

## Transcribed Pages from the Charles Dickson Papers

### Box 3

#### Binder 3: Mobile Theaters, vol. 3

##### 1. Miss Virginia Harned

One can readily understand she feels her part. She was well-received last evening, there being much applause given her, etc.

The Mobile Register, Dec. 26, 1903

Miss Harned appeared on the Mobile stage January 31, 1897, in her first engagement as a star, although she had made her debut ten years previous on the stage in 1887 with George Clark in the "Corsican Brothers," "False Shame," etc. At a later date she became leading lady of E.H. Southern, taking the place of Miss Kimball in "The Enemy of The King," Miss Kimball having become suddenly stricken. Miss Harned also took the feminine leading roles in other plays with E.H. Southern.

It was in the play "Trilby," however, in which Miss Harned created the title role, that she first won [illegible] success.

Lyric Theater, Nov. 22, 1926

Walt Whiteside will be a visitor to this city tomorrow night when he will appear at the Lyric Theater in his new and amazing success, "The Arabian." Local theater goers readily will recall Mr. Whiteside's masterful delineations of such stellar characters as Prince Tamar in "The Hindu," Wu-Li Chang in "Mr. Wu," Tokeramo the Japanese diplomat in "The Typhoon," the Prince Hagen in the poetic drama of Nippon, "Sakura." Mr. Whiteside made his first appearance in Mobile in 1890. The Mobile Register Nov. 23 states: "Mr. Walter Whiteside makes deep impression in 'The Arabian.' Few plays create as deep and lasting an impression as did Gordon Kean's 'The Arabian,' in which Walter Whiteside starred last night at the Lyric Theater. This, no doubt, is chiefly due to the popular American actor, who rises even to greater heights in this play than he did in his other starring vehicles, etc."

## 2. Eddie Foy

Monday, Feb. 8, 1897

One of the funniest of funny men in the stage today is the emperor of musical comedies Eddie Foy, who will appear at the Mobile Theater on next Monday night, etc.

This year, manager John W. Dunne has surrounded him with a splendid company of artists [including Mary Marble].

"A large audience attended the theater last night attracted by the reputation of Eddie Foy, a comedian who made a great success in Chicago during the previous year. He appeared here last night in an extravaganza of the "Twelve Temptations" order entitled "Off the Earth" and was well received. There are many more actors of real wit than he. In truth, if what he did last night was his best, he is not in the same class with a dozen fun makers that could be named. The play, however, was well presented, with very pretty scenery, handsome costumes, and brilliant lights, so it went off with a certain amount of success, especially with the up-stairs people. Of plot, there was nothing worth remembering, but there was plenty of new music, and this was well sung, etc."

Mobile Register, Feb. 9, 1897

## 3.

Lyric Theater, Feb. 1 – 1913

Eddie Foy Tonight In "Over the River"

If we are to believe the New York critics, then no more beautiful writer or clever musical force has been sent this way than Eddie Foy's new starring vehicle, which Weber and Luescher secured when they paid 25,000 for Eddie Foy.

The various musical numbers are remarkable for their tingly "want-to-be-remembered melody; prominent among them being "When There is no Light at All," etc., "The Chopstick Rag," and "My Tango Maid," etc., "Over the River" has the reputation of being the most entertaining of all musical comedies Mr. Foy has had the good fortune to be associated with, etc.

The Mobile Press Register, Feb. 1 – 1913

Eddie Foy was born in Greenwich Village, No. 3, Eighth Ave., New York City, March 7, 1856. His parents moved to Chicago when he was quite young. Foy's real name was Fitzgerald and he changed it to Foy, and Jack Fitzgerald, his first partner in the show business, changed his name to Edward.

The life of Eddie Foy, the great comedian of the American stage, is like a history: It was Eddie Foy who was starring in "Mr. Blue Bird" at the Iroquois Theater, Chicago on November 223, 1903, when the theater burnt down, when at least 587 were burnt or killed within it, besides those injured. Mr. Foy gives an account of this fire in his book "Clowning Through Life."

#### 4. Ada Rehan

There is no need at this late hour to say anything of the leader in the performance. Miss Rehan has been passed upon by the critics and requires neither praise or blame at anyone's hands.

She has lost flesh since her last appearance here and presents a very attractive figure in the part of "Rosalind" and etc. The play was put on with elegance, special scenery being lavishly used which is much to be commended, since three of the acts are passed in the forest of Arden and unless there is frequent change of scene, the picture becomes monotonous; particularly admirable was a spectacle presented of a vista of the forest that was effected by letting down a transparent drop, etc.

The play was not received with the usual enthusiasm because there was no brilliant climaxes in it.

There was one curtain call during the evening and that followed the close of the performance and was evidently intended as a recognition of the general excellence of the performance.

The Daily Register Mobile, April 1 – 1900

#### 5. Maxine Elliott makes her first appearance on the Mobile Stage

"Mr. Nat Goodwin and Miss Maxine Elliott, supported by a very even balanced company, presented 'An American Citizen' at the matinee performance, and 'When We Were Twenty One' last night.

On both occasions, large and well-pleased audiences were present. Both plays are comedies and are well-suited to Mr. Goodwin, whose reputation as a comedian is well-earned. His drolity is refreshing.

Miss Elliott, besides being a handsome woman, is an emotional actress of ability and, like Mr. Goodwin, has merited her enviable reputation.

'When We Were Twenty One' was presented here several weeks ago by an exceptionally good company and was seen by theatergoers in large numbers, yet last night, on its reputation, the house was filled which goes to prove that play and players are equally good. The scenery was fresh and artistic and the costumes worn by Miss Elliott were beautiful."

The Mobile Item, Feb. 23, 1909

6. Guy Woodward and Bessie Warren

The Woodward-Warren Stock Company made a number of appearances on the Mobile Stage during the "Gay Nineties" and were very popular as a team of comedian and comedienne. It is not the purpose of mentioning every stock company who appeared on the Mobile Stage, but Woodward-Warren Stock Company is here mentioned as appearing in this city in February, 1897 and September 28, 1895, after appearing before the theatergoers of the city on prior dates.

Mention of them is for the reason that yours truly feels that he has known Guy Woodward and his wife Bessie Warren personally because a boyhood acquaintance happened to be one of the actors in this stock company. Mr. Guy Woodward himself rose to higher levels and prominent in his profession, as for instance: he was seen in Mobile by the city theatergoers in the supportive cast, with Marie Cahill, when Miss Cahill presented "Marrying Mary" on the Mobile stage, Feb. 26 – 1907.

7. John Jack

April 7, 1897 - The Mobile Daily News, in referring to the Joseph Jefferson Company, speaks of John Jack, "A veteran actor who's still popular with theatergoers; he is one of the principal members of Joseph Jefferson Company and an excellent and successful actor. He

has just passed his sixty-first year, but it is his length of service on the stage that more strictly entitles him to the distinction of being a veteran.

He began his stage career when very young and attracted early attention by his good work, having played continuously almost Jack has a wide and varied experience, etc. He is really a genius in some respects. His strongest point is his versatility. Countless thousands have been delighted by his portrait of widely divergent characters and Jack's impersonation of 'Falstaff' gave him a world-wide reputation, etc. He was born in Philadelphia in the year 1836, etc."

Mobile Theater

March 12, 1906

Tim Murphy

"During the lifetime of the late Charles H. Hoyt, when that master of comedy had the field almost to his own liking, he presented many most original and interesting plays, but none more so than 'The Texas Steer,' which jumped into immense popularity on its first presentation, through the notable portrayal of one of its principal characters by Tim Murphy. Imbuing his story of a 'Texas Steer' with a delightful atmosphere of prairie life as well as comedy review of political conditions at our national capitol, Mr. Hoyt conceived as a central figure the Hon. Maverick Brander, ranch owner of Texas, who, much against his own wishes, was elected and forced to take a seat in Congress to satisfy the ambitions of his family, who desired to shine in Washington society, etc."

8.

Oct. 24 – 1898

Charles Coglin

Charles Coglin, the eminent English actor who will come to the Mobile Theater next Wednesday evening in his new play "The Royal Box," plays the part of Clarence the factor, an artist of England in 1810. It was in "Evelyn" that Coglin made his first appearance in America in 1876 and he was supported at that time by Miss Jeffrey Lewis. Of Miss Lewis the Mobile Daily News of Sep 12 – 1876 states: "Miss Jeffrey Lewis sustained the 'rep' the Daily News gave her yesterday at both the matinee and night."

"Mr. James A. Herne appeared in the Mobile stage in February 26, 1878, in "Shore Acres." The Mobile Daily News, Feb. 20, 1898, state is part: "Mr. Herne has illumined the great masterpiece. While it may require both sympathy and intelligence to fully comprehend and grasp the moral truths that abound in the beautiful play, yet even a child can find enjoyment in [recalling] of its simple story. A costly scenic production of Shore Acres will be given next Saturday night only."

Mobile Theater, April 1 – 1900

Messrs Liebler & Co. presents the original New York and London company in the seasons sensation: The Children of the Grello, staged by James A. Herne. This play presents such stars as Wm. Lockaye, William Morris, John A. Holland, Mabel Taliaferro, and others.

