect Mr. Bryan, Mobile will have a good friend in the highest position on earth. Mr. Bryan said to certain friends the night be spent here that he would cherish the memory as long as life lasted, the good will, hospitality, and generosity that has been expended to him here [in Mobile].

Mobile Daily News

His joint debate at the Mobile Theatre with Congressman Richard H. Clark, in which he won such a signal victory, is still fresh in the memories of the people and stamps him as an orator, statesman, and financier of the very highest order.

Mr. Bryan is a man of small means. He was married October 1, 1884, to Mary Baird, of Perry, Illinois, who attended the female academy in Jacksonville, Ill. when he was in the other school [there at the same time].

Mobile Daily News, July 14, 1896