A History and Daybook of the English Language Theatre in New Orleans During the Civil War. (Volumes I and II).

Paula June Thompson

Louisiana State University and Agricultural & Mechanical College

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A history and daybook of the English language theatre in New Orleans during the Civil War. (Volumes I and II)

Thompson, Paula June, Ph.D.
The Louisiana State University and Agricultural and Mechanical Col., 1988
A HISTORY AND DAYBOOK OF
THE ENGLISH LANGUAGE THEATRE IN
NEW ORLEANS DURING THE CIVIL WAR

VOLUME I

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The Department of Speech Communication,
Theatre, and Communication Disorders

by

Paula June Thompson
B.S. in Education, Southwest Missouri State University, 1968
M.A., Purdue University, 1973
December, 1988
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Abstract

This study investigates the theatrical activity in New Orleans between 1860 and 1865 and provides a daybook including all recorded performances in the city during this period.

Many active theatres existed in New Orleans prior to 1860. Three theatres, the St. Charles, the Varieties, and the Academy of Music dominated professional English-language dramatic offerings. They brought in the most renowned performers of the period and presented lavish dramatic productions, minstrel shows, circuses and concerts. This study explores the impact of the war on the theatrical activity of these three theatres and attempts to chronicle the adjustments necessary to continue operation. The investigation also attempts to answer specific questions about the kinds of entertainment offered in these three theatres, the changes in company personnel and management and the impact of the war on touring companies and stars visiting the city. In addition, the study explores the changes in theatrical activity brought about by the Federal occupation of New Orleans in April, 1862.

The material is divided into two major sections. Part I provides a history of the New Orleans stage and is organized into five chapters: 1) A Historical Background of New Orleans through 1865: A Foundation for Theatrical Development;
2) Theatrical Activity in New Orleans Preceding the Civil War;
3) Theatrical Activity in New Orleans 1860-1862: The Beginning of the Civil War and the Crescent City Under Siege;

Part II is a daybook consisting of the title of every recorded production in New Orleans between the fall of 1860 and the spring of 1865, the names of playwrights and lists of casts for the period. This daybook also contains a Performer Index, listing in alphabetical order each performance and the dates of his recorded performances in New Orleans, a Play Index listing the performance dates for each play presented in New Orleans, and a Playwright Index listing every known author of plays and the titles of his plays produced in New Orleans.
INTRODUCTION

During the early nineteenth century, New Orleans ranked as a key theatrical center in the United States and dominated the theatrical activity in the South and the surrounding frontier. With a population of 168,675 in 1860, New Orleans was the fifth largest city in the United States. It supported a number of theatres including the St. Charles, the Varieties, the Academy of Music, and several non-English speaking theatres, as well as an opera house and other entertainments. These extensive theatre activities were significantly affected by the Civil War. Although a number of studies discuss the activities of several theatres during this period, no comprehensive study has examined the total theatrical activity in English speaking theatres in New Orleans during the Civil War. This study investigates the theatrical activity from October, 1860 until May, 1865 and provides a daybook including all recorded performances in the city during this period.

Many active theatres existed in New Orleans prior to 1860 including the Orleans (home of French theatre), the German theatre, Armory Hall (presenting miscellaneous entertainments), and the French Opera House. Three theatres, the St. Charles, the Varieties, and the Academy of Music, dominated professional English-language dramatic
offerings. They brought in the most renowned performers of the period and presented lavish dramatic productions, minstrel shows, circuses and concerts. This study explores the impact of the war on the theatrical activity of these three theatres and attempts to chronicle the adjustments necessary to continue operation. The investigation also attempts to answer specific questions about the kinds of entertainment offered in these three theatres, the changes in company personnel and management, and the impact of the war on touring companies and stars visiting the city. In addition, the study examines the changes in theatrical activity brought about by the Federal occupation of New Orleans in April, 1862.

A product of this investigation is a daybook consisting of the title of every recorded production in New Orleans between the fall of 1860 and the spring of 1865, the names of playwrights and list of casts for this period. This daybook also contains a Performer Index, listing in alphabetical order each performer and the dates of his recorded performances in New Orleans, a Play Index listing the performance dates for each play presented in New Orleans, and a Playwright Index, listing every known author of plays and the titles of his plays produced in New Orleans.

This study complements numerous others concerning the history of theatrical activity in New Orleans during
the nineteenth century. The most comprehensive of these, John Kendall's *The Golden Age of the New Orleans Theatre* (published by the Louisiana State University Press in 1952), begins with the development of English theatre about 1806 and continues its historical narrative until after the turn of the century. While Kendall's study provides a good overview of the period, it is cursory and incomplete, does not treat the years from 1860 to 1865 in depth, and does not provide a daybook.

Several other studies cover the period before the war. One of the most detailed investigations of the New Orleans theatre is Nelle Smither's *A History of the English Theatre at New Orleans*, but this study is limited to the period 1806-1842. Other unpublished antebellum theatre studies include the following: Beverly Lyle's "A Detailed Survey of the New Orleans Theatre from 1800-1825;" Johnnie Perkins' "Dramatic Productions in New Orleans from 1817 to 1861;" Lucile Gafford's "A History of the St. Charles Theatre in New Orleans, 1835-1843;" Joseph Roppolo's "A History of the American Stage in New Orleans 1842-1845;" Claude Melebeck's "A History of the First and Second Varieties Theatres of New Orleans;" Joseph Roppolo's "A History of the English Language Theatre in New Orleans 1845-1861;" Esther Kling's "The New Orleans Academy of Music Theatre 1853-1861;" and Beatrice Nugent's "Benedict DeBar's Management of the St. Charles Theatre in
New Orleans, Louisiana 1853-1861." James Dormon's Theatre in the Ante Bellum South 1815-1861, published by the University of North Carolina Press in 1967 also treats theatrical activities in New Orleans before the Civil War. These have provided valuable information for this study, but they are incomplete because they lack daybooks.

Several theses exist covering theatrical activity in New Orleans during the Civil War. Iline Fife's dissertation, "The Theatre During the Confederacy," covers the period but because of the broad scope of the study, the New Orleans material is incomplete. Two other studies examine the history of individual theatres in New Orleans in the 1860s: Ina Reynolds' "A History of the New Orleans Academy of Music Theatre 1861-1869," and Sheila Hargett's "A Daybook and a History of the St. Charles Theatre 1864-1868." Only Hargett's study provides a daybook and the only complete account for one theatre, the St. Charles (which remained closed from fall, 1861 to spring, 1864). In order to provide a comprehensive picture of the theatrical activities of the period from the Civil War until the turn of the century, this study builds on and adds to these existing studies. The daybook, covering New Orleans theatre for the period of 1860-1865, is a research tool (in the manner of the Smither work) not available prior to this study.

This examination traces the recorded performances of...
professional companies and other entertainments in the three major English-language houses in New Orleans between 1860 and 1865. David Ritchey's *A Guide to the Baltimore Stage in the Eighteenth Century* and Thomas Pollock's *The Philadelphia Theatre in the Eighteenth Century* have served as models for this study, especially in the organization and presentation of the daybook material, because of their clarity and comprehensive coverage of similar material. The major source for these data is the newspapers published in New Orleans during this period.

Additional sources include unpublished materials in museum and library collections such as Clara Solomon's "Diary of a New Orleans Girl 1861-1862;" published memoirs and diaries including J. Chandler Gregg's *Life in the Army*, Benjamin Butler's *Butler's Book*, and *The Journal of Julia LeGrand, New Orleans 1862-1863*, edited by Kate Mason Rowland and Mrs. Morris L. Croxall; related biographies and periodical articles from the period such as *Memories of the Professional and Social Life of John E. Owens* by Mrs. John E. Owens; and unpublished theses and dissertations and general works related to the history of the American theatre.

The material is divided into two major sections: Part I, a history of the New Orleans stage and Part II, the daybook.
CHAPTER I

A Historical Background of New Orleans through 1865:

a Foundation for Theatrical Development

The discovery of the Americas and the desire for gold and riches brought early European explorers to the New World. Monarchs urged colonization and dreamed of new empires across the sea. The discoveries by Columbus in 1492 gave Spain first claims for colonial possessions in the new world but ultimately the Spanish directed most of their energies toward colonizing South and Central America. As early as 1497, the English had established a claim to North America by the discoveries of John Cabot, and, by 1750, they controlled the strip of land lying between the Atlantic Ocean and the Allegheny Mountains, extending from Florida to Newfoundland. The French attempted to establish colonies in both the southern and the northern sections of North America. By 1673, they were in possession of the Great Lakes basin and the St. Lawrence Valley and by 1692 they had laid claim to all of the Mississippi Valley.

The history of Louisiana is a part of the history of the colonial empires of France, England and Spain, and the culture of Louisiana derives heavily from all three. To understand the uniqueness and significance of New Orleans as
a theatrical center during the mid-nineteenth century, it is necessary to have some knowledge of the political history, the unusual composition of the population, and the economic and commercial importance of the city.¹

It is not certain who was the first white man to set foot in what is now Louisiana, but in all probability it was one of the Spanish explorers seeking treasure in Mexico or in the land bordering the Gulf, shortly after 1492. One of them, Juan Ponce de Leon, (a companion of Columbus in his second expedition), sailing to find the Fountain of Youth, discovered Florida in 1513. Another, Alonso Álvarez de Piñeda, left the West Indies in 1519 to explore the Mexican gulf. Sailing westward from Florida, he reached Mobile Bay and perhaps the Mississippi River.²

Pánfilo de Narváez led the next important Spanish expedition from Cuba in 1527. His goal was to bring Christianity to the Indians of Florida (the name by which the Spanish designated the whole southern portion of the United States), but the lust for gold soon changed his purpose. By the time they abandoned the search for gold, many of the men were dead and their ships lost. One of the four survivors, Alvar Núñez Cabeza de Vaca, returned to Spain to tell of their ten years of survival in the wilderness. In spite of his suffering, his description of the country implied vast riches and the story inspired others to set out for the Gulf area.
Hernando de Soto, (an adventurer who had acquired immense wealth with Francisco Pizarro in Peru) hearing of the account of Cabeza de Vaca, obtained permission from the Spanish King to conquer Florida. After being appointed Governor of Cuba and Florida, he set out with over 600 men. On May 12, 1539, the party landed on the shores of Tampa Bay. The search for riches took the men through what is now Florida and Georgia and into the Carolinas. Turning west, they moved across Alabama, southern Tennessee, northern Mississippi, Arkansas, southern Missouri and perhaps northeastern Oklahoma. Their greed led to frequent incidents of cruelty toward the Indians and they encountered much hostility. Travel through dense underbrush and swamps was difficult, the winters were harsh and food supplies were insufficient. After three years of searching and failure, De Soto died and was buried in the river he discovered, the Mississippi. Following the failure of De Soto's expedition, Spain turned from the Lower Mississippi Valley, establishing settlements in Florida to protect the sea lane between Spain and Mexico.3

During these early years of exploration, the Spanish became somewhat acquainted with the Southern coastal area, the mouth of the Mississippi, and the inland area. Little of this information, however, reached other European nations. For a century white men did not explore the lower Mississippi Valley. When they returned, they were not
Spanish but French and instead of searching for gold, they came searching for an outlet to the sea for their trade.