9.

Mr. William Collier first appeared on the Mobile stage Oct. 29, 1898 in "The Man from Mexico," and the Mobile Register at that time states:

"In this play, he was a husband who couldn't escape the law after an escapade and tells his wife that he is going to go to Mexico to cover up his absen (*sic*) for thirty days from society which is the principal penalty of his out break, but he never sees Mexico.

To keep up his pretence to his wife, however, he returns at the expiration of thirty days arrayed in a gorgeous Mexican dress and fortified with a Spanish-English conversation book."

Mobile Theater, April 12, 1909

Lewis Mann in "The Man who Stood Still"

"A game of pinochle, played by two middle-aged irascible German-Americans, is a comic feature of Lewis Mann's new play "The Man who Stood Still" that has received a great deal of attention in print since the beginning of the present season."

Henry Miller appeared on the Mobile stage March 1899, his first time in the city, in his romantic play "Heartcase," [after] appearing two hundred nights [in this play] at the Garden Theatre, New York.

"It is said that Henry Miller, in his costume of Eric Temple in "Heartcase," which he plays here, is a striking resemblance to the best known portrait of the compose Mozart, etc. The fact that the character Mr. Miller assumes is that of a young musician composer may also have its influence in the supported similarity. "Heartcase," which was the play Mr. Miller as a star presented to the public, is the work of Chas Klein and J.I.C. Clark, etc.

Mobile Daily News, Mar 5, 1899

10.

The Empire Picture Theater makes the announcement of Douglas Fairbanks appearing at their theater [on the screen] Sep 10, 1917, in his lastest aircraft feature "Down to Earth." "It is said that in this film the energetic Douglas not only excels all his precious efforts on the screen, but at the same time, proves his ability as an author,etc."

The Mobile Register, Sep 9, 1917

It is not the purpose to present film actors on these pages, except such actors who formally were stage actors and who had at one time or another appeared in the stage in Mobile.

Douglas Fairbanks was seen on the Mobile stage in the cast of players of the Frederick Ward stock company, October 1899, presenting "The Lion's Mouth." This was the first play presented at the "new" Mobile Theater which was rebuilt on the site [Conti and Royal streets] where the "old" Mobile Theater or Amphitheater formally stood.

A report of the Mobile Daily News, October 6, 1899, which follows in these pages gives an account of the performance.

11.

Madame Modjeska 1887, 1901-1906

The Madame, in her first appearance on the Mobile stage presenting "As You Like It," the Madame playing the role of "Rosaline." "She speaks so quickly, that the wording is not distinct."

"Modjeska was born in Crauco[Krakow], Poland, and her maiden name was Opid, until her marriage to Gustave Modjeska."

Nov. 15, 1901 – Modjeska presented to the theatergoers "The Merchant of Venice" and "Henry III," with the support of that distinguished actor Lewis James.

The Mobile Item of Nov. 17, 1901 states, in part: "Madame Modjeska is queenly in bearing and is an artist in her profession, and the gowns worn by her were marvels of beauty. Young James K. Hackett also supported Modjeska, taking the part of King Henry.

March 28, 1906 – Madame Modjeska made her last appearance on the Mobile stage, when in this year she was making her farewell tour of America.

12. James K. Hackett

James K. went to the Lyceum in 1895 and in 1896 he became leading man of the company, playing the lead in bills including the revival of the "Prisoner of Zenda."

He was the Romeo to Olga Nethersole's Juliet and Mercutio to Maude Adam's Juliet.

IN March 1900, he formed his own company, where he appeared on stage as its head in such plays as "Don Caesar's Return," "The Walls of Jericho," and many of the same pattern.

In addition to his acting and managing his own company, he produced several plays and was the lessee of the Hackett Theater in New York City.

April 8, 1907

The play is a sequel of the novel "Prison of Zenda," and the leading character, Rudolf Rassendyll, a young Englishman who looks so much like the king that it enables him to impersonate the monarch in several adventures and finally brings him upon the throne of



the kingdom and all but possession of the woman he loved and who loved him, she being of royal blood and could not marry a commoner.

In the "Prisoner of Zenda," Anthony Hope makes the hero leave the woman he loved, while in "Rupert of Hentzau," he kills him.

Mr. Hackett is one of the best actors on the American stage and played the dual role of the king and Rupert, in a manner that won him five or six curtain calls.

His changes from one character to another showed his versatility, they being a striking contrast. He was supported by the same company [numbering twenty four people] that presented the drama in New York City, which is characteristic of Frohman. The large audience was much pleased with the performance, and enjoyed the story very much.

The Mobile Daily News, Nov. 14, 1899

13.

The name of Chauncey Olcott was an adopted one by Chancellor John Olcott. Chauncey was born in Buffalo, N.Y. in 1860. He began his life in the theater in 1880 as a ballad singer in minstrels. In the year 1886, he appeared in light opera, singing "Pablo" at the Union Square Theater where Lillian Russell sang in the title role.

Chauncey Olcott is remembered in the opera "The Mikado," "The H.M.S. Pinafore" and others, but America remembers him in connection with his sentimental Irish plays and especially the song "Wild Irish Rose," which he composed.

Chauncey Olcott in "O'Neill of Derry," Feb. 15 – 1908

"The annual visit to Mobile of that popular delineation of romantic Irish characters and singer of sweet songs, Chauncey Olcott, has come to be something of a family event to thousands of his friends here. Everyone seems to know Chauncey, though they may never have clasped his hand or heard his voice save across the flood lights as there is something in the direct style of his art, in his singing and his acting that makes a personal appeal."

14.

Ignace Jan Paderewski

Mr. Paderewski made his first appearance on the stage in Mobile, Feb. 24, 1900 and the Mobile Register of Feb. 23 states in part: "There were people from everywhere , as far as Montgomery, Selma, Pensacola, Meridian, Columbus, etc. Of Course all the lovers of music of Mobile who had the price were on hand, etc. The performance began at 8:25 and closed at 10:00. There were but two re-appearances to the call for encore.

In all his work, the player effects a rapid tempo, and yet seems to have time to spare. The Etudes were played at extra speed."

Mobile Register, Dec. 12, 1900

Strauss' Orchestra Entertains A Large Audience

Edward Strauss, son of the Vienna "Waltz King" made his bow last night to the Mobile audience. The theater was well filled. There were a few empty chairs in the back row downstairs. The dress circle seats all were taken.

15.

Miss Isabel Irving made her first appearance on the Mobile stage Nov. 3-4, 1900 and at that time the Mobile Register states: "'Self and Lady,' Charles Frohman's comedians including the original cast: E.M. Holland, May Robson, Arnold Daily, and other."

"One cannot detail the plot of last night's play. The title of it is 'Self and Lady,' etc. The costumes must be praised without stint. Miss Isabel Irving, a beauty in face and form, takes the leading role, that of the young wife, etc. Miss May Robson, as Paquita, has some character work of exacting order, and makes a great bit worth it. Mr. Arnold Daily, as Haconli, is an ideal and artist, etc. Miss Maggie Fisher is the part of wife of "Dupiatim" [a part played by Holland] [and] she is a picture from real life. Not the least amusing is Miss Maggie Fisher in the part of Duplantim, etc."

Mr. William Morris made his first appearance in the Mobile stage March 8, 1900, and at that time the Mobile Register of March 8 of that year states in part:

"One of the most delightful comedy performances of the season was witnesses at the theater last night, the play being Anthony Hope's "The Adventure of Lady Ursula," with Mr.

Morris and Francis Drake in the principal parts, etc. Miss Drake cannot, of course, completely efface her femininity in disguise as "Walter Barsinger," but she carries the part off with a remarkable degree of resemblance, especially fiery imitation of the voice and air of the young man who has just dawned his city costume and his sword, but knows very little use for either, etc. Miss Drake was last seen here as Cissy in "What Happened to Jones," a part wherein was offered opportunity of an amusing comedy scene with the piano as an accompaniment. Mobilians were pleased to see her in a more important role and to find that the good first impression was deepened. Mr. Morris is a thorough actor affecting the quiet manner. In feature and style he much resembles Mr. O'Neill, who played here the night before, etc."

16.

Anna Held made her first appearance on the Mobile stage February, 1901, presenting "Papa's Wife." She was the first wife of Flo Ziegfeld.

"The audience was one of the features of last night's show. It was the largest of the season or any season. Every seat in the house was sold before night and long before 8 o'clock a queue was formed in the lobby of men seeking standing room tickets. The queue extended from the box office out upon the sidewalk and was a compact string of humanity, etc.

The entertainment, however, did not command general approval until long along in the middle of the second act, for the reason that there was no plot in it, no good comedy, and had little originality in the music. Moreover, the comedians were of time worn kind, giving poor imitations of more talented predecessors. But in the second act, the play became a costume display and the audience suddenly woke up.

A dozen ladies in most gorgeous, beautiful dresses came visiting Miss Held and there was raptious applause from the audience. It was the first time a costume has been applauded here in Mobile.

Miss Held herself had on a magnificent garment and wore a blaze of jewels. It was a show that was alone worth the money. As if inspired by a better condition, the songs and choruses now began to have merit and several were song that caught the popular ear, etc."

The Mobile Register, Jan. 4, 1904

Miss Anna Held was born in Paris. Her father died when she was twelve years old and her mother took her to London. They secured rooms next to the Princess Theatre and one day on the streets, Anna's beauty attracted the theatre manager's attention and he gave her a place in the chorus. Soon, she was singing Chansonette in French, German, Swedish, Polish, and Spanish, in the music halls of Europe.

17.

Mobile Theatre, Feb. 18, 1902  
Gertrude Coghlan in "Old Vincennes" as "Alice"

"Gertrude Coghlan in this play has been marked [on her tour of the country] by the most flattering appreciation and applause from both the critics and the audiences and her personal popularity has increased to a remarkable degree, although she has been a great favorite ever since she made her first starring tour.

The scenery, especially that which pictures Alice's home at Vincennes, with the Wabash River in the distance, has been spoken of as a most brilliant example of the scenic painters art"

The Mobile Item, Feb. 12, 190(?)

"Miss Coghlan, as 'Becky Sharp'" – "Fairly good audiences were present at the performances yesterday afternoon and evening of Gertrude Coghlan and company in J.H. Neiven's dramatization of Thackeray's novel 'Vanity Fair,' etc.

Miss Coghlan has a very striking appearance and her idea of 'Becky Sharp' is very close to that described by Thackeray. Her costumes were also very becoming, especially the embroidered velvet gown worn in her fourth act. The company is large in number and excellent in material."

Miss Gertrude Coghlan appeared again on the Mobile stage December 26, 1910, as the heroine in "The Traveling Salesman," with Frank J. McIntire, Sara McVickers, and James O'Neil Jr., and others in the supporting cast.

PAGE 18 IS MISSING

19. Mobile Theatre, Nov. 18, 1901  
"Florodora" Draws a Crowded House

"Florodora," the English musical comedy which has "caught on" so well in this country, was seen here last night, the theatre being packed with people anxious to witness it. There is a large number of people who participate, mostly women, and some of them are pretty and others are not. The brilliant costumes and the fresh scenery cover many defects, however, as charity covers a lot of sins. The music is catchy, most of it, and there are some very good voices in the company.

Mr. Charles H. Bowers' singing "Under the Shade of the Palms" was done very cleverly and the double sextet "Tell Me Pretty Maidens" was encored several times.

Mr. W. T. Carleton, who has been on the stage a long time, was Cyrus W. Gilfain, the proprietor of the island. MR. W. J. Smith took the part of Captain Arthur Donegal, Charles H. Bowers, that of Frank Abercoed [and etc. omitted].

Mobile Daily Item, Nov. 19, 1901

20. Mobile Theatre, Feb. 8, 1902  
"Florodora"

"The return engagement of the comic opera success 'Florodora' drew a large audience at the theatre last night and matinee.

The various numbers were well received, especially the double sextet 'Tell Me Pretty Maidens' and 'Under the Shade of the Palms.'"

Cyrus Scott, who first won fame in the musical "Florodora" company will be seen at the Lyric Theatre next Monday night in "The Prince Chap," supported by Miss Grace Barber.

Mobile Item, March 6, 1907

Lyric Theatre, March 11, 1907  
"The Prince Chap"

"The Lyric was crowded last evening with a large and fashionable audience to witness and enjoy the excellent Peoples' play of "The Prince Chap," as translated to them into real life by Cyrus Scott and a fine company, etc.

The story is one to touch the hear, one without pretense, problem or particular teaching: just a simple, clean picture of childhood, youth, and the generosity one finds more than once to be part of the artistic temperament, and to be sure, love unsullied and beautiful."

21.

### May Robson

Miss Robson made her first appearance on the Mobile stage Nov. 3 and 4 with E. M. Holland, Arnold Daily, and other celebrities, supporting Isabelle Irving. Her next appearance in Mobile was Nov. 18, 1902, when she co-starred with J. T. Powers in :The Messenger Boy."

Since her previous visit her [Nov. 3-4, 1900, along with E.M. Holland, Arnold Daily, and other celebrities of the stage supporting Isabelle Irving in "Self and Lady"] Miss Robson has been to the principal cities of the Pacific coast, where notwithstanding the heat, panic, and excitement of a presidential election, she has played to exceptional good business, etc.

Of the play, it may be said that there is not a dull moment in the entire performance, and Aunt Mary keeps you laughing the entire evening, etc.

The Mobile Item, Nov. 15, 1908

May Robson in the "Rejuvenation of Aunt Mary" at the Mobile Theatre.

She gave two performances last night and today, and closes the attraction tonight. The performance is brimming full and over with humor from the time the curtain goes up until the final word is said at the close, etc.

The Mobile Item, Nov. 18, 1908

22.

Wilton Lackye as Svengali in "Trilby"

Oct. 5, 1907

Wilton Lackye was born in Loudon County, Virginia, in 1862. He was one of the few Southern actors of his time and made his first appearance in the year 1883 on the American stage in support of Lawrence Barrett in Booker's "Francis de Remini." In 1885, he appeared in MacKay's "Dokolov"; in 1892 in Howard's "Aristocracy," and later on various occasions he played opposite Tammy Devenport. Lackye toured England in 1891 with George Alexander in "Idler." He was in "New Blood" as Van Buren Crandall, and in Potter's "Trilby," where he created the role of "Svengali." He played this role for two years, and the following year he toured with Nance O'Neal in East Lynn.

Lockaye was in "The Children of Ghetto" in 1899. In "Quo Vadis," he played the role of Petronius, in "Chambers" he played the role of Richard Sterling; in "Les Miserable," of his own dramatization, he played Jean Valjean and Mr. Madeline.

In "Oliver Twist," he played Fagin; in "Jim the Penman," he played the role of James Ralston. He was the doctor in "Damaged Goods," in 1913 and in "Five Feathers," in the same year.

23.

Bijou Theatre, Nov. 11, 1922

Wilton Lackye, Henry E. Dixey, Amelia Bingham, Charlotte Walker,  
and Norman Hackett

"Combination of Stars Score Hit, 'The Circle,' at the Bijou Theatre is a Clever Comedy

Miss Amelia Bingham ably maintains her reputation as an interpretative actress of high ability as the mother. It is hard to imagine how she could do her part better. Wilton Lackye, as the burn-out, petulant son(?), who has spent his manhood in unmanly ways, never fails to create the exact impression of such a character.

Norman Hackett is a splendid, but stern, namby-pamby. No wonder the girl he marries loses her love for him. That combination of a sissy and pretender would turn any girl against him. Charlotte Walker, who is the young wife, exhibits rare attractiveness. Her duel with herself, the temptation and gradual yielding to the wrongful love, are magnificent.

Henry E. Dixey, who played the part of a deserted husband and father, gave a faithful portrayal of a man who has survived great trouble, including scandal without becoming embittered.

There was noticeable in the presentation of "The Circle" a higher degree of polish and finish than is often seen on this circuit.

Mobile Register. Nov. 12, 1922

24.

Oct. 14, 1902

Amelia Bingham played to the capacity of the theatre last night in her play "A Modern Magdalene."

Among the notables of the stage in this play supporting Miss Bingham were: Henry E. Dixey, Wilton Lockaye, Joseph Holland, and Albert Fisher. This will be Mr. Dixey's first appearance on the Mobile stage.

Oct. 24, 1902

Miss Williams comes to us with the original New York cast and production.

"Experience," which Hattie Williams sings in "The Little Cherub," is the greatest song hit of two seasons. Cissie Loftus imitated it, but Miss Williams will show how it should be sung and acted.

Perhaps the greatest surprise in "Little Cherub" to those who know Miss Williams as a clever singer, dancer, and comedienne, will be her "burlesque imitation" of other popular stars. These imitations were put on at the opening of the season of the "Little Cherub" in New York, as a sort of joke, but Miss Williams' amazing fidelity of representation stamped the new feature of the show at once as of first importance and she will bring those imitations here, another clever novelty is the burlesque of the "Merry Widows Waltz," etc.

The Mobile Item, March 22, 1908

Miss Grace Cameron appeared on the Mobile stage in the "Foxy Quiller," with Jerome Sykes, December 9, 1901, and at that time the Mobile Daily Register states: "The plot was amusing, although upon a very simple theme and devoid of dramatic force, etc. An illustration may be sighted where "Foxy Quiller," a burlesque Sherlock Holmes, finds herself



in possession of the stolen money, about which the story travels and denounces himself as the thief, arresting himself, put on the handcuffs, and delivers himself over to justice. Jerome Sykes has this part and played it without gross exaggeration, so common with comic opera comedians. Mr. Jules Steger, the Corsican, was the chief singer, etc. Miss Grace Cameron sang the part of "Dauphine." Her voice was very clear and pure in the  
(THE PAGE ABRUPTLY ENDS HERE)

25. Mobile Item, June 27 – 1902

"Mary Johnston's famous story "Audrey," in dramatic form, should prove the dramatic treat of the season, etc.

The dramatization of "Audrey" was made by Harriet Ford and E. F. Baddington. Miss Ford has already given to the stage such plays as "The Greatest Thing in the World" and Kyle Bellows' "A Gentleman of France."

"Audrey" enjoyed a big success at the Madison Square Theatre, New York, and Miss Eleanor Robson's hit in the title role was little short of a great personal triumph. There is no actress on the American stage who has advanced so quickly in the public esteem as Eleanor Robson. She has six striking successes to her credit made in New York during the past three years. Her company provided by Liebler and Co. is of the first quality."

Eleanor Robson, March 10, 1910

After repeated denials from the lady herself, Miss Eleanor Robson, the beautiful and gifted actress, was recently married to Mr. August Belmont, the wealthy New York banker and turfman.

Miss Robson recently abandoned the stage to prepare for her marriage to Mr. Belmont. Her farewell role was that of 'Glad' in Mrs. Burnett's play "The Dawn of Tomorrow."

26.

Ethel Barrymore, the only offspring of Maurice Barrymore to star on the Mobile stage, first appeared on the Mobile stage supporting her uncle John Drew in the year 1895. Jan. 28, 1902, she presented "Captain Jinks" on the Mobile stage. Nov. 12, 1910, she presented "Mid Channel," supported by Edward Arnold, who in after years became famous in screen productions.

"'Captain Jinks' was presented last night with Ethel Barrymore as the leading attraction. Miss Barrymore springs from a noted family of stage people and this serves to commend her.

This alone, however, would not fortify her in her enviable position on the stage – she must possess extraordinary merit, personal magnetism it may be – and she does, the word best describing her distinguishing trait being individuality.

She has a manner of acting and speaking as distinctly her own as that possessed by Mrs. LeMoyne, who scored such a success in "The Greatest Thing in the World."

She keys her voice to a certain pitch and keeps it there. Only once, perhaps, in all the emotional scenes of 'Captain Jinks' was she emotional and that was in the second act, when, as Mme. Trentoni, she finally determines to sing in public that night – despite the fact that her heart is almost breaking over the fancied disloyalty of the man to whom she is engaged to marry.

She was accorded calls, etc.

George W. Howard made a capital 'Captain Jinks,' etc.

The scene of the play is laid in New York, just after the close of the war-between-the-states, and the costumes were representative of that period. A ballet rehearsal was introduced in the second act."

The Mobile Item, Jan. 28, 1906(?)

27.

Mobile Theatre

John Drew Jr.

"Fates(?) little jokes find a striking illustration in the announcement that John Drew is coming to Mobile Theatre Saturday night in 'A Single Man.' For there is not a happier or more enthusiastic family man on the stage today than the same John Drew.

The Drews, father, mother [Molly – Pop] and daughter are inseparable. Louise, the daughter, is this season appearing on the stage with her father [John Drew Jr.]

It will ease the shock to the sensibilities of those who have heretofore refused to believe in any John Drew but the one of August Daily's "Big Four," Drew, Rehan, Lewis, and Mrs. Gilbert together.

Louise, the daughter, is appearing not as a daughter but her father's sister-in-law."

March 10 – 1912

"[FIRST PART OF THIS TEXT IS MISSING] of the 'Single Man.' Drew is just the sort of humorist to make the most of a situation like that. [Although he is not really single] Mrs. Drew never goes any further than the green room – which more often is a red or white room nowadays. There once in a while, the Drew family will take dinner together during the intermission between afternoon and evening performances of 'A Single Man.' And the family life continues quite comfortably all around the continent, for in about every big city in the land, Drew has a favorite hotel which prepares for his coming and makes him feel at home."

The Mobile Register, March 10, 1912

28.

Miss Mary Mannering made her first appearance in Mobile in February 1902 and at that time the Mobile Item states: "Miss Mary Mannering made her appearance in Mobile last night in 'Janice Meredith,' a play in which she has scored a decided hit. It takes an actress such as she to invest the revolutionary play with a heroine who is at once both natural and captivating.

Miss Mannering in addition to possessing these qualities is pretty and vivacious. She won her way into the hearts of the audience, and was recalled repeatedly. Miss Mannering was surrounded by a good supporting company. The leading man, Robert Dronet, is a young and handsome actor, also good for one so young. Carl Abrendt, as the Hessian colonel, gave a perfect rendition of the character, and Miss Amy Richards, as Tabitha, was pleasing, too. The play was staged well and the costumes were historically correct."

The Mobile Item, Feb. 25, 1902

Lyric Theatre, April 13, 1907  
Mary Mannering in "Glorious Betsy"

"It has been quite a long while since Mary Mannering has appeared in Mobile, and with her re-appearance at the Lyric yesterday matinee and night, she received acquaintances with her many admirers here. 'Glorious Betsy' should find no trouble in making a hit. Why? Because 'Glorious Betsy' is a woman's play.

Of Miss Mannering, nothing more can be said than that she plays the part of Betsy Patterson to life. We can imagine of no artist on the stage today who so aptly fills the part of the witty, vivacious Baltimore belle than Miss Mannering. There is a charm about her voice and manner that fairly captivates."

The Mobile Item, April 14, 1907

29. David Warfield in "The Auctioneers"  
March 7, 1902

"David Warfield was again before the Mobile public yesterday afternoon and night and was received with every evidence of continued approbation. Mr. Warfield presented the same company as last year "Maria Dairs," Marie Bates, "William Boag," Eugene Caufield, "Harry Rogers," Stokes Sullivan, all old favorites. Mr. Warfield is the original and only "Simon Levi." His interpretation of the sterling qualities of Jewish character is a work of high art. The scenery of the second act, showing the interior of Levi's Lexington Avenue home, was new here and much admired."

30. Mobile Theatre, Jan. 30, 1906

"Miss Adelaide Thurston appears in 'The Triumph of Betty,' presented at the Mobile Theatre. The audience saw a most capable company in a delightful comedy, excellently staged and played.

As 'Betty,' Miss Adelaide Thurston capture warm indorsement (*sic*) and so frequently was the curtain run up she finally responded with a neat little speech from the stage.

With a dramatic force reaching the tragic, Miss Thurston held the intense interest of her hearers to a snapping point and there with the ingeniousness of the finished comedienne she would bring them to laughter."

"San Toy," the popular Chinese-English musical comedy, drew a large crowd to the theatre last night, although it was present here last year.

The audience last night was equally as large and enthusiastic as on that occasion. There were many who were so pleased with it on its first presentation here [Dec. 1, 1901] that they went to see it again last night.

The production is changed very little from last year, the same wealth of costuming and stage setting being employed, and the cast differing but very little.

Nov. 10, 1902

31.

James T. Powers Tomorrow

March 8, 1908

"James T. Powers and his big musical company will begin a week's engagement in 'The Blue Moon' at the Mobile Theatre Monday night.

This musical comedy has been running in England for two solid years and its American version has been wonderfully successful all the season here in the states.

The company is large and particularly clever, both from the singing and dancing standpoint, etc."

"The Lyric Theatre, Mobile, Ala., Nov. 19, 1910, makes the following announcement: James T. Powers again visited Mobile last night, making his bow for the first time, however, before a Lyric audience, accompanied by a very large and most evenly balanced supporting company, presenting a splendidly written, staged, and played musical comedy entitled 'Havana.' Weather conditions did not deter the admirers of Mr. Powers and the theatre was almost entirely occupied by an audience which loves the beautiful in song, music, and comedy and who showed their appreciation during the three acts by continuous applause, which was fully merited."

32.

"In the Way of the World," Nov. 24, 1902

Elsie DeWolf and her excellent company, including John Mason, achieved equally as great success in Clyde Fitch play called The Way of the World.

The production is really a great one, it is a play that it is a delight to see. The talented star and members of the company were accorded quite an ovation, the warmth of which is best told by the statement that there were five curtain calls.

[THE FOLLOWING TEXT SEEMS TO HAVE NO CONNECTION TO ABOVE]

Florence Smith as Alice Adams, the young American girl in love with Hale, does the role full justice. She is natural in her acting, never overdoing the part, and her emotional scenes are very realistic. Especially was she effective when taking leave of Nathan a few hours before his execution: as a lady in the audience was heard to say, "She did not cry herself, but she made the women in the audience cry."

33.

"Raymond Hitchcock as King Dodo was capital. Although a young man, he interprets the roles of both the old and the young man admirably, never overdoing the parts, etc.

The chorus showed the result of painstaking work on the part of the members and the orchestra, under the direction of Mr. F. M. Darling, has reason to be proud of its work.

After the performance of "King Dodo" last night at the theatre, the members of the company enjoyed a dance in German Relief Hall, the lower floor being used. Nearly every member of the company was present and spent several hours pleasantly. The company left this morning in a special train over the Southern Railway."

[A PORTION OF THE BEGINNING OF THIS TEXT APPEARS TO BE MISSING] "'The Man Who Owns Broadway,' the latter conducting the campaign against the villains to their final route and receiving the hand of the millionaire's daughter as a reward.

Mr. Hitchcock played the part of Sidney Lyons, a Broadway star, in his own inimitable way and frequently convinced his audience, especially when he was called before the curtain at the close of the second act to make a speech, in which he told of the happiness of the actor when the audience, without the aid of ushers, makes noise to get the actor before the footlights – of the happiness that went around the world when it was flashed on the wires

that Cook had discovered the pole; of the sadness when there was a doubt raised [and he] concluded by saying that if the audience had discovered the play and enjoyed it or any part of it, that is(?) for the pole, he gave a flip of his fingers.

Mr. Hitchcock had admirable support, and a well-balanced and a five-voiced chorus, etc. There are some sixteen members in the play [which was a play] beautifully staged and splendidly gowned. The electrical effects in the stage setting of the third act were applauded when the curtain rose on the 'March of Amazona,' etc."

The Mobile Register, Feb. 11, 1911

34.

#### One of Raymond Hitchcock's Curtain Speeches

"I was woke up by my wife, who called my attention to a noise in the dining room. 'Get up,' she said, 'there's a burglar in the dining room, go and attend to him.' Now I did not cherish the idea of facing a burglar, but I got up and sure enough there was a burglar in the dining room with a bag and filling it up with our silverware, I mean silver-plated ware, and I said to the burglar, What do you mean by taking our silverware, I mean silver-plated ware? and he replied, 'I have a right to take it,' then I said I'll see if you have a right to burglarize my house, so I went out on the street and found a policeman who I told the predicament and we walked back to my house but all of a sudden the officer stopped and said 'Does this burglar have a scar over his left eye?' and I replied yes. I'm sorry, said he, but I can do nothing for you because he has a license to burglarize.

"So I went back to my house and to my dining room where I saw the burglar still stuffing his bag and I said 'It seems that I can do nothing about your rights to burglarizing on this block for I am told by a policeman that you have a license to do so.' At this moment, I heard a whistle blowing from the street below our dining room window and the burglar immediately dropped his bag on the floor and at the same time exclaiming 'I can't take it.' What do you mean 'you can't take it,' I replied, and he said 'I belong to the burglar union and the whistle you heard is to notify all burglars that a strike has been called.'"

35.

Lyric Theatre, Dec. 17, 1913  
"Fine Feathers," Robert Edison

"What was perhaps the largest audience of the present season saw Eugene Walter's 'Fine Feathers' at the Lyric Theatre Wednesday evening.

There are seven parts in the drama, six of which are taken by more or less well known 'stars.' Wilton Lackye [who made his first appearance on the American stage in support of Laurence Barrett in the year 1883, when an English-born Virginia resident] , Robert Edison [who first appeared in the Mobile stage in 1904 in 'Ranson's Folly'], Rose Coghlan [who also appeared on the Mobile stage in the year 1904 in 'The Greatest Thing in the World' and lesser stars omitted].

The play is a tragedy, written along the melodramatic lines that Walter usually follows. It is modern in theme, contains a gripping enough climax, some brilliant lines, a wealth of epigram based upon business conditions of today.

Throughout three and a half acts, the interest is well sustained.

By the middle of the fourth, the audience begins to whisper 'Robert Edison is going to kill himself.' Walter puts his hero in an inextricable position, then allows him to use a revolver to end his life and the drama.

The play abounds in stage business that is well-worn, but still full of value to the playwright who would keep his audience with him.

Two scenes in which the stage is darkened help along the tenseness. It has been well-received in the East, and criticism of its seeming faults technically is out of place."

Mr. Edison made his first appearance on the Mobile stage Sep 20, 1903 presenting "Soldiers of Fortune." Miss DeWolf Macomb supported Edison in his play "His Brother's Keeper," March 2, 1917.

36.

Viola Allen in "The Herfords"

"Viola Allen, America's favorite actress, will appear at the Lyric Saturday night only in 'The Herfords,' a new play by Rachel Crothers.



'The Herfords' handles with startling thoroughness a marital problem that is distinctly modern, distinctly American, and distinctly vital and peculiar to the present generation. Miss Allen in this play has the best role of her career."

The Mobile Register, March 30, 1912

Miss Viola Allen made her first appearance on the Mobile stage Dec. 7, 1903, in "The Twelfth Night" and at that time the newspaper's critic reports on the performance of Miss Allen as following, in part: "The most poetic of Shakespeare's drama, 'Twelfth Night' was never before given here as it was last night. To describe its many excellences would take more time and space than a newspaper can well afford. Foremost, however, and that which must have struck the patrons of last night's performance, as the chief characteristic feature of the entertainment was the perfection of the poet's ideal of the beautiful, etc. James Young, who has been here before as Hamlet, Lord Byron, etc., came now as Miss Allen's support, etc."

37. Marie Cahill  
and  
The Prince of Pilson

Miss Cahill made her first appearance on the Mobile stage Dec. 29, 1903, with the "Prince of Pilson" musical opera.

Mobile Theatre, Feb. 25, 1907

Marie Cahill in  
"Marrying Mary"

"The musical comedy play 'Marrying Mary,' as presented at the Mobile Theatre last night by Miss Cahill and her company, was the nest of its kind presented to Mobile theatergoers this season from whatever point it may be taken.

The company contains an unusual number of people, so far as musical plays go, who can both sing and act. The costumes of the women are elegant, and the stage setting artistic, while the star of the evening won everybody by her musical method and aroused the admiration of the feminine part of the audience with the numerous artistic confections she

wore, commonly known as hats, and for every hat she appeared to have a costume whether or not they pleasingly matched or not, that is something for the feminine critic to say, etc."

38.

Marie Cahill

She comes to the Mobile Theatre Monday night, March 7, 1910, and will be seen in her successful musical play "The Boys and Betty."

A lad attended this play from a seat in the "peanut gallery" and when the toe of his shoe hit the wooden bench in front his cramped one, he disturbed a very quiet scene on the stage with the noise his shoe toe made. Many frowns were made at him. Mrs. Cahill immediately looked up and with a smile said in her sweet voice, "Come in," which perhaps caused a greater applause than anything that happened in the show that night.

Rose Coghlan

Again on January 22, 1904, Miss Coghlan appeared at the Mobile Theatre in "The Greatest Thing in the World," and at that time, the Mobile Register states:

"'The Greatest Thing in the World,' the play that was first given here by Mrs. LeMoyné, was presented last night by Miss Rose Coghlan and company. This is one of the strongest and best of modern plays.

It treats of the mother's love as the greatest thing in the world; the heroine of the play being the mother of a son who is wayward and goes so far as to raise a check to meet his extravagant need for money.

How the mother saves the boy is the theme and treatment being very intelligent and interesting.

Miss Coghlan is very strong in the leading part: quick in action, clear in speech, impressive in general tone. Her appeal to her son in the third act was well delivered, moving the audience deeply.

The company as a whole was worthy of the star. Mr. Irving as Cecil did an excellent bit of acting, etc."

Miss Rose Coghlan appeared on the Mobile stage March 7, 1909, along with Mary Boland, in the cast supporting John Drew in his play "Jack Straw."

39.

Mr. George Cohan made his first appearance on the Mobile stage February 19, 1904, and at that time the Mobile Register of Feb. 20, 1904, states:

"There was a packed house at the Mobile Theatre last night to greet the four Cohans in their newest musical frivolity 'Running for Office.' The entire production was excellently staged, the costumes handsome, and the scenery beautiful. The performance was thoroughly enjoyed as the liberal applause attested. Curtain calls were numerous at the close of each of the three acts. The four Cohans were a show in themselves, and the music all new and pleasing.

Among the musical numbers, special mention should be made of 'Flirting on the Beach,' Josephine and George M. Cohan.

Mr. Cohan brought down the house in his song 'If I Were Only Mr. Morgan," and answered four [curtain calls] encores before the rest of the performance could be carried out. 'I'll Be There in the Public Square,' was sung by Miss Susie Sprightling, and the 'Smart Sit,' in the third act, was well rendered and received well merited applause. 'The Elopement Dance' by Miss Josephine and George M. Cohan, was gracefully done, and they were forced to answer an encore, etc."

The Mobile Register, Feb. 20, 1904

Maude Adams made her first appearance before the Mobile public on October 22, 1904, in "The Little Minister." On this occasion, the Mobile Register of Oct. 23 of that year reports: "J.M. Barrie's delightful comedy 'The Little Minister' with the original Lady babble, Miss Maude Adams in the part she made famous, was presented by a Frohman company at the Mobile Theatre last night and the house was packed in every part, the audience being the biggest so far this season, etc. There is an exhilarating freshness and intelligent humor in the Barries' comedy gratifying to the best class of theatre patrons, and with Miss Adams in the cast it was not surprising that society changed its theatre night and flocked to greet her. She was very warmly received and enthusiastically recalled at the end of each act, etc."

The Mobile Register, Oct. 22, 1904

40.

Maude Adams in "Peter Pan"

"Maude Adams, who is perhaps the most popular woman on the American stage today, will appear at the Mobile Theatre Monday matinee and night in her great success, the whimsical play by J.M. Barrie, 'Peter Pan.'

The coming of Miss Adams and the concession she made to the public of this city in agreeing to a matinee, contrary to her custom where she appears for one night only, is a compliment to Mobile, etc."

Mobile Register, Nov. 17, 1912

Mobile Register, Jan. 3, 1932

Maude Adams and Otis Skinner

NO event in the theatrical calendar holds more sentimental interest than the coming of Maude Adams to the Lyric Theatre January 5, 1932, for one nights engagement only, during which she will appear as "Portia" with Otis Skinner and an able cast in Shakespeare's "The Merchant of Venice."

Reports from the Lyric Theatre box office declare that never in the history of the theatre has so many mail orders come in advance of an attraction.

41.

"The Mobile Theatre makes the announcement that J.E. Dodson will appear in his new comedy of smart life in London called 'The House Next Door,' which will be seen at the Mobile Theatre one night Saturday, March 19, 1910. [Mr. Dodson] is an actor who respects his calling and has made its study his life vocation, etc. [He said:] 'Acting in the old stock days when the provisional theatre of Great Britain were the schools from which the London stage (illegible) its material was very different from what it is today. We used to support all the famous stars who came down to London. Among those whom I played were Samuel Phelps, Charles Mathews, J.L. Toole, Ellen Terry, Adelaide Neilson, Barry Sullivan, and many others. Some of the American celebrities with whom I toured were Joseph Jefferson, J. K. Emmet, and Genevieve Ward, etc.'"

The Mobile Item, March 7, 1910

42.

Mobile Theatre, Jan. 31, 1905  
"Davy Crockett" by James J. Jeffries

"James J. Jeffries, the 'big fellow,' disappointed about one thousand persons at the Mobile Theatre last night.

The large audience went to the theatre expecting to see more of a burlesque on 'Davy Crockett' than anything else. This is where they were disappointed, and agreeably so. Jeffries gave a very clever impersonation of Davy Crockett, so much so the he was rewarded with frequent applause and twice called before the curtain.

The champion knows his lines – not once did he make a break – and he carries himself very well. Indeed, it is remarkable the exhibition the big pugilist gives. He has in Miss Anna Roberts, who played the part of Eleanor Vaughn, a decided clever leading woman who is as pretty and graceful as the most captious critic would care to see. The balance of the cast is far above the average of 'Davy Crockett' companies as a general rule. After the performance, Jeffries put on the mitts for three interesting rounds with his sparring partner, Yank Kenny.

Delaney, the well-known trainer of Jeffries, and the latter's brother, Jack, are with the company."

The Mobile Daily Item, Feb. 1, 1905

43.

Miss Friganza, who was first seen on the Mobile stage, appeared December 2, 1905, supporting Marie Dressler, along with Joe Webber and Sam Collins, in the comedy-musicals "Higley-Pigley" and "The College Widow."

Miss Friganza will be seen at the Mobile Theatre Feb. 7, 1910, when she will star in Cohaus' "The American Ideal."

Miss Friganza, at a later date, joined up with the moving pictures and became very famous there.

Miss Friganza will be supported by a company of 75 in this musical comedy "The American Ideal."

## Trixie Friganza

Miss Friganza, who will be remembered in Cohaus' "American Ideal," February 1910 along with Marie Dressler, will appear in the musical extravaganza "The Sweetest Girl in Paris," Friday matinee and night, states the Mobile Item of Jan. 20, 1912.

Mr. Carle made his first appearance on the stage in Mobile Feb. 1906, presenting "The Maids and the Mummy"; his next appearance was in Jan. 1907, at which time he presented the "Tenderfoot."

In March 1908, he presented the theatergoers of Mobile "The Spring Chicken." In 1909, he was back to Mobile with "Mary and Lamb."

Mr. Carle made his last appearance on the Mobile stage "Jumpin Jupiter," Dec. 17, 1911, at which he was supported by the lovely Edna Wallace Hopper, of "Florodora" fame.

44.

## Grace George

Miss George, who made her first appearance on the Mobile stage March 25, 1906 presenting "The Marriage of William Ash," will be seen at the Mobile Theatre April 20, 1910, matinee and night in her latest success "A Woman's Way."

Mobile Theatre, March 25, 1906

Grace George

"The Marriage of William Ash"

The new and most talked about play in which Grace George is to be seen, Saturday next, is an adaptation made by Margaret Mayo from the novel of Mrs. Humphrey Ward and sumptuously (illegible) by William Brady, who has surrounded his star with a very capable company, etc.

Miss Marble made her first appearance on the Mobile stage in the musical "Wonderland," in the year 1906. She next appeared in "The Land of Dyke" in the year 1908 and Miss Marble was last seen on the Mobile stage at the Lyric Theatre for a stand of three nights, March 18, 19, 20, in the "Babes in Toyland," in the year 1914.

UNNUMBERED PAGE

Feb 18, 1912 – Joe Cawthorne supporting Elsie James

Feb 8, 1913, Marie Dressler supporting Weber and Field

Mary marble supporting Eddie Foy, Feb. 18, 1897

45.

Madame Mordeska plays the part of "Patsy" with Billy Van and a cast of a dozen or so, including Rose Beaumont, of the famous Beaumont sisters, whose names were positive magnet during the long reign of Wever Field will be seen at the Mobile Theatre tomorrow night in the "Errand Boy."

Mobile Register, Mar 16, 1906

#### John Drew and Doris Keene

Doris Keene, one of the young actresses who appeared at Mobile, February 1906, in the supporting cast of John Drew in the play "DeLacey" was born in Michigan. Her parents moved to Chicago, when she was a mere child and she spent the early years of her life there. She attended school in New York and in European cities, taking finally a course in acting at the American.

46.

"Madame Schuman-Heinke, who of all living singers appears to be the most nearly indispensable to happiness of a multitude of music lovers, will be announced for a concert here [at Mobile] soon. The return of Schuman-Heinke to the concert and operatic stage was a noteworthy jump for this famous woman and a great American public showed its full appreciation of this step by attending the Schuman-Heinke concerts in such numbers as to establish box office records superior even to those of Patti and Nelisson.

A year ago, when Schuman-Heinke went to Germany, the critics there whispered whatever is 'Hoch Deutsch' for 'You can't play in our yard,' when the (illegible) to proposed to

reappear there. She stormed the Kaiser's capital city and the hypercritical Berlin public was at her feet in a twinkling. We are simply repeating the popular verdict when we mention that not alone her standing, as an artist, but equally her preservation of the noble voice is the depth and purity of its early estate received generously. In a like manner, she captivated the American public the past year and it was August before they permitted their idol to take a rest that she most needed, and \$125,000 richer than a year ago, after traveling 26,000 miles, appearing in eighty different cities, and singing one hundred and twenty concerts. Schuman-Heinke is one of the seven wonders of the world."

The Mobile Item, Oct. 6, 1907

47.

#### The Lyric Theatre

Will Rogers appears in person in next week's bill at the Lyric Theatre.

"One of the novelties of the bill will be the act of Shields and Rogers, entitled 'The Cowboy and the Indian.' Mr. Rogers has a reputation and also bears medals as the champion lasso-thrower if this country, and this will be one of the features of his act.

Coming from the western plains, he gave New Yorkers an exhibition of his clever throwing with the lasso and was immediately engaged by Mr. Keith, who plays him over his circuit of houses, after which he was booked by the Western Vaudeville Association of Managers, and this accounts for his appearance at the Lyric Theatre at Mobile. He is a clever young actor and will amuse nightly."

Another notable to be seen at the Lyric Theatre on next week's bill will be Mr. Charles B. Ward, known as "Happy Ward," who wrote the song "Strike Up the Band Here Comes the Sailors." He will give a characterization of the New York Bowery Boy.

Mobile Item, Oct. 30, 1906



Shields and Rogers, in their act at the Lyric Theatre, proved themselves experts with lassos, doing stunts which appeared impossibilities. Chas. B. Ward attempted coatless to give some reminiscences of the Bowery. He received applause, especially from the gallery.

48.

Mr. Faversham and Miss Opp coming in for special attention.

Mr. Faversham's characterization of "Captain James Wynnegate" and of Jim Carston, was equally pleasing. His method is poised in action and at times presents strong points. Even and careful in his work, he does not tare (*sic*) a passion to tatters, yet there are, at times, a lack of finish which detracts from the characterization as a whole.

The cynosure of all eyes was Miss Julia Opp as "Diana," who had made an unhappy marriage and was in love with "Captain Wynnegate," superb in appearance, graceful in movement, and blest with a melodious voice, tuned to sweet accents here, every movement was a subject of much pleasing comment, etc.

The reception given Mr. Faversham and Miss Opp in "The Squaw Man" at the Mobile Theatre was warm enough to well please both these well-known favorites of the stage.

The play was well-staged, the scenic setting and the electric effects capturing much attention.

The elegant costumes of the ladies and the brilliant uniforms of the army officers worn in the country house scene in the first act lent a harmonious blending which the correctness in the detail of the costumes of today as found in English society was repeated in the picturesque costumes of the cowboys and Indians of Wyoming ranch life.

The company is one of the strongest that has recently appeared on the Mobile stage and in its membership was found a number of capable actors, etc.

"The Squaw Man" is billed as a comedy-drama, etc.

Nov. 5, 1906

49.

Miss Fritzi Scheff

Miss Scheff will be seen and heard next Monday night, February 4, 1907, at the Mobile Theatre under the management of Charles Dillingham, presenting "Mlle Modiste," the opera in which the celebrated diva made the song "Kiss Me Again" famous.

Mobile Item

Fritzi Scheff will be remembered in the role of Fifi in Victor Herbert's operetta "Mlle Modiste," singing the waltz song "Kiss Me Again." Miss Scheff adopted her last name under her father's name Yager, she being born in Vienna, Aug. 30, 1879.

She came to America in 1900 and after singing at the Metropolitan Opera, later shifted to light opera.

50.

Mobile Theatre, Feb. 9, 1907

Sousa's Opera, starring Joseph Cawthorne and Nellie Bergen

"Joseph Cawthorne and Nellie Bergen make a big hit."

"The Free Lance,' with Joseph Cawthorne and Nellie Bergen and a capable company delighted two large audiences yesterday. 'The Free Lance' is said to be one of Sousa's best operas, and its music is tuneful enough to satisfy the most exacting critic.

With Cawthorne doing comedy stunts as only Cawthorne knows how, and pretty Nellie Bergen using her splendid voice to the best advantage and the chorus joining in full and strong, the show was a big success and the applauding frequent and liberal."

The Mobile Item, Feb. 10, 1907

The opera "Free Lance" was written by Mr. Harry B. Smith and is a story on the line of "Robin Hood" and presented with the spirited music of Mr. Sousa "On to Victory," "Washington Post," "Stars and Stripes Forever," etc. "The Free Lance" is a genuine comic opera. It is staged in two acts and tells a continuous and consistent story. The company carries a special orchestra.

51.

John Drew and Margaret Illington

"John Drew will make his first bow here in what is declared to be author Wing Pinero's greatest success, 'His House in Order.'

He plays the part of Jesson magnificently and from the beginning to the end has the admiration and support of his entire audience.

Hillery is a hero after the fair sex's own heart.

He takes sides with a rebellious wife aiding her in a conflict with her husband's relatives and helping her to set them aside and re-establish herself as the rightful mistress of her own home, etc.

Margaret Illington, who plays the part of the rebellious wife, gets her share of admiration, for she gives what is considered to be splendid impersonation of the heroine."

Mobile Item, Mar 21, 1907

Mary Boland

Miss Boland made one of her first appearances on the stage, supporting Robert Edison January 8, 1907, after which time she co-starred with John Drew and is mentioned as with Drew March 10, 1912 when "The Single Man" was presented on the stage in Mobile.

52.

Lyric Theatre, Jan. 23, 1913

Margaret Illington

"There was some applause for 'Kindling.' Charles Kindling's great play presented by Margaret Illington at the Lyric Theatre Thursday night, but the audience enjoyed the silence of the packed house; it was more eloquent than any demonstration could have been. It is a play that is not pleasant in the common acceptance of the term: it is too charged with primal suffering and primal human instinct to merely entertain. It is more a sinner(?) for it carries the listener with irresistible force of an avalanche, made him think, and suffer and hope and fear with poor Maggie Schultz and Henrich Schultz.

They are dwellers in a slum tenement, the Schultzes – dreadful as hot beds of disease and crime.

To praise Miss Illington is unnecessary. Her art is perfection, to single out the members of her company for laudation were to remark upon the separate scintillations of the lesser jewels set clustered about the great one.”

The Mobile Register, January 24, 1913

#### UNNUMBERED

The New York Symphony Orchestra was founded by Mr. Damrosch some years ago and its prestige has steadily increased until today it is world-famous. It's a battering testimonial to the loves of music in this city that the management of the Lyric Theatre has brought to Mobile at such an enormous guarantee an organization like this one.

Mobile is one of the five cities in the South that has the honor of playing Damrosch and the occasion will be the greatest known in the history of the city. There are sixty-odd musicians in this wonderful organization, etc.

Mr. Alexander Saslavsky, the noted violinist, will be an especial feature of the program.

Saslavsky is a Russian by birth, and came to this country ten years ago, a very young man, and was accepted by Mr. Damrosch for his orchestra as one of the first violins.

By sheer merit, he has now become a virtuoso, and is one of the most prominent violinists in America, etc.

The Mobile Item, April 12, 1907

Walter Damrosch is a big man in every sense of the word and his tall, broad-shouldered form does full justice to a dress coat. There is little to distinguish him from any well-groomed American until his face is seen: upon that instant is revealed one reason for his success. It is a fine face, indicative of much. Probably the chief impression is give is one of power, of strength, of reserve, but there is nothing forbidding about it. On the contrary, although his features are undoubtedly serious, there is nothing in them to indicate unnecessary sternness or austerity. They are regular, from his high broad brow to his firmly moulded chin. His eyes are deep and luminous. His smile is of infinite sweetness and betokens a nature at once gently and generous. His personality is masterful at times, and yet in a moment he can be as soft and gentle as a child, etc.

"Mr. Walter Damrosch, Conductor New York Symphony Orchestra, Whose Forthcoming Engagement at the Lyric Theatre Mobile, is Arousing Much Interest"

April 12, 1910

53.

Mr. Leslie Carter, who has appeared on a number of occasions since she first presented "Du Barry" on the Mobile stage April 13, 1907, appeared on the stage here her last time in person at the Lyric Theatre last evening, presenting "Shanghai Gesture." Mrs. Carter, Miss Payne, and Mr. Wood, of course monopolized the scenes, although Mr. Mason lost nothing in esteem. Mrs. Carter could have taken more curtain calls at the end of the second act than she did, but gracefully declined. In this and in the last act her sense of the dramatic wrong, the lost value from the piece, Miss Payne was splendid as the abandoned girl who her father thought so straight-laced and she did a remarkable faithful portrayal of the combined efforts of champagne and opium.

Mr. Woods' achievement was distinct. In the unsympathetic role, he forced his audience to recognize him, and his work was outstanding.

Mobile Register, Jan. 19, 1929

Mrs. Leslie Carter made her first appearance on the Mobile stage April 13, 1907, presenting "Du Barry" at the Mobile Theatre and, at that time, the Mobile Item states:

"Mrs. Leslie Carter, who will be seen at the Mobile Theatre tomorrow in 'Du Barry,' her greatest success, is chock full of superstition.

It is always in evidence where she is speaking and happens to make an assertion that sounds the least bit boastful. If she should mention that she is feeling uncommonly well, she will immediately seek a piece of wood and rap three times on it, usually one tap [is necessary] or sufficient, but when Mrs. Carter's health is in superstitious jeopardy, she invariably knocks three times. Persons who meet Mrs. Carter for the first time and are acquainted with her habit of punctuating her conversation with rapping on wood, regard it as somewhat unusual but to her intimates it is no new thing. Mrs. Carter laughingly explains, 'I am so full of superstitions I suppose because I am a Southerner. All people who are born in the South are superstitious to a greater or less degree. Perhaps I got it from my old 'mammy' who was at least seventy years old when I was born.'

Mrs. Leslie Carter was born Louise Dudley, and married Leslie Carter of the Chicago Railway Streetcar company, Chicago.

54.

Henry Woodruff as "Brown of Harvard"

Henry Woodruff in "Brown of Harvard" and under the direction of the eminent actor-manager Henry Miller, will be presented in Mobile next Saturday night at the Mobile Theatre.

This delightful comedy of college life in its four acts was written by Rida Johnson Young, etc. Mr. Woodruff's role is that of "Tom Brown," a wealthy, handsome chap who is going his own way merrily through college and incidentally, unknown to his beneficiaries, is helping other students more ambitious than he, but less able pecuniarily to pay their college expenses. One of these is Gerald Thorne, who beats Brown in the contest for the position of stroke car on the varsity crew. Thorne's sister is in love with a student who forged a check by signing Brown's name to it.

[A happy ending finally takes place after Brown wins the girl or she wins him]

Mobile Item, Nov. 17, 1907

Henry Woodruff

Henry Woodruff, who has appeared on the Mobile stage in 1907, 1910, will be seen again at the Lyric Theatre tomorrow matinee and night, Jan. 13, 1912, presenting "The Prince of Tonight," a musical comedy.

"While he is playing the part of prince and singing, one may hear the sweet young thing in the box whisper to her companion: 'Isn't he a dear.'"

"How have I preserved my youth? Huh-ha!" and Henry Woodruff, the "Prince of Tonight" and a prince of good fellows, laughed his low musical laugh, a laugh which permeates the atmosphere, making all near him feel glad that they are living.

55.

George Arlis

Mr. Arliss made his first appearance on the stage in Mobile in "Kleschua," Oct. 27, 1907, supporting Mrs. Fiske.

At the Lyric Theatre, Feb. 15-16, 1915

George Arliss in "Disraeli"

"George Arliss has been long in letting us see his new famous interpretation of Benjamin Disraeli, for his engagements in a few cities have made a comprehensive tour impossible, although it is three years since Lewis N. Parker's play "Disraeli" was first presented by Mr. Arliss. Mobile theatergoers are to have their opportunity of seeing the play on Monday and Tuesday nights, with matinee Tuesday, Mardi Gras afternoon.

NO PAGE 56

57.

Miss Blanche Bates made her first appearance as a star on the Mobile stage at the Lyric Theatre January 6, 1908, in "The Girl of the Golden West." At that time, the Mobile Item states in part: "The appearance of Miss Blanche Bates at the Lyric Theatre tonight will be one of the theatrical events of the season. Miss Bates is one of the most popular of American actresses and is David Balasco's most prominent female star. Two cars of scenery are used in the production of 'The Girl of the Golden West,' etc."

Blanche Bates

The irresistible, charming comedienne Blanche Bates in her latest success "Nobody's Widow," will be the attraction at the Mobile Theatre for Saturday night only, January, 20, 1912.

The farcical romance (WORDS MISSING?) beautiful and witty American woman, who meets the man of her choice abroad.

She marries him and a half hour later, finds him bidding farewell to an old sweetheart with such fervor that she indignantly leaves him, returns to America and poses as a widow whose husband died of enlargement of the heart on her wedding day.

At a house party at Palm Beach, Florida, she meets her husband, who was one of the invited guests, and as both are really attractive to each other, the wooing begins all over again, etc.

Mobile Register, Jan. 14, 1912

58.

Mr. Henry E. Dixey

Mr. Dixey made his first appearance on the stage in Mobile Oct. 14, 1902, supporting Amelia Bingham in "A Modern Madgolen." (TRANSCRIBER'S NOTE: TITLE OF PLAY APPEARS TO ACTUALLY BE "A MODERN MAGDALEN").

The next appearance of Mr. Dixey on the Mobile stage was in the year 1908 when he presented his play "Mary Jane's Pa."

In the year 1911, Mr. Dixey appeared before the theatergoers of Mobile in an all-star cast which included, besides himself, DeWolfe Hopper, Marie Cahill, Alice Brady, and others.

In the year 1922, Mr. Dixey appeared on the Mobile stage, on Nov. 11, with an all-star cast which included, besides himself, Wilton Lockaye, Charlotte Walker, Amelia Bingham, and Norman Hackett, presenting "The Circle."

Mr. Dixey was appearing on the stage as late as 1926, when at that time he was in an all-star cast with Jose Ruben, Fay Bainter, Henrietta Crossman, Wilton Lockaye, Mary Nash, and Robert Forane, presenting "The Two Orphans."

Mr. Dixey was born in Boston and made his stage debut at an early age in August Daly's play "Under the Gas Lights," playing the part of "Peanuts." It was in the year 1884 that he became famous in a burlesque called "Adonis," that ran 603 nights in New York.

59.

Augusta Evans' "St. Elmo" was first presented as a play on the Mobile stage October 28, 1909 and at that time the Mobile Item states:



"A dramatization of Augusta Evans' powerful romance of Southern life, 'St. Elmo,' made by Mr. Neil Tuomey, will be seen at the Mobile Theatre today matinee and night, interpreted by a case of more than ordinary merit. Mr. Tuomey is favorably known as a dramatic author, a master of stage craft, and his version of 'St. Elmo' is a sympathetic and faithfully translation of the fiction characters into flesh and blood. A car load of special scenery and properties will be carried that the atmosphere of the scenes may be reproduced to the smallest detail."

Mobile Item

Dec. 1, 1910

Augusta Evans Wilson's "At the Mercy of Tiberius" was presented in four acts at the Mobile Theatre last evening, each of which were put on with special scenery. Among the cast who played the leading roles were Laurence Atkinson, who played the role of General Luke Doerrington; Edmond Roberts was Bertie Brentano; the two negro characters were portrayed by Virginia Bray and Lewis A. Warner; and Mr. John Webb Dillon portrayed the state's attorney.

Minor characters were well played. The play will be repeated at a matinee performance today.

Blanche Chapman, "Mrs. Wiggs of the Cabbage Patch"

"Never put up your umbrella till it rains," says Mrs. Wiggs, and by the same token don't miss seeing "Mrs. Wiggs of the Cabbage Patch" at the Mobile Theatre next Friday matinee and night, Feb. 14, 1909.

It needs a page to give to Blanche Chapman's admirable portrait of Mrs. Wiggs, the sunny, easy-going philosopher of the Cabbage Patch, the verbal setting that the engaging variety and fine flexibility of her performance demands.

60.

Fania Marinoff

Miss Marinoff was the leading lady supporting J.E. Dodson in the play "The House Next Door," recently presented at the Mobile Theatre March 19, 1910.

#### Christie MacDonald

Miss MacDonald was seen on the stage in Mobile in the year 1910 in "Miss Hook of Holland." Miss MacDonald's numerous musical successes dates back to the year 1902, when at that time, she starred in Victor Herbert's "Springtime," supported by Francis Wilson and Adeline Richie.

61.

The Mobile Theatre, November 20, 1910 makes announcement of Robert Hilliard to appear at their theatre Saturday matinee and night, Nov. 26, in "A Fool There Was."

"Robert Hilliard, actor and playwright, who comes to the Mobile Theatre was born in New York City and was educated at New York College and Bishop's College, Canada. He made his first appearance on the stage at the Criterion Theatre, Brooklyn, built and owned by him, in 'False Crime.'

His first appearance in New York was at the Standard Theatre, when he played Richard Sweeney in 'A [Daughter] of Ireland'"

Walter Hampden was born in Brooklyn, NY in 1878.

From the year 1900 and six years following, he [played] in stock in England.

Returning to America in 1907, he was engaged by Henry Miller to appear opposite Nazimova, after which time, or several years later, he played opposite Viola Allen. After the year 1916, however, he established his permanent headquarters in New York. His subsequent roles included Caliban in "The Tempest," Elihu in "The Book of Job," Mark Antony in "Julius Caesar," "MacBeth," Romeo, "Hamlet," Shylark, and Cyrano de Bergerac, Dr. Stockman in "Enemy of the People," King Henry, and such roles.

62.

Margaret Anglin

Miss Anglin makes her first appearance on the Mobile stage October 24, 1910 presenting her "The Awakening of Hellen Richie," and her fame on the American stage precedes her.

Lyric Theatre, Feb. 8, 1915

Margaret Anglin in "Lady Windermere's Fan"

Margaret Anglin played a highly appreciative but rather small audience at the Lyric Monday evening. She was well-supported by the feminine members of the cast; the actors in the leading male parts failing, however, to come up to the big moments of the play. The play itself is one of the most charming of the season and certainly is deserving of the prominence which its recent revival with Miss Anglin in the star role has given it. Miss Anglin took certain liberties with the play and made excisions which were of no material worth to the great improvement of the play and to the approval of the twentieth century audience. The scenic effects of the play added much to its success and charm, each scene being beautifully set and pervaded by the English atmosphere in language, tapestries, and lights, which were absolutely in keeping and very attractive.

The play is a brilliantly sarcastic portrayal of the follies of society and society folks, and one which has a lesson, though perhaps there are those who heed only the clever portrayal and failed to see the under meaning attached.

63.

Miss Anglin's third appearance on the stage in Mobile was on December 1, 1918 when at that time the play that she presented was "Billeted."

On March 17, 1923 was her next appearance before the theatergoers of Mobile when at that time she presented "Woman in Bronze."

Miss Anglin was back to the stage in Mobile, Nov. 8, 1924 and was seen in her play "Foot Loose."

It was on November 16, 1926 that Miss Anglin was last seen on the stage in Mobile at the Lyric Theatre, and at that time the play that she chose to present was "Caroline."

Margaret Anglin and William Faversham presents "Foot Loose" at the  
Lyric Theatre, Nov. 8, 1924

Except that manners are better and customs different in the old world, Rome, Paris, and London, they are essentially the same as New York, Mobile, and Chickasaw [a suburb of Mobile]. Main street girdles the globe. For this reason, it makes little difference with the scene of a drama, which deals universal emotions, passions, whims, or trickery is set in Roman apartments or a flat in the ghetto, provided only that the furniture and atmosphere are appropriate to the environment.

When the spectators swing into the unaccustomed place of the play, which happened along the second act, there was nothing but genuine appreciation for the magnificent demonstration of dramatic technique by the whole company.

Miss Anglin's Stephanie is at times winning, at times repulsively convincing. She is gifted above most emotional artists. There is, as there is bound to be with any Faversham character, an ease and grace and appropriateness in all [the 'Sir Horace'] does or says.

UNNUMBERED PAGE

Miss Burke made her first appearance on the stage in Mobile as a star with John Drew in "My Wife," March 28, 1908.

On January 20<sup>th</sup>, 1912 Miss Burke was seen on the stage in Mobile in "The Runaway," supported by C. Aubry Smith.

And in the year 1915, on March 21<sup>st</sup>, she presented to the theatergoers of Mobile her success "Jerry."

Billie Burke scores in "Jerry"

Catherine Chisholm Cushing writes plays as people read books, proving her impatience by skipping to the end before the plot has been thoroughly gathered in.

Fortunately, she wrote "Jerry" for Billie Burke. Billie Burke would be adorably successful in anything, even if pajamas had never been invented.

A standing-room audience neglected to observe Lent in order to see Miss Burke at the Lyric Theatre Saturday night and none will ever regret it.

Among American actresses, Billie Burke is second only to Maude Adams in point of personal charm and charming stage personality, and she has a remarkable speaking voice that recalls immediately the haunting tremolo of Maude Adams' voice.

Miss Burke is distinctly an artist and could play other roles as bewitchingly as she does that of the mad-cap roisterer, but nobody wants here to grow up, etc.

Mobile Item, Mar 21, 1915