The practical history of Louisiana begins with the French expeditions that spread from Canadian settlements to the Mississippi Valley in the latter part of the seventeenth century. French exploration and colonization moved like a great arc reaching from the mouth of the St. Lawrence to the mouth of the Mississippi, half encircling the territory claimed by England. The story of Louisiana originated from the ambitions of Louis XIV and the French settlements in Canada, which were intended to surround and control the growing power of England in North America.4

While English colonists came to America seeking homes and freedom, the French explorers "were little more than transients clearing the way for the more plodding settlers."5 It was the roving fur trader and the missionary who provided the basis for French colonization, and working together, they built a lasting friendship between the French and the Indians.

The pioneer of New France was Samuel Champlain who laid the foundation of Quebec in 1608. In 1642, Montreal was founded. In the mid-seventeenth century, reports of a mighty river called the "Messipii" began to circulate through Canada. Traders and adventurers believing this might be a water-way to the western ocean and thus an easy trade-route to China and Japan, began to push westward. In 1672, Louis
XIV sent Count Frontenac to govern Canada. The new governor commissioned Louis Joliet, a fur trader, to seek the great river and explore its mouth. Accompanied by Father Jacques Marquette and five others, Joliet went from Lake Michigan to the Mississippi in 1673. They followed the river as far as the mouth of the Arkansas, where they became convinced that the river did not flow into the Pacific but southward into the Gulf of Mexico.

Building on the discoveries of Marquette and Joliet, Robert Cavalier de La Salle's later explorations set the course for subsequent history. According to historian G.W. McGinty, La Salle, believing that the nation which controlled the mouth of the Great river would dominate the gateway to the heart of North America, sought to claim the land for France. With a five year patent granted by Louis XIV of France, La Salle set out with an expedition in 1678 to explore the area and build forts. Taking possession of the Mississippi River and all the land drained by it and its tributaries in the name of France, La Salle reached the Gulf by April, 1682. To this vast domain, extending from the Appalachian Mountains on the east to the Rockies on the west, and from the Gulf of Mexico on the south to the Great Lakes on the north, La Salle gave the name "Louisiane" in honor of his king, Louis XIV.

La Salle returned to France in 1684 to organize an expedition for settlement, but the subsequent trip ended
with disaster. Missing the mouth of the Mississippi, La Salle established his settlement not in Louisiana, but in Texas, where misfortune beset the little colony. Traveling over land to Canada to secure help, La Salle died at the hands of his own men in 1687.

In Canada, an Italian named Henri de Tonti heard of the difficulties in the small colony and set out to offer his help. Reaching the mouth of the Mississippi, he searched the coast for many miles but was unable to find the colonists. Returning north, unaware of his old friend's death, Tonti left a letter for La Salle with an Indian chief, telling him to give it to the first Frenchman who came that way. It would be many years before the chief was able to carry out his request.

Although La Salle's attempt to establish the first French settlement in Louisiana was unsuccessful, his realization of the size and importance of the Mississippi Valley served as an inspiration for future exploration, and it was largely due to his efforts that the French became interested in colonizing the great Mississippi Basin.\(^7\)

Because of the War of the League of Augsburg (known as King William's War) between France and England (1689-1697), almost a decade elapsed before La Salle's plan to establish a settlement near the mouth of the Mississippi was continued. In October, 1698, Pierre le Moyne, sieur d'Iberville, a French naval officer, organized a new
expedition. Seeking to avoid La Salle's mistake, Iberville stopped in Mobile Bay to seek information from the Indians. Learning that the mouth of the Mississippi lay a short distance to the west, Iberville and his brother, Jean Baptiste, sieur de Bienville, set out in small boats and in March, 1699, they entered the river and ascended as far as the territory of the Houma Indians, some distance above what is now Baton Rouge. Iberville found the river so different from the descriptions he had from the writings of previous explorers, that he began to doubt whether he had found the Mississippi after all. However, from an Indian chief Bienville retrieved the letter left by Tonti for La Salle thirteen years before. The letter was proof that the great river was indeed the Mississippi.

Although he wanted to establish a settlement on the river, Iberville realized the difficulties of getting supply ships through the passes of the delta. Consequently, he built Fort Maurepas, the first permanent French settlement on the Gulf coast in 1699. In the same year he returned to France for additional colonists and supplies, leaving Ensign de Sauvole as Acting Governor of the newly established colony with Bienville second in command.

Rivalry between the French and the English for the control of the Mississippi Valley began almost immediately with a confrontation between Bienville and a British war ship intending to establish an English colony. Beinville
convinced the English Captain that he was in French territory and a fleet of French ships were a short distance upstream. Bluffed by Bienville's bold action, the Englishman turned around and sailed back down the river. The bend in the river where this encounter occurred is still identified as English Turn.

Iberville returned from France with supplies and more colonists. On learning of the English efforts to gain a foothold on the river, he and Bienville erected a small fort about fifty miles upstream. Leaving Bienville in command of the new settlement, Fort de la Boulaye, Iberville returned once more to France. In July, 1701, Sauvole died, leaving Bienville as governor of the colony. When Iberville returned in the following December, he found the settlers at Fort Maurepas dying from fever and lack of food, so he moved the colonists to a better location called Fort St. Louis de la Mobile. Iberville left Louisiana for the last time in April, 1702. The outbreak of the War of the Spanish Succession (1702-1713) kept him from returning to the colony; in 1706, he died of yellow fever in Cuba.

Bienville served as governor until 1713 and under his leadership the colony became firmly established. The population at this time was about 400 persons, including twenty slaves. To strengthen the colony, Bienville advocated the importation of French farmers, the encouragement of agriculture, and the shift of the colony
from the coast to the alluvial lands on the banks of the Mississippi. Unfortunately, these plans did not appeal to Antoine Crozat, a wealthy Parisian merchant who was to become proprietor of Louisiana.

The Louisiana colony disappointed the French King who had anticipated great profits in gold and silver. To rid the royal treasury of the expense of developing the colony, he transferred Louisiana to his wealthy subject, Crozat, in 1712. Crozat acquired "all the territory called 'Louisiane' south of the Illinois country and all commercial rights hitherto possessed by the King, including the exclusive privilege of importing and exporting goods in the area between Mexico and the Carolinas." Crozat also received all the land he wished to cultivate and had the exclusive right to import slaves from Africa.

Crozat replaced Bienville as governor with Antoine de la Mothe Cadillac who arrived in Louisiana in 1713. Cadillac, the founder of Detroit, had served his country for twenty years but had now grown old and ill-tempered, and probably "did not accept the governorship of Louisiana for the colony's good but for his own advancement." Critical of the little colony, Cadillac found fault with the land, the people, and the army, but he managed to effect some progress. He reorganized the government, establishing laws and legal customs of Paris; he encouraged agriculture and offered plans for raising tobacco and indigo; he supported
fur trade and tried to invite trade with the Spanish in Mexico. In addition, he extended the frontiers of the colony with the establishment of two new settlements, Natchitoches and Fort Rosalie (present-day Natchez). In spite of these advances, Cadillac's troubles remained constant and many projects failed. In 1716, Crozat asked the King to replace the Governor stating: "I am of the opinion that all the disorder in the colony of which M. Lamothe-Cadillac complains is due to the bad administration of M. Lamothe-Cadillac himself." Informed of his dismissal, Cadillac "contemptuously shook off his feet the colonial dust which had there gathered, and bundling up his household goods, removed himself and them out of Louisiana, which he pronounced to be hell-doomed."

Bienville held the post of governor until the arrival of Jean Michieile, Seigneur de Lepinay et de la Longueville in March, 1717. No more successful than Cadillac in making Louisiana a source of profit, Lepinay quarreled with Bienville, dividing the colony. In August, 1717, Cozat petitioned the King to release him from his agreement.

Crozat's failure distressed French officials. Not only had the colony failed to grow in strength, but France had recently lost Newfoundland and Acadia to Great Britain. Because of their concern, the task of settling and developing Louisiana passed not to a single individual but to a group of persons known as the Company of the West under
the direction of John Law, a Scottish businessman and financier.

The story of Louisiana between 1717 and 1731 is the story of John Law who was perhaps its "foremost pioneer in the domain of high finance." Developing the idea that France could increase her wealth by printing huge quantities of paper money, Law soon became Director-General of the Royal Bank of France. He then developed the idea of using bank deposits for the development of Louisiana, promising wealth to those owning shares of stock. In September, 1717, the Company of the West was given proprietorship of Louisiana with approximately the same terms that had been granted to Crozat. In 1719, all French trading and colonizing companies consolidated into one large company called the Company of the Indies, which then merged with the Company of the West with Law in control. In spite of the failure of Law's paper money plan in France, this development initiated the actual settlement of French Colonial Louisiana. Finally, the early dreams of Iberville and Bienville were to become a reality.

Bienville became Governor of Louisiana for the third time in 1718, and during the Company's first year of control, eight hundred colonists and soldiers and a thousand Negro slaves arrived in Louisiana. By 1721, the white population was just over 5000. Still believing that a city should be built near the mouth of the Mississippi to insure
French control over the Mississippi Valley, Bienville established the city of New Orleans in 1718 on what he described as "the most beautiful crescent of the river." Under the supervision of engineer, Adrien de Pauger, the town began to take shape in 1721. Nouvelle-Orleans took its name from Louis Phillipe, Duke of Orleans and Prince Regent of France.

Although the Company promised to send new colonists to Louisiana, it became apparent that Frenchmen did not wish to leave France for an unknown land. According to historian Charles Dufour, "It was soon obvious to John Law that volunteer colonization would be a slow process and that other means of securing colonists must be employed if New Orleans was to grow and prosper." To solve this problem, the French government began to release people from prison on their promise to marry and go to the colony. Thieves, cutthroats and prostitutes were collected from Paris and provincial towns and herded to French ports. This practice of deporting criminals to Louisiana assured a population in which quantity, not quality, would be the prime consideration. Between 1717 and 1721 the population of Louisiana increased from 400 to 8,000 including a shipment of 147 Negro slaves which reached the colony on July 7, 1720. When still more people were needed, orders went out to kidnap the poor from Paris and other towns and send them to Louisiana. Grace King describes the French attitude in
Emigration to Louisiana must be kept up by fair means or by foul... The orders were given; so much money per head... It was a dog-catcher's work; and dog-catchers performed it. Streets were scoured at night of their human refuse; the contents of hospitals, refuges, and reformatories were bought out wholesale, servant girls were waylaid, children were kidnapped.

Soon the word 'Louisiane' became synonymous with a place of exile, far from France.

Such undesirable citizens brought trouble and it was not long before the Company realized its mistake. The deportation of French criminals ended in 1720. Seeing a need for more families in the area, officials offered land grants to French nobles who would send settlers. John Law also sent his agents to Germany where they attracted peasants with the promise of new opportunity, land, livestock, seeds, and tools. Several thousand Germans arrived along with many Swiss and smaller numbers of other nationalities, providing a welcome measure of stability to the colony.

Indeed, over a quarter of a century later during the transfer of Louisiana from France to the United States, government official, Pierre Clement de Laussat, described the "German Coast" as "the most industrious, the most populous, the most at ease, the most upright, the most respected part of the inhabitants of this colony." The exact number of settlers who arrived in the colony during this period of voluntary migration is unknown, but chronicles written by Father Pierre Francois Charlevoix
estimated the number of Germans alone at about 9,000.23

With the increase in a more law-abiding, industrious population, the turbulence of the early years gradually gave way to a more settled way of life. In August, 1727, the first Ursuline nuns arrived in New Orleans from France to teach and care for the sick. They also served as chaperones for the "filles a la cassette" who were sent to the colony at government expense as wives for settlers. "Called 'casket girls' because each had been given a small chest filled with personal belongings, they were young women of marriageable age and of good moral character."24 This practice continued "until 1751, when the standard of living in New Orleans invited female emigration without forceful or financial inducement.25

In spite of the growing population, the pioneers faced many hardships. Farmers had to clear the land and contend with the unfamiliar climate of the region. Domestic animals were difficult to secure, and there was always the threat of attack from Indians. Despite the hardships, the colony made slow and steady progress until the Fort Rosalie massacre in 1729. Although the Natchez Indians had been at peace with the French for many years, they revolted against Chepart, the Commandant at Fort Rosalie who treated them harshly and tried to take their land for his own plantation. The Indians killed over two hundred and fifty men and took the women, children, and Negro slaves as prisoners. Settlers
left their farms in fear and moved to New Orleans while the French marched against the Natchez, destroying their forts, and killing or capturing the Indians.

When the Directors of the Company of the Indies received word of the Natchez massacre and the Indian War, they agreed that they could not furnish the money which would be necessary to rebuild Fort Rosalie. Like Crozat, they had been unable to make the colony prosperous and in January, 1731, they asked the King to take back their charter. Louisiana once again became a royal province.

Bienville, summoned from retirement in France to serve as governor, found the colony with a shortage of provisions, merchandise, and money. The population was not growing and problems existed between the French and the Indians. Beinville's attempts to restore the colony to prosperity failed and in 1743 he was replaced by Pierre Francois de Rigaud Cavagnal, the Marquis de Vaudreuil.

Vaudreuil's ten-year "era of good feeling" provided a period of prosperity and peace for the colony. Agriculture improved with the introduction of sugar cane into Louisiana from Santo Domingo in 1751 when the great sugar industry of Louisiana was born. Elegance became the rule among the wealthy with elaborate balls, promenades, banquets, and ceremonies. Throughout his governorship, Vaudreuil attempted to maintain in New Orleans a fashionable court resembling the court at Versailles. It was Vaudreuil,
the "Grand Marquis," who changed New Orleans from a pioneering settlement to a gay and festive city.27

Vaudeuil's successor in 1753, Louis Billouard, Chevalier de Kerlerec, faced many problems during his term of office. Difficulties with the Indians, a decline in agriculture, and the prevention of foreign trade because of the French and Indian War, brought a moral and financial decline to the colony.

Prior to the French and Indian War in 1754, England and France had waged three contests in North America. The first, known as King William's War, lasted from 1689 to 1697; the second, Queen Anne's War, from 1702 to 1713; and the third, King George's War, from 1744 to 1748. Although the English extended their territory somewhat, neither side had gained much advantage. The English believed that France should be driven out of North America, while the French insisted they should be allowed to stay in the St. Lawrence and Mississippi Valleys. With the assistance of Indian allies, the English finally captured the French fort at Quebec in 1759, and in 1763 the war was ended by the Treaty of Paris. By the terms of the treaty, England received practically all of the land east of the Mississippi river. The remaining Louisiana Territory was transferred to Spain to repay war losses.

When the colonists learned that they were about to pass under the rule of Spain, they petitioned the King of France
not to relinquish Louisiana. Considering themselves Frenchmen, they remained loyal to French laws, language, customs and flag. When Spanish governor, Don Antonio de Ulloa arrived in 1766, the colonists began to plot their revolt, and in 1768, revolutionists ordered Ulloa to leave the colony. The answer to this rebellion came in 1769 with the arrival of a large Spanish fleet commanded by Lieutenant General Alejandro O'Reilly who had been appointed the new Governor of Louisiana. O'Reilly quickly put down the Louisiana rebellion and by 1770 the political and economic policies of the colony were completely reorganized.

The Spanish held possession of Louisiana for thirty-four years. On the whole, it was an era of "justice and peace it had not known for a long time." Commerce and population increased, and governmental and economic reforms paved the way for growth and progress. By 1778, Louisiana was more prosperous than at any previous time, leading some historians to assert that "The Spanish, not the French, were the real makers of colonial Louisiana." When Spain acquired Louisiana it was a colony of fewer than 7,500 inhabitants. By 1803, the population was estimated at over 50,000. The Spanish policy of subsidizing immigration brought many nationalities including refugees from the American Revolution, French colonials fleeing Santo Domingo, and immigrants from the Canary Islands. The French Canadians (known as Acadians or Cajuns), began to arrive in
large numbers in the mid 1760's after being exiled from Nova Scotia for refusing allegiance to the new British authorities. Their numbers continued to grow with 1,500 arriving in 1786. The Acadians brought "a simple, but heart-warming 'joie de vivre' to Louisiana," and are responsible for the preservation of the French language. Unlike the French, the Spanish found many new settlers for the rich lands of Louisiana, and increased numbers of farms and plantations made the colony self-sufficient.

As plantations grew larger slavery became an important economic institution, with sizable numbers imported from Africa and the West Indies during the 1770's and 1780's. In addition, by 1788 there were about 1,500 Negroes who were not slaves in Louisiana. These "free men of color," occasionally well-educated, cultured and wealthy, arrived from Santo Domingo.

Since the free Negroes were often racial hybrids, a terminology was developed to denote the degree of admixture. The most common terms were 'quadroon' (one-fourth Negro), 'octoroon' (one-eighth Negro), 'mulatto' (one-half Negro), and 'griffe' (three-fourths Negro). These appellations were commonly interchangeable with the term 'free Negro.'

Although mostly tradesmen, artisans, carpenters, tailors or skilled workmen in mechanical trades, some free Negroes even owned farms and plantations. These upper-class free Negroes established their own social circle and educated their children abroad.

The city of New Orleans grew rapidly under Spanish rule
and had a population of nearly 10,000 by the turn of the century. The city also had "several manufacturing plants including a cotton mill, a sugar refinery, a large ropewalk, two plants making small shot, one making starch and another producing hair powder, a 'beer factory,' and a dozen distilleries making huge amounts of tafia" (a cheap rum made from molasses).

New Orleans' economic growth was related closely to its physical setting. As a product of the Mississippi River, resting on alluvial deposits, New Orleans "quite literally floats on a thousand feet of muck." So unique is the topography of the city that a London paper of 1853 observed: "New Orleans has been built upon a site that only the madness of commercial lust could ever have tempted men to occupy. . . ." It was this "commercial lust" that turned the city into a center for import and export trade, banking and industry.

In the early eighteenth century, a great deal of skepticism regarding the value of the river existed, and many believed the Mississippi could never be used for commercial or profitable purposes. "One might as well try to bite a slice of the moon," wrote Governor Antoine de la Mothe Cadillac in 1713. However, the end of the eighteenth century saw the beginning of river trade as American farmers began migrating from the Atlantic states to the Midwest. By the beginning of the nineteenth century, New Orleans was
one of the most important North American seaports.\footnote{38}

In spite of the prosperity of Louisiana during the late 1790's, the colony was a great expense to the Spanish government which by this time was declining in power. In France, Napoleon Bonaparte was interested in rebuilding the French colonial empire and wished to include Louisiana and the valuable port of New Orleans. In 1802, after much negotiation, Spain traded Louisiana and the Floridas for the return of Tuscany. The news that France was to have Louisiana produced great concern to the United States government. Such action, according to President Thomas Jefferson, would inevitably make the United States an ally of Great Britain. As President Jefferson wrote in a letter to the American Minister to France, "There is on the globe one single spot, the possession of which is our natural and habitual enemy . . ."\footnote{39} That spot was, of course, New Orleans.

Jefferson sent James Monroe to Paris as special representative to France and Spain regarding this matter, and Congress took measures leading to a possible forcible seizure of New Orleans. At the same time, Napoleon began to realize the difficulty of protecting Louisiana from the British with whom the French were about to go to war. Rather than have the colony taken away by the old enemy, Napoleon decided to sell the territory to the United States, giving England another powerful rival. Having made his
decision, Napoleon moved quickly, stating

They [the British] shall not have the Mississippi which they covet. . . . I renounce Louisiana. It is not only New Orleans that I cede: it is the whole colony without reserve. I know the price of what I abandon. . . . I renounce it with the greatest regret; to attempt obstinately to retain it would be folly.40

The French officially recovered the Louisiana Territory from Spain on November 30, 1803, and on December 20, Napoleon transferred it to the American government for $15,000,000. New Orleans was as dissatisfied with the transfer to the United States as it had been with retrocession to France. Once again citizens were concerned with changes in trade, currency, laws, language and customs.

After the American annexation, numerous Americans began to settle in New Orleans to enhance their fortunes. Because of the attitude of the Creoles [descendants of the original French and Spanish settlers], who saw all Americans as boorish and uncivilized,41 the newcomers were only able to settle on the upstream side of town in what is now the business section of New Orleans, while the Creoles remained in the Vieux Carre area below Canal Street. As time passed and the city began to prosper, the two elements merged, and "though the Creoles held themselves aloof socially, common civic interests and the leveling effect of commercial intercourse tended to unite the inhabitants."42 New Orleans was incorporated February 17, 1805, and on
April 8, 1812, Louisiana was admitted to the Union. Thirty-two days after Louisiana became a state, the United States declared war against Great Britain.

Unfortunately for New Orleans, the War of 1812 "came at a juncture when the future seemed to offer almost limitless prosperity."\(^3\) As a major part of both river and ocean traffic, the importance and prosperity of New Orleans grew with the increase in agricultural production in the Mississippi Valley. "The development during the 1790's of the upriver trade in flour, tobacco, provisions, and the two major staples, cotton and sugar, created the nucleus of an export trade for New Orleans almost four times greater than that existing between 1783 & 1793."\(^4\)

Before the railroads crossed the land, it was almost certain that no product of the upper Mississippi Valley was sold without passing through the hands of some businessman in New Orleans.\(^5\)

As the key to the entire Mississippi Valley, New Orleans became especially vulnerable during the war. Anticipating "little opposition from the Americans and none from the French and Spanish Creoles, who, it was said, would not fight,"\(^6\) the British fleet advanced toward the city. The presence of British troops below the city had the effect of providing more unity among the local factions. Joined by "a military force made up of Tennessee and Kentucky frontiersmen, local Creoles, pirates, Santo
Domingan refugees, an assortment of Americans and foreigners from the city, a group of Choctaw Indians, and slave and free Negroes," Andrew Jackson and his troops successfully defended the city in the Battle of New Orleans in 1815.

With peace, the Mississippi Valley reopened to settlement and the result was another period of rapid growth, commercial prosperity, and the accumulation of wealth for Louisiana. The years between the end of the War of 1812 and the beginning of the Civil War in 1861 were indeed "the lush decades." 48

"In 1812 Louisiana's total population had been slightly over 80,000; in 1820 it totaled over 200,000; by 1840 it had grown to over 250,000; and by 1860 it had topped 700,000." 49 The population of New Orleans grew from about 18,000 in 1812 to 168,675 in 1860. 50 Almost half of the 155,000 whites were foreign born, with more than 24,000 Irish and 20,000 Germans. 51

The potato famine of Ireland brought great numbers of Irishmen to the port of New Orleans in the 1830's and the 1840's; but an "Irish Colony" existed in the city long before then. 52 By 1860, the third largest immigrant group was French-born, numbering 10,564. The following table 53 shows the number of foreign-born in New Orleans in 1860 from countries other than Ireland, Germany, and France:
<table>
<thead>
<tr>
<th>Nation</th>
<th>Immigrants</th>
</tr>
</thead>
<tbody>
<tr>
<td>England (including Scotland and Wales)</td>
<td>3849</td>
</tr>
<tr>
<td>Spain</td>
<td>1390</td>
</tr>
<tr>
<td>Italy (including Sardinia)</td>
<td>1019</td>
</tr>
<tr>
<td>West Indies</td>
<td>796</td>
</tr>
<tr>
<td>Switzerland</td>
<td>600</td>
</tr>
<tr>
<td>British American</td>
<td>562</td>
</tr>
<tr>
<td>Mexico</td>
<td>261</td>
</tr>
<tr>
<td>Denmark</td>
<td>227</td>
</tr>
<tr>
<td>Belgium</td>
<td>168</td>
</tr>
<tr>
<td>Holland</td>
<td>167</td>
</tr>
<tr>
<td>Sweden</td>
<td>140</td>
</tr>
<tr>
<td>Poland</td>
<td>119</td>
</tr>
<tr>
<td>Portugal</td>
<td>109</td>
</tr>
<tr>
<td>Asia</td>
<td>51</td>
</tr>
<tr>
<td>Russia</td>
<td>38</td>
</tr>
<tr>
<td>Norway</td>
<td>38</td>
</tr>
<tr>
<td>Atlantic Islands</td>
<td>31</td>
</tr>
<tr>
<td>Central America</td>
<td>22</td>
</tr>
<tr>
<td>South America</td>
<td>18</td>
</tr>
<tr>
<td>Greece</td>
<td>13</td>
</tr>
<tr>
<td>China</td>
<td>10</td>
</tr>
<tr>
<td>Africa</td>
<td>3</td>
</tr>
</tbody>
</table>

Before the Civil War, New Orleans was second only to New York in the entry of immigrants.\(^{54}\) According to the Eighth Census taken in 1860, New Orleans was the largest city in the South and the fifth largest city in the United States. The following table\(^{55}\) compiled from that census compares New Orleans with other major cities. These figures include native and foreign populations:

<table>
<thead>
<tr>
<th>City</th>
<th>Population</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td>805,651</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>585,529</td>
</tr>
<tr>
<td>Baltimore</td>
<td>212,418</td>
</tr>
<tr>
<td>Boston</td>
<td>177,812</td>
</tr>
<tr>
<td>New Orleans</td>
<td>168,675</td>
</tr>
<tr>
<td>Cincinnati</td>
<td>161,044</td>
</tr>
<tr>
<td>St. Louis</td>
<td>160,773</td>
</tr>
<tr>
<td>Chicago</td>
<td>109,260</td>
</tr>
<tr>
<td>Louisville</td>
<td>68,033</td>
</tr>
<tr>
<td>Washington, DC</td>
<td>61,122</td>
</tr>
<tr>
<td>San Francisco</td>
<td>56,802</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>49,217</td>
</tr>
<tr>
<td>City</td>
<td>Population</td>
</tr>
<tr>
<td>-----------------</td>
<td>------------</td>
</tr>
<tr>
<td>Charleston</td>
<td>40,578</td>
</tr>
<tr>
<td>Richmond</td>
<td>37,910</td>
</tr>
<tr>
<td>Mobile</td>
<td>29,258</td>
</tr>
<tr>
<td>Memphis</td>
<td>22,623</td>
</tr>
<tr>
<td>Savannah</td>
<td>22,292</td>
</tr>
<tr>
<td>Montgomery, Ala.</td>
<td>8,843</td>
</tr>
</tbody>
</table>

Although the slave population of Louisiana continued to increase until the Civil War in 1860, New Orleans had only about 13,000 Negroes and free people of color. In his book, *The Negro in Louisiana*, Charles B. Rousseve summed up the nature of slavery in the state during the colonial period and contrasted it with the changes that evolved during the American domination:

Slavery in Louisiana, as a result of the paternalistic systems of the French and Spanish was, until early in the nineteenth century, not quite the horrible institution which it came to be thereafter... The slave insurrections in the West Indies and the consequent tendency of slaves, urged by the free people of color, to follow the example of their brothers of the Antilles, made the Louisiana slaveholder handle his slaves with greatest vigor and subject them to increasing restrictions... Finally, the industrial invention of... the cotton gin... required large shipments of slaves... Slavery had changed from a patriarchal to an economic institution.

With the population explosion came the commercial explosion, the rise of the great plantation system, and the emergence of New Orleans as one of the great export ports of the world. In the decade prior to the war, New Orleans was second only to New York in volume of commerce. With cotton, sugar, molasses and tobacco as the most important products handled on the wharves of New Orleans, "port
receipts for 1860 were in excess of $185 million. 59 (Port receipts for the years 1801-1807 were recorded at $31,799,000). 60

The unusual situation of New Orleans as a major port of both river and ocean traffic brought about the development of shipbuilding, and New Orleans industry, which included foundries and machine shops, recorded a yearly business of two million dollars. 61 "By and large, if there was any underlying theme in the thought of the commercial community of New Orleans in the decade, 1850-1860, it was the fervent and optimistic belief that commerce was king and New Orleans was his prized domain." 62 Commercial and economic prosperity brought many improvements to the city including paved streets, a water works, and gas lighting. Ornate public buildings, beautiful churches, elaborate hotels, restaurants and theatres developed a worldwide reputation. Heavily dependant upon slavery and the cotton crops for prosperity, New Orleans had little choice when it became necessary to make a decision on the question of secession—as the cotton states went, the city had to follow. 63

Although the Civil War began on April 12, 1861, New Orleans saw no fighting for more than a year. On April 25, 1862, however, the Union sent an expedition against New Orleans to gain control of the Mississippi River, to divide the Confederacy, and to check the flow of supplies from the
Southwest to the heart of the South. On May 1, 1862, General Benjamin Franklin Butler's Federal troops marched into the city and assumed control. Butler's first proclamation, dated May 1, 1862, made his purpose very clear:

Thrice before has the city of New Orleans been rescued. . . . It has of late been under the military control of the Rebel forces, claiming to be the peculiar friends of its citizens. . . . All persons well disposed towards the Government of the United States who shall renew their oath of allegiance, will receive the safeguard and protection of their persons and property. . . . All foreigners, not naturalized . . . will be protected. . . . All Confederates must give up their arms. Keepers of all public property, and all manufacturers of arms will report to the headquarters. . . . A sufficient force will be kept in the city to preserve order, and maintain the laws. . . . The armies came here to restore order.

For more than seven months General Butler ruled over New Orleans like a czar. His treatment of the people was so harsh that he was hated not only in New Orleans, but all across the South and his tactics earned heavy criticism in the North and abroad.

Probably no single act of the Civil War received as much criticism as Butler's famous 'Woman Order' of May 15, 1862. To Butler's great annoyance, women of New Orleans made a point of wearing Confederate colors on their hats or dresses, of playing or singing southern songs, and of manifesting their dislike of the federal troops through ridicule and insult or by drenching the soldiers "with slops from second-story windows." Butler answered with his
"woman order:"

As the officers and soldiers of the United States have been subjected to repeated insults from the women (calling themselves ladies) of New Orleans, in return for the most scrupulous non-interference on our part, it is ordered that hereafter when any female shall by word, gesture or movement, insult or show contempt for any officer or soldier of the United States, she shall be regarded and held liable to be treated as a woman of the town plying her avocation.70

This was interpreted by opponents as an open invitation to rape, and a storm of protest and indignation resounded throughout the United States and Europe against "Beast Butler."71

A second incident proving that Butler "did not carry on war with rose-water,"72 was the case of William B. Mumford, who, on the day before the formal occupation of the city, tore down the United States flag from a public building. Butler, in a confrontation with the New Orleans mob, refused to commute the sentence of Mumford, who was condemned to death by the provost court for desecrating the American flag.73 "The question," wrote Butler in his autobiography, "is now to be settled whether law and order or a mob shall govern."74 "Up to the last minute the people of New Orleans ... could not believe that Mumford was really to hang. When the drop fell, however, they made no demonstration, but dispersed 'with an inward shudder'."75

While the case of Mumford was the most spectacular, other incidents contributed to the hate directed at Butler: a man sentenced to hard labor for life for threatening to
kill a man who rented a house to the Federals; another sentenced to three months of hard labor for insulting a soldier; a man named Keller sent to Ship Island for three years for displaying a skeleton as that of a Union soldier; a woman receiving the same sentence for laughing during the funeral procession of a Federal officer.76

Special taxes were levied against those who had aided the Confederacy, and soldiers were sent to search the houses of citizens for arms. Slaves offering information against their masters gained freedom. Officials placed strict censorship on newspapers. In September, 1862, Butler enforced the Federal Confiscation Act stating that the property of all citizens of the Confederacy who had not registered their allegiance to the United States was subject to confiscation. According to W.M. Caskey in Secession and Restoration of Louisiana, "Butler became so deeply absorbed—or involved—in his confiscation schemes that he seems to have temporarily lost sight of the fact that he was sent to 'rescue' and restore Louisiana."77

While Butler's administration was undoubtedly harsh, Gerald Capers, in his book, Occupied City, offers the following assessment: "Like Sherman's march through Georgia, Butler's rule in New Orleans is one of the great atrocity stories of the Civil War. Universally in the South, and to some extent in the North, Butler has been condemned on moral grounds. The case against him is based
as much upon legend as upon facts." Capers states that "To many New Orleanians, pride and feeling mattered almost as much life itself," and that the events that transpired were simply the result of "a demonstrative and sensitive people [who] clashed with an equally demonstrative general, who bent them to his will by power, craft, and energy."80

At the same time, Butler maintained order and kept his officers under tight discipline. He levied special taxes to feed the poor, support orphanages and run Charity Hospital. He organized the public school system, fixed food prices and put men to work making the city a more sanitary and safe place to live. In spite of his "heavy hand," "Butler's regime was characterized by three exceptional facts: the absence of epidemics, a better quarantine than the Civil authorities had ever had, and the enforcement of sanitary regulations by an efficient police."82

General Butler relinquished his command in New Orleans on December 17, 1862, "after creating a series of diplomatic incidents by arresting foreign nationals for aiding the Confederates." In his farewell address to the people, Butler defended his regime:

I do not feel I have erred in too much harshness. . . . I might have smoked you to death in caverns as were the Covenanters of Scotland by a royal British general, or roasted you like the people of Algiers were roasted by the French; your wives and daughters might have been given over to the ravisher as were the dames of Spain in the Peninsular War, and your property turned over to indiscriminate plunder like that of the Chinese when the English captured their capital; you might
have been blown from the mouths of cannons as were the sepoys of Delhi . . . and kept within the rules of civilized war as practiced by the most polished and hypocritical capitals of Europe. But I have not so conducted.  

The feeling of the majority of the residents of New Orleans, however, was summed up in a letter to the general before his departure:

We have always regarded you as a monster in whose composition the lowest of traits was concentrated; and 'Butler the Brute' will be handed down to posterity as a by-word, by which all true Southerners will remember the monster, thou vilest of scum.

Nathaniel P. Banks replaced Butler and his tactics. "In an effort to win over secessionists, conciliation instead of force was to be given a trial." Banks, however well intentioned, was not strong enough to administer the occupation, but as Joe Gray Taylor notes in Louisiana Reconstructed, "Banks was attempting the impossible. No course of action open to him could have made real Unionists out of a majority of the Louisiana whites who were under Union control." Capers blames this, in part, on the timing. "If a policy of mildness had any chance at all, it should have been tried initially." To many, General Butler "tortured New Orleans--a city where the Unionists were ready [for reconstruction] when first occupied by the Federals--into hopeless disloyalty."

The Civil War and the subsequent blockade of the river threw the city into economic upheaval. Trade diminished, banks closed and many things which had once been easily
obtained became very scarce. "The economic decline in New Orleans coincided with a rapid rise in all prices which further reduced the general standard of living." Late in the war, butter sold at $5.00 a pound; eggs, $5.00 a dozen; beans, $2.50 a quart; bacon and hams, 75 cents a pound and up; salt, $130.00 a sack; and quinine as high as $150.00 an ounce. "By December, 1862, thirty thousand whites and ten thousand Negroes were on government relief in one form or another--one-fourth of the city's population."

Economic revival began with the resumption of down-river traffic after the fall of Vicksburg in 1863. The value of imports in 1864-65 ($111,000,000) was almost four times that in 1862-63 ($30,000,000); twice as great as in 1861-62 ($51,000,000), when the Confederates held the city; but still only two-thirds of the total for 1860-61 ($155,000,000). Increased trade brought re-employment, new businesses, and an increase in purchasing power, but merchants still suffered heavy financial losses. Part of these losses were sustained because merchants refused to cooperate with the Federals. There was also the added problem of "Yankee speculators" who came to New Orleans for quick profits.

While New Orleans during the war was no longer "the city that care forgot," the people maintained their courage and pride and preserved much of their "accustomed blithe spirit." Circuses and other exhibitions relieved
the tedium of life. Opera and theatre which had been popular long before the war, continued to play to large audiences throughout the occupation and Reconstruction years. "Louisianians were always ready to celebrate," and Christmas, New Year's Day and the Fourth of July were joyous times. The greatest holiday of all in New Orleans was Mardi Gras. Accounts indicate that "the Carnival of 1861 was celebrated with all its usual brilliancy," and while "the festive season was somewhat muted in 1863 . . . thereafter . . . it aroused all the enthusiasm of prewar years." 

The Reconstruction in Louisiana which began when Butler's troops occupied New Orleans in 1862, did not end until 1877 when Federal troops were withdrawn. The years in between were filled with confusion, political agitation, and corruption. The Civil War marked the end of one era and the beginning of another. The prosperity of New Orleans had been based on an economic system dependent on river commerce, and the vast plantation system. After the war, the slave system was gone and the commercial usefulness of the river had been usurped by the railroads. "New Orleans had been one of the richest—if not the richest—city in the country. It became one of the poorest. Not only were men stripped of all they had, but the basis of their commercial life had been destroyed."

The story of New Orleans . . . is a large part of the story of a continent. We have to consider the latter story . . . in order to understand why this city near the mouth of the Mississippi has
remained, over the generations, a sort of separate, independent, sun-soaked principality—the good place and the land of heart's desire.102 We also have to consider this story to understand how New Orleans developed into a major theatrical center of the mid-nineteenth century. "Traversed by the Conquistadors of Spain, explored and colonized by France, and settled by Canadians, French, Germans, Acadians, Spanish and Americans in successive waves, Louisiana became the first 'melting pot' in the present United States."103 Add to these, the Indians who were already there and the Negroes whose importation from Africa began early, and one begins to perceive the unique atmosphere of New Orleans as generated by the rich cultural heritage of the people. This unique atmosphere, along with the dynamic history of the mighty Mississippi River, set the stage for one of the United States' most vital and colorful chapters of theatrical history.
Notes

1 General historical information used throughout this study is based primarily on the works of the following authors: Charles Dufour, Hodding Carter, Charles Gayarre, Albert Phelps, and Bennett Wall. Additional information was obtained from the following: Stanley C. Arthur, Old New Orleans (New Orleans: Harmanson Publishers, 1937); Alcee Fortier, A History of Louisiana (New York: Manzi, Joyant and Co., 1904); George Oudard, Four Cents an Acre, trans. Margery Bianco (New York: Brewer and Warren Inc., 1930); Henry Rightor, Standard History of New Orleans (Chicago: The Lewis Publishing Company, 1900).


5 McGinty 8.

6 McGinty 11.

7 McGinty 15.
8 Davis 47.
9 McGinty 25.
10 Davis 51.
12 McGinty 34.
13 Davis 53.
16 Dufour, in Past as Prelude 24.
17 Dufour, in Past as Prelude 25.
19 Davis 57.
20 Dufour, in Past as Prelude 26.
21 Dufour, in Past as Prelude 29.
22 Dufour, in Past as Prelude 29.
23 Davis 58.
24 Davis 58-59.
27 Dufour, *Ten Flags* 94.
28 Wall 59.
31 Davis, *Pelican State* 110.
33 Davis, *Narrative History* 134.
34 Reinders 1.
35 *Illustrated London News* (as quoted in Reinders, September 10, 1853) 1
36 Cadillac as quoted in Searight 144.
37 Searight 145.
38 Reinders 33.
40 Napoleon as quoted in Davis, *Narrative History* 160.
42 Federal Writers' Project 19.
43 Kendall 94.
45 Wall 99.

46 Davis, Narrative History 178.

47 Reinders 5-6.

48 Dufour, Ten Flags 151.

49 Davis, Pelican State 173.

50 Dufour, in Past as Prelude 37-38.

51 Dufour, in Past as Prelude 38.

52 Dufour, in Past as Prelude 37.

53 Reinders 20.

54 Dufour, Ten Flags 160.


56 Dufour, in Past as Prelude 40.

57 Rousseve as quoted in Dufour, in Past as Prelude 40.

58 Dufour, Ten Flags 151-152.

59 Dufour, Ten Flags 161.

60 Dufour, in Past as Prelude 280-281.

61 Reinders 45.

62 Reinders 49.

63 Federal Writers' Project 30.

64 Jefferson Davis Bragg, Louisiana in the Confederacy (Baton Rouge: Louisiana State University Press, 1941) 102.


Bragg 108.


Capers 76.

Butler 421.

Dabney 20.

Butler 443.


Capers 66-67.

Caskey 62.

Capers 71.

Capers 72.

Capers 72.

Bragg 112.
82 Davis, Narrative History 262.
83 Searight 128.
84 Butler as quoted in Capers 104-105.
85 Anonymous letter from the period as quoted in Capers 105.
86 Capers 105.
88 Capers 106.
89 Caskey 67.
90 Capers 151.
91 Davis, Narrative History 264.
92 Dabney 33.
93 Capers 146-147.
94 Capers 161.
95 Reinders 150.
96 Kendall 237.
97 Taylor 417.
98 Kendall 237.
99 Taylor 417.
101 Saxon 255.
103 Dufour, Ten Flags 2.
CHAPTER II
Theatrical Activity in New Orleans
Preceding the Civil War

In the half century preceding the Civil War, New Orleans became one of the most prosperous cities in the United States. The booming economy increased appetites for cultural activities and the population of the city, made up in large part by pleasure-loving Latins and European immigrants, quickly supported initial efforts to establish a theatre. Several playhouses sprang up during the early nineteenth century and drama established itself as a permanent intellectual and artistic institution. Theatre in New Orleans for a time lifted the standards of the theatre in the South, rivaling, or perhaps surpassing, that of any city in the country.\(^1\) Understandably, the evolution of such theatrical strength was complex, and at times confusing, as English replaced initial French performances, and early opera paved the way for drama.

The earliest instance of formal dramatic activity in New Orleans dates from 1753, during the administration of the Marquis de Vaudreuil. According to legend, a Colapissa Indian killed a Choctaw, and fled to New Orleans. The relatives of the Choctaw demanded the murderer, but in spite
of efforts by the Marquis to arrest him, the Colapissa escaped. The father of the Colapissa offered his life for the crime committed by his son. "The old man stretched himself instantly on the trunk of a fallen tree, and, a Choctaw Chief at one stroke cut his head from his body." 2

This event seems to have inspired Louisiana's first dramatic effort, The Indian Father, by an unknown playwright, performed in the governor's mansion in 1753. 3

No further record of dramatic presentations in the city exists until 1791 when historians record the arrival of a small troupe of players fleeing an uprising in the French West Indies. 4 With no theatre to receive them, this troupe, under the direction of Louis Blaize Tabary, is said to have performed French language plays in homes, tents, or in the open air until 1792, when they moved into more permanent quarters on St. Peter Street between Royal and Burbon. 5

While this legendary version of early theatrical history has gained credibility with many authorities who have recounted it, a more accurate and detailed account of New Orleans' first theatre is provided by Rene J. LeGardeur, Jr., Henry A. Kmen and Nellie Warner Price. 6 Kmen believes that these early performers did not arrive as a unified troupe coming directly from Cap-Francais in Saint-Domingue. Instead, "they filtered in over a period of years," 7 after traveling first to New York or Charleston. Some arrived directly from France.
The first permanent theatre, built by Jean-Marie and Louis-Alexandre Henry on St. Peter Street in 1791, opened on October 4, 1792. Government regulations insured order by prohibiting hissing, smoking and the use of improper language. The "small, but quite pretty," theatre provided twelve loges renting at $250.00 to $300.00 per year, amphitheatre seats, priced at 6 "escalins" each, and a pit and gallery, costing 4 "escalins" each. Performance began as early as 5:30 p.m. to allow patrons to attend dances at a nearby ballroom after an evening at the theatre. (By 1795, however, performances usually began at 7:30 p.m.) Only the names of two actors have survived from this first theatrical season. The first of these was Louis-Alexandre Henry, the builder and owner of the theatre who probably also served as director of the company. The second was an actress named Clereti, who also worked as a milliner. While little information exists regarding this first season, letters indicate that the initial popularity of the theatre declined due to the poor quality of the performances.

The second season opened in such financial difficulty that in October, 1793, Louis relinquished the entire management of the theatre to his brother, Jean, and concurrently appointed a new director, Mme. Durosier. Mme. Durosier's engagement of quadroon actresses seems to have brought about an improvement in the quality and popularity of the performances.
In March, 1794, the theatre legally incorporated "with a capital stock of $8,000 or $8,400 (the exact amount is uncertain), consisting of 40 or 42 shares at $200 each." This successful reorganization and the engagement of new actors brought new financial stability to the theatre.

Letters from the period provide the only information available regarding the types of performances given in the 1795-96 season. One French repertoire included L'Honnête Criminel, a five-act drama in verse by Fenouillot de Falbaire; Silvain, a one-act comic opera in verse; Blaise et Babet, a comic opera; and Eugénie, a five-act prose drama by Beaumarchais. It was during this season that arrangements were made to hire some of the actors from Cap-Francais in Saint-Domingue. The most important were Jean-Baptiste Le Sueur Fontaine (later editor of the Moniteur de la Louisiane) who always appeared in leading roles, and Mme. Jeanne-Marie (Chapiseau) Marsan who was noted for her astonishing versatility, receiving acclaim in such diverse works as Racine's Iphigénie, Beaumarchais' Eugénie, Molière's Tartuffe and Gluck's grand opera, Orphée et Euridice.

By 1796, the theatre again struggled with financial problems and for the 1797-98 season the stockholders leased the theatre to the well known local impresario, Barthelemy Lafon, instead of managing it themselves. Lafon's company of five women and nine men included Mme. Marsan, and Messrs.
Fontaine and L. Henry whose salaries ranged from $360 to $840 per year. Unable to solve the financial difficulties of the theatre for the stockholders, Lafon's contract was not renewed. Instead, stockholders gained special permission from the governor to conduct a lottery, known as "lotto" to help defray expenses. The operation of the theatre was financed in this manner for several years thereafter.

Misunderstandings between the civil and military authorities caused the theatre to be closed during much of the period between 1799 and 1804; records of performances are incomplete. Pierre Berquin-Duvalon, who lived in New Orleans from the latter part of 1799 to the spring of 1802, reported attending several performances at the theatre in his book, *Travels in Louisiana and the Floridas in 1802*:

Near the center of the city there stands a little theatre, built of native lumber (an act of imprudence because of the fire hazard), where on my arrival in the city I saw some comedies played, also some dramas tolerably well performed, besides certain comic pieces of second rank. The troupe at the time was composed of a half dozen actors and actresses, not without talent, who had formerly been connected with the theatre in Cap-Français, in the island of Saint-Domingue, and who, since the revolution in that island, had taken refuge in Louisiana.

In a later passage, however, Berquin-Duvalon added that the theatre closed "by some misunderstanding between the civil and military authorities of the colony and the indifference of the citizens and colonists." Attempts to re-open the theatre late in 1802 and early in 1803 were only
partially successful. Variety entertainments, rope dancing, acrobatic acts and spectacles made up most of the theatrical fare. In December, 1802, the City Council condemned the building as unsafe and closed the theatre until repairs could be made or the building could be demolished.21

On August 16, 1804, Jean-Baptiste Fournier, an actor from the Cap-Francais theatre in Saint-Domingue, petitioned the City Council that he be named director of the theatre. Fournier received permission after he made the necessary repairs and the building passed a safety inspection. While the exact opening date is unknown, the theatre re-opened in late November or early December, 1804, with a cast largely composed of refugees from Saint-Domingue. It is from this date that the history of the continuous French dramatic and operatic theatre in New Orleans begins.22

Between June, 1805, and February, 1806, at least twenty-three opera performances were staged. These productions included sixteen different operas by such composers as Pierre Monsigny, Dalayrac, Gretry, Francois Boieldieu, and Etienne Mehul, all stalwarts of the opera in Paris. "Here surely is an amazing record for a town which as yet boasted only twelve thousand people--over one-third of whom were Negroes." 23

Even more ambitious plans for theatre in New Orleans came with the arrival of director-manager Louis Blaize Tabary, a refugee from Cap-Francais. It is with the arrival
of Tabary that the legacy of opera in New Orleans has its beginning.24

Tabary replaced Fournier as the director of the St. Peter Street Theatre in 1806 and moved immediately to gather support to build a new theatre on Orleans Street between Royal and Burbon. Construction on what was to become the Orleans Street Theatre began on October 6, 1806. Financial problems forced Tabary to withdraw from this venture and at the same time, new competition for the St. Peter Street Theatre developed. In April, 1807, Bernardo Coquet, previously a dance hall owner, announced the opening of a theatre on St. Philip Street known as Les Varieties Amusantes.25 Working with Fournier, Coquet intended to produce comedies and vaudeville. Unfortunately, the project failed. Although Tabary attempted to resume the halted construction on Orleans Street, financial problems continued to mount, and creditors obtained court orders against him. His old rival, Fournier, replaced him as head of the St. Peter Street Theatre and for a while the new director employed Tabary as an actor.

Discord among the company members caused Tabary to turn to Coquet and together they successfully opened the Theatre de la Rue St. Philippe (previously called Les Varieties Amusantes) on January 30, 1808. Suddenly, New Orleans, with a population of about fifteen thousand, found itself with two opera houses. As long as the two rival theatres split
the week, performing on alternate evenings, patrons were able to support both. By April, however, both theatres were scheduling performances at the same time, and until December, 1810, the two houses participated in a competitive tug-of-war. The situation became intolerable until a frank assessment of the two theatres brought about a final resolution. The St. Peter Street Theatre was so structurally dangerous that only major repairs, underwritten by the shareholders, could ensure spectator safety. In addition, the small house had no easily accessible fire exits. The larger St. Philip Theatre could accommodate all grand operas and other dramatic entertainments, even though "the floor lacked 'elevation below the loges.'" (Originally built as a ballroom, the theatre floor was not raked but contractors indicated this could be changed).

Following two years of quarreling and competition to approve a renovation proposal, Tabary and Coquet rebuilt the St. Philip structure.

After three hundred fifty-one performances of seventy-six different operas, the St. Peter Street Theatre closed on December 9, 1810. Although used as a ballroom during the next few years, it never again functioned as a theatre, and was finally demolished in 1821.

On the day after the St. Peter Street Theatre closed, the newly remodeled St. Philip Street Theatre opened with a double bill of operas, Gretry's Sylvain and Dalayrac's
Adolphe et Clara. The St. Philip remained the principal opera house in the city until the opening of the Orleans Street Theatre five years later.²⁹

Consistently plagued with financial problems, quarrels, lawsuits, and sheriff's sales since the beginning of its construction in 1806, the Orleans Street Theatre finally opened on October 19, 1815, with a presentation of the opera Un Quart Heure de Silence by Pierre Gaveaux. Operas at the old St. Philip ceased as the performers moved to the Orleans. This event should have marked the end of the St. Philip Street Theatre, since the new house, seating 1,448 was not only larger but had been specifically designed for opera.³⁰ Unfortunately, in the summer of 1816, the new theatre burned to the ground, and the troupe moved back to the St. Philip.

Promising to rebuild and recruit new artists and musicians from Europe, prominent businessman, John Davis purchased the grounds and ruins of the theatre before the end of 1816. He reopened the Orleans Street Theatre on November 27, 1819, with two operas: Boieldieu's Jean de Paris and Berton's Les Maris Garçons. Seats in the first and second rows of boxes, the gallery, and the parquet were one dollar and fifty cents each. The pit seats and the third-row box seats which were reserved for the colored were one dollar.³¹ Descriptions of the theatre are meager. The building was small and unpretentious, seating approximately
thirteen hundred people.

The lower front was Roman Doric with a second story of Corinthian Composite. One interesting feature inside was a section of latticed boxes for persons in mourning who didn’t wish to be seen enjoying the opera. Later on it was admitted that the loges were not well placed; that there were locations where one could neither see nor hear well; and that sound from the corridors intruded at times. But for the time and place, it was a splendid achievement.32

As he had promised, Davis provided a considerable number of fresh faces from Europe with Tabary as manager of the new company. In spite of future struggles and disappointments, the opening of the second Orleans Theatre established the general course of growth of opera in New Orleans.33

While these first three theatres, the St. Peter, the St. Philip, and the Orleans, represent the birth of professional theatre in New Orleans, they were given over entirely to opera and French-language productions. Attempts to introduce English-language drama into New Orleans did not occur until 1806 when an actor named Rannie arrived in the city and performed in various halls and public rooms.34 With assistance from his wife, Rannie’s performances mixed dramatic material with magic and ventriloquism, including one presentation, The Battle of the Nile, described as a spectacle based on the naval engagement between Bonaparte and Lord Nelson with “men sinking and swimming and Crokadiles [sic] molesting them and Whales, Sharks, Dolphins, Swords, and Flying Fish and Mermaids swimming on
the surface of the water." 35

The next important English-language performance did not occur until five years later. In April, 1811, actor William Duff made arrangements to rent the St. Philip Street Theatre once or twice a week for the remainder of that season for performances by "The American Company." It is not known if Duff brought a company with him or recruited local actors, but this is the first account of an organized troupe performing English drama in New Orleans. 36

Between 1812 and 1817 the only dramatic activity in English was a group of local amateurs calling themselves the Society of Artists, engaged in performances for the purpose of raising funds for charities. The quality of their work is not known, but their performances may have kept alive an interest in English drama. 37

In 1817, a professional actor named A. Cargill arrived in the city and gathered a small troupe of actors together in an attempt to present something like a regular dramatic season. 38 Their performances were sporadic, however, and it was not until an American troupe known as the Commonwealth Company, under the direction of Noah Ludlow, came to New Orleans in 1818 that a true season of English-language theatre occurred.

Noah M. Ludlow began his career in 1813 at the age of eighteen. In 1815, he joined with a company of players in Albany, New York, headed by Sam Drake, Sr., and for the next
few seasons played in Pennsylvania, Ohio, and Kentucky. In 1817, Ludlow left Drake's company and together with several other actors formed the Commonwealth Company which played throughout Kentucky and Tennessee. In Nashville, Ludlow "formed a determination to go to New Orleans," to establish an English theatre. His associates were not enthusiastic about the venture. According to Ludlow "New Orleans in those days had a terrible name—that of being the grave-yard of all Americans who had the temerity to venture there. To make my arguments less effective, there had just been a very sickly season, and every mail brought doleful accounts of the ravages made by yellow fever." In spite of their concern, by the end of the Nashville season all the company members except one agreed to make the trip.

Performing at the St. Philip Theatre between January and May, 1818, Ludlow, with this "first 'regularly organized' company of players to venture into the deep south," presented twenty-six full length plays and twenty-two afterpieces including early nineteenth century favorites such as Oliver Goldsmith's *She Stoops to Conquer*, William Shakespeare's *The Merchant of Venice*, Thomas Morton's *Speed the Plough*, William Dunlap's adaptation of Kotzebue's *The Stranger*, George Lillo's *George Barnwell*, and William Shakespeare's *Richard III*.

During this sixteen-week season, New Orleans seemingly had the opportunity to hear more of the English drama than
in any pervious period of equal duration. In spite of a profitable season, the company did not return to New Orleans the following year. According to Ludlow, the players found that they were too far removed from the American population to have the benefit of their support and unless they could get a theatre in a better situation (near Canal Street), and one that would accommodate a larger audience than the St. Philip, they would not return. In addition, Ludlow chose not to return to the city until he had procured a company "that the people of New Orleans would expect and would feel disposed to sustain."

I had observed that the population of that city, although made up of persons from all parts of the world, consisted of such as had generally seen good acting, either in New York, Philadelphia, Boston, England, or France, and whose tastes, therefore, would require something above mediocre material to satisfy them. New Orleans was not like the small cities of the Western States and Territories, where the people were comparatively shut out from all such amusements, and seldom undertook the tedious journey of going to the Eastern cities, unless very urgent business required it of them.

Not until the following spring did New Orleans enjoy English-language theatre. In March, 1819, Aaron J. Phillips, an actor from the theatres of New York, Philadelphia, and Charleston, arrived in New Orleans to ascertain whether or not it would be profitable to bring a dramatic company to the city. According to Ludlow, Phillips was the one company member who had declined to accompany the Commonwealth troupe to New Orleans during the previous year,
but on hearing of Ludlow's success in the city, decided to venture to that "grave-yard of Americans" to try his luck.\textsuperscript{49} At the same time, an acting company headed by William A. Turner, "a pioneer manager of theatres in Pittsburgh, Lexington, Cincinnati, and St. Louis,"\textsuperscript{50} arrived and took possession of the St. Philip Street Theatre. Cargill, other actors left over from Ludlow's troupe, and Phillips joined with Turner's company to present a season of drama, recitations and songs. The character of the entertainment may be estimated from the bill of the opening night, March 8. It included "a variety of select pieces, recited and sung; the principal scenes in A. Murphy's \textit{Three Weeks After Marriage}; and as a concluding number, an 'Ode on Jackson's Victory at New Orleans.' During the latter there was exhibited a 'Transparency, representing the Genius of America, crowning with laurels the Tomb of the Immortal Washington.'"\textsuperscript{51} Other performances of standard repertoire works included Charles Maturin's \textit{Bertram}, Edward Young's \textit{The Revenge}, R.B. Sheridan's \textit{Pizarro}, and Thomas Holcroft's \textit{The Tale of Mystery}. At the close of the season in late May, Turner thanked the citizens of New Orleans "for their very liberal encouragement of the present small theatrical corp,"\textsuperscript{52} and embarked for Europe to procure a full company, leaving Phillips to remain in the city to complete arrangements for the coming season. In January, 1820, however, Phillips discovered new competition with the arrival of James Henry
Caldwell and his company from Virginia.

English actor, James H. Caldwell made his American debut at Charleston in 1816. A year later he became the manager of his own company in Washington, D.C., and in 1818, he built a theatre in Petersburg, Virginia. Until 1825, Caldwell and his company performed in Petersburg as well as in Alexandria, Norfolk, Richmond, and Fredericksburg. Although this theatrical circuit flourished, giving the stage vigor and character not previously found in that section of the country, Caldwell decided to give up the comforts of settled Eastern Virginia for the hazards and uncertainties of bilingual New Orleans:

The limits of acting being, as he thought, too narrow, and offering no extraordinary inducements to remain, he conceived the great design of establishing the drama in the 'far west' ... Caldwell ... a close observer of men and manners, knew that a money-making people are not always selfish, and are sometimes the patrons of the arts and sciences ... He determined to establish a temple dedicated to [the drama] ... in the city of New Orleans, on the banks of the Mississippi.

The company which Caldwell brought to New Orleans in 1820 was stronger and more experienced than any that had preceded it. With productions of the best of the standard plays and current novelties, Caldwell was soon to become the unquestioned king of the western theatre.

On his arrival in New Orleans, Caldwell found Aaron J. Phillips with "a hastily recruited company" in residence at the newly rebuilt Orleans Street Theatre. If Phillips
thought to forstall Caldwell by taking the new and better theatre "he did not know the man." Caldwell simply took the old St. Philip theatre "depending on the superiority of his company for ultimate success. His nerve in this and many other undertakings carried him through successfully." Phillips' makeshift group could not compete with Caldwell's company of twenty-three experienced players and ultimately, a compromise was effected between the two men and a combined troupe, under the direction of Caldwell, moved into the Orleans Street Theatre. Soon Caldwell expanded his operation, occupying not only the Orleans but also the St. Philip Street Theatre, alternating performances with a French Company which regularly occupied the building three nights a week.

With the establishment of Caldwell and his company in two theatres, English-language drama became permanently established in New Orleans. The secret of Caldwell's success may well have been his timing. By 1820, New Orleans was the focal point of the Mississippi valley. Commerce was booming. More and more Americans were arriving in the city and New Orleans was ready for an active English-language theatre with a regular schedule of productions.

The company's varied repertoire included nineteenth century standard theatrical offerings such as William Shakespeare's Hamlet and Richard III. Richard Brinsley Sheridan's The School for Scandal, John Howard Payne's
Brutus and Richard Cumberland's The West Indian. Pieces new to the theatregoers in the city included Thomas Holcroft's The Road to Ruin, M.M. Noah's She Would Be a Soldier, and Thomas Morton's The Children in the Wood. In addition Caldwell's company also presented operas including William Shield's Rosina, Guy Mannering, and The Lady of the Lake with some of the music by Gioacchino Antonio Rossini.63

At the close of the first season before returning to Virginia for the summer, Caldwell renewed his lease on the Orleans Street Theatre for the next three years "at one hundred dollars per night, lights included."64

Caldwell highlighted his second season by importing one of the most popular stars from the theatre in the east. He engaged Thomas Abthorpe Cooper (1776-1849), the famous English tragedian.65 Cooper, age forty-five and appearing in New Orleans probably at the high point of his professional career, performed many of his most popular roles including Othello, Marc Antony [in Julius Caesar] Macbeth, and Hamlet, with the assistance of the regular company.66 "Hailed as the highest exponent of dramatic art that Southern eyes had ever looked on,"67 Cooper's initial engagement for sixteen nights extended to twenty-four. Caldwell looked on this venture with pride saying that his presentation of Cooper had made an impression which would require a generation to obliterate.68 The engagement of Cooper was a turning point in Caldwell's career marking the
beginning of his immense success.

I conceived the idea of drawing our great tragedian, Cooper, to share with me in an engagement . . . . I succeeded and from that day the drama assumed a tone which has spread through the whole valley of the Mississippi. From that day I have wielded the tinsel scepter, and commanded . . . every distinguished member of the profession, who has sought these shores . . . to visit this . . . yellow fever city. Mammon and fame led them on; and season after season, I introduced them to crowded and delightful audiences. 69

Not only was this the introduction of the star system in New Orleans, but "the success of the Cooper engagement convinced him [Caldwell] that he should build his own theatre in New Orleans." 70

The season of 1822 saw the return of Cooper and the first engagement in New Orleans of Junius Brutus Booth, the English-born actor who came in 1821 to the United States where he remained for the rest of his life. While Cooper represented the classical style of acting, Booth, following in the tradition of George Frederick Cooke and Edmund Kean, was a member of the new school of romantic acting emphasizing realism of emotion. According to Ludlow, on the opening night of Richard III, the audience gave Booth a hearty welcome as he made his first appearance, but frowns and expressions of disgust began to be heard as the play progressed. Observing Ludlow in the audience, critics demanded to know why Shakespeare's lines were being delivered with seeming indifference. Ludlow assured the patrons that patience would produce remarkable results by
the end of the play.

It has ever remained a mystery to me why Mr. Booth always slighted the first two acts of Richard III, and I can only account for it on the supposition that it was with the view of reserving his powers for the remaining three acts... From then on his acting was unique and wonderful! I had never seen any one produce such effects, and come so near my ideas of the character;... When the curtain fell there was a burst of applause from the audience and actors... 'Bravo! Bravo!' rang through the whole house. There never was a more perfect triumph over first prejudices, and Mr. Booth's engagement was a great success.71

Booth also appeared in Colman the Younger's melodrama, The Iron Chest, Philip Massinger's comedy A New Way to Pay Old Debts, Ambrose Philips' tragedy The Distressed Mother, and a translation of Racine's Andromache by Ambrose Philips.

The success of the first three seasons in New Orleans reinforced Caldwell's intention to build his own theatre. For the sum of $18,000, he purchased two lots on the west side of Camp Street between Gravier and Poydras, and on May 29, 1822, Caldwell laid the cornerstone of the Camp Street theatre which would be a permanent playhouse in the American quarter of the city.

The 1823 season introduced another new attraction to theatregoers, Jane Placide. Smither believes that "of all the players who came to New Orleans, whether as members of the resident company or as stars, none was more popular than Jane Placide."72 The daughter of actor-manager Alexander Placide and actress Charlotte Wrighten, Jane received her early training from her parents, and her value to Caldwell
rested on her ability to perform in a variety of theatrical fare including tragedy, comedy, melodrama, opera, and farce. During her first season in New Orleans, she appeared in sixteen comedies, twelve melodramas, seven farces, ten musical works and seven tragedies. Reviewers praised her for being "true to nature" and for performing with "spirit and great judgment." Adjectives used to describe her performances include "inimitable," "faultless," and "superior." "For ten successive years she remained Queen of the Drama in New Orleans, and neither the novelty attendant upon occasional visitors, nor the frequency of her own appearance, in light as well as important characters, could for a moment shake the sceptre in her grasp."

On January 1, 1824, the Camp Street Theatre or New American Theatre officially opened. Described as well-designed and elegant, "it was for eleven years until the opening of Caldwell's first St. Charles Theatre, the finest playhouse in the South." Designed in Greek revival style and built of brick with Doric columns, the structure contained a pit, parquet circle, three tiers of boxes and a gallery with a total capacity of 1,000. The outstanding feature of the structure, gas lighting, was utilized both inside and outside, making it the first building west of the Alleghenies to be so equipped. The gas illumination (not introduced in New York until two years later), was a genuine novelty, preceded only by theatres in Baltimore and
The American Theatre was not only the first permanent home for English-language drama in New Orleans, but also the first important structure erected in the new American quarter; from its completion historians date the rise of that section of the city. Caldwell subsequently organized gas companies which extended gas service into almost all parts of the city, and assured the commercial success of the American part of the city within the next fifteen years.

The opening of the Camp Street Theatre marked another turning point in Caldwell's career. Although he made one more visit to Virginia in the summer of 1824, he began to concentrate his efforts on New Orleans and the establishment of a Mississippi Valley circuit. His plans included theatres in Natchez and Nashville, as well as New Orleans leading to the establishment of what was to become a considerable theatrical empire along the Mississippi water system.

In the decade between 1824 and 1834, Caldwell's theatre became known and respected throughout the United States and English theatre became firmly established in New Orleans. Renovation of the Camp Street Theatre in 1828 refurbished the auditorium, enlarged the box seat section, and raised the proscenium fifteen feet. A dome in the ceiling "was arabesque in design, with a blue background and a canopied center painted with clouds and 'studded with silver stars,'
from which hung a cut-glass chandelier nine feet in diameter." \(^{83}\)

To match the new physical splendor with productions worthy of their surroundings, Caldwell also upgraded his staff and resident company. He employed Junius Brutus Booth to serve as acting manager of the theatre and then strengthened the stock company with the return of Jane Placide (absent for two years because of an accident), and the addition of veteran comedians George Holland and Sol Smith. \(^{84}\) Moreover, Caldwell himself began to perform more frequently with the company.

The winter season of 1828-1829 proved to be one of the most successful in the history of New Orleans. The stars coming in rapid succession were among the finest talents of the English-language stage and included Thomas A. Cooper, Mrs. Alexander Drake, \(^{85}\) Mrs. John Sloman, \(^{86}\) and Edwin Forrest. \(^{87}\) The result was a remarkable season establishing the emergence of New Orleans as a noteworthy theatrical center. \(^{88}\)

Between 1829 and 1833, Caldwell expanded his theatrical empire to St. Louis and Cincinnati. At the same time his ventures into non-theatrical commercial enterprises began to demand more of his time \(^{89}\) and, in 1833, Caldwell announced his retirement and leased the Camp Street Theatre to two of his associates, Richard Russell and James S. Rowe. At the age of forty, James Caldwell had established himself as the
leading entrepreneur of theatrical activity in the West and Southwest.

Whether Caldwell's retirement was a sincere intention or "a ruse,--a stroke of policy, with an eye to the future," is unknown, but two years later, Caldwell emerged from his "retirement" to erect the St. Charles Theatre soon known as one of the largest and most splendid theatres in the United States.

Located on St. Charles Street, between Poydras and Gravier Streets, and constructed at a cost of $350,000, the St. Charles Theatre had a frontage of one hundred thirty feet, a depth of one hundred ninety, and a height of eighty-six feet. Ten Corinthian columns supported the portico which ran across the front between the second and third floors and over this was a balustrade decorated with statues of Apollo and the Muses. The form of the auditorium was that of a slightly elongated semi-circle, "seeming to repose in conscious grandeur," and the ceiling was dominated by a huge central dome and mammoth chandelier which attracted hundreds of people from all over the country; the chandelier, weighing more than two tons, had 250 gas lights and 23,300 cut-glass drops. The house contained four thousand seats and forty-seven boxes. The proscenium arch, said to be the largest in America, measured ninety-five feet by ninety, and the back-stage area housed twenty-six dressing rooms.
The St. Charles Theatre opened on November 30, 1835, with Sheridan's *The School for Scandal* and Bickerstaff's farce, *The Spoiled Child*. Ticket prices were $1.50 for chairs in the private boxes and parquette; $1.00 for amphitheatre boxes and pit; $1.00 for free colored persons; and $.50 for amphitheatre of the gallery. Slaves were admitted only with passes from their masters. The specific chronicle of plays and players of this and subsequent seasons at the St. Charles Theatre has been detailed in another study, and will not be recounted here. Special mention should be made, however, of Caldwell's introduction of Italian opera to the city in March, 1836. The engagement of G. B. Montressor Italian Opera Company, fresh from successes in London, New York and Havana, took the town by storm. The most popular productions were Bellini's *Il Pirata*, Rossini's *Otello*, and Bellini's *Norma*. With English opera available at the Camp Street Theatre, English and Italian opera available at the St. Charles, and French opera available at the Orleans, music permeated New Orleans, making it one of the music capitals of America. For the theatrical season of 1838-1839, Caldwell found himself once again in possession of both the English-language theatres in New Orleans. Three years earlier, when James Rowe committed suicide, Richard Russell retained sole management of the Camp Street Theatre. With Russell's death in May, 1838, the theatre returned to
Caldwell. At this time, New Orleans had three theatres of importance—the St. Charles, the Camp and the Orleans. The two former were devoted to English-language drama, the latter to opera and drama in French. There were other theatres of less significance including a German theatre and several amateur entertainments. Brown's circus and Chapman's floating theatre also visited the city.

For the 1838 fall season, Caldwell hired George Barrett to handle the administrative duties at the Camp Street theatre and company actors worked in both houses. This arrangement lasted only one season. For the 1839-40 season, Caldwell chose to open only one theatre. Redecoration at the St. Charles (brought about by a fire in January), forced Caldwell to open the Camp Street for two months, but by December the St. Charles re-opened. When Caldwell and his company left the Camp, the history of that edifice as a theatre came to a close.

The year 1840 brought new competition to the St. Charles and marked "the beginning of the end of James Henry Caldwell's career as a theatre manager." As the theatre opened for its sixth season, a rival theatre erected by Noah Ludlow and Sol Smith was nearing completion.

The rivalry between Caldwell and the team of Ludlow and Smith began with the expansion of theatrical circuits in the Mississippi Valley. Although both Ludlow and Smith had worked with Caldwell in the early 1830's, they each set out
as independent managers to mark out theatrical circuits in the Alabama-Georgia area. A choice location for a successful theatre was Mobile, "the natural outlet for the enormous cotton crop made each year in the watershed of the Alabama and Tombigbee Rivers." Both men were eager to begin an operation in Mobile but realized that the city (already boasting an esquestrian troupe headed by J. Purdy Brown) could not support two theatres. When the death of Brown in 1834 created a theatrical void, Ludlow and Smith combined their companies and developed a partnership which lasted eighteen years. They controlled the Mobile theatre until 1840, and between 1843 and 1853, succeeded to Caldwell's position dominating theatrical affairs in New Orleans.

The initial struggle between the partners, Ludlow and Smith, and Caldwell occurred with Caldwell's announcement, in August, 1840, of his intention to build his own theatre in Mobile. Smith records the following conversation between him and Caldwell regarding an arrangement whereby stars engaged for the St. Charles would play engagements in Mobile:

In the heat of our argument, Mr. C. said:

'I must control the drama in Mobile. Several citizens, not altogether satisfied with your management, have already expressed a wish that I would build a theatre there; and if you will not co-operate with me, and receive such persons as I choose to send you, I will build a theatre at once in your city.'
To which I answered:

'All right; Mobile is open to you and all other managers . . . . New Orleans is near, and might support a second theatre, which Mobile can not do; so, if you build a theatre in our city, you must not be surprised if we should attempt a competition with you here.'

The question of who invaded whose territory is open to debate. Ludlow and Smith, recovering from financial difficulties in Mobile, may have decided to seek greener pastures in New Orleans and thus expand their southern circuit. In any case, Ludlow and Smith took a lease on a livery stable which was under construction, and turned it into a theatre which they called the New American (sometimes referred to as the St. Francis Street Theatre). It opened its doors in November, 1840. The distinguishing feature of the building, which filled the largest part of the block bounded by Lafayette Square, Poydras, Camp and St. Francis Streets, was its "Grand Esquestrian Circle," or ring in front of the stage, used for the production of various horse dramas. The pit surrounded the ring on three sides, and the ring could be quickly floored over for additional seating when the horses were not to perform. Three tiers of boxes rose behind the pit and the capacity of the house was estimated at nineteen hundred.

Offering a program of regular theatrical entertainments alternating with equestrian exhibitions, the new theatre proved to be very successful, ultimately surpassing the St. Charles in popularity. A key factor in explaining the
failure of Caldwell and the prosperity of his rivals was the popularity of the horses, but newspaper articles also applauded the hearty good will exhibited toward the public by the company of the New American: "So long as the managers exhibit the interest heretofore displayed in catering for the public amusement and the company exert themselves in giving efficiency to the parts entrusted to them, the American will reap a harvest of patronage." Ludlow and Smith apparently also effectively surmounted a problem which Caldwell had never successfully contended with—unruly conduct in the audience. According to the New Orleans Picayune, Ludlow and Smith managed the "total banishment of annoyance to the audience from any unruly conduct in the upper parts of the house, that prolific source from whence the drama has suffered so much degradation."  

It soon became evident that Caldwell was waging a losing battle against his new formidable rivals. In March, 1842, disaster seemed to signal defeat as fire destroyed the St. Charles. The great "Temple of Drama" was gone, and it appeared that Caldwell had been totally eliminated from the competition. Less than four months later, however, fire consumed Ludlow and Smith's New American.

The complex series of events which followed is somewhat obscure. Determined to rebuild as quickly as possible, Ludlow and Smith received the assurance of owners Dubois and
Kendig that work on the building would begin immediately. However, they were not to get the lease on the rebuilt playhouse. Caldwell, deciding he could open more quickly if he took the lease from Dubois and Kendig rather than rebuilding the St. Charles, presented himself as the better financial risk, and won the lease. When Smith and Ludlow found Caldwell in possession of the near-completed New American, they leased the St. Charles property from the gas company (which had come into possession of the theatre following the fire). The opening of the rebuilt American Theatre on December 5, 1842, under the direction of Caldwell, and the erection of the new St. Charles Theatre under the direction of Ludlow and Smith, constituted an exact reversal of management. Caldwell's theatre suffered a steady decline in attendance, however, and he was unable to continue the season. On January 8, 1843, he announced his retirement. Ten days later Ludlow and Smith opened the new St. Charles.

Following Caldwell's retirement, his company members, under the leadership of William Dinneford, organized a profit-sharing commonwealth and reopened the American. After a month, Mrs. Ann Sefton took over the management. Unable to pull the company out of financial difficulty, Sefton abandoned the enterprise to C. H. Mueller and R. L. Place who took over the management in the middle of the 1843-44 season. Mueller and Place lasted only until
February of 1845 when S. P. Stickney and Lucian Place replaced them. Place immediately negotiated a contract with the St. Charles so that during the ensuing two years, the two houses were virtually under the direction of Ludlow and Smith.

By 1847 management had passed to Stickney and by 1848 it shifted once again to R. L. Place. The frequent changes of management in these and the later years of the American's decline indicate how great were the difficulties that beset the business. By 1849, no one was willing to risk money on a season at the American; consequently, the theatre did not open. Between 1849 and 1855, several attempts were made to rehabilitate the old theatre, but none was successful.

Under the management of Ludlow and Smith, the newly built St. Charles Theatre opened in January, 1843. Smith described the disastrous season of 1844-45 as "the worst of all seasons I was ever concerned with." A mixture of economic depression and competition from other entertainments created the problem. Fortunately, the following season proved to be a vast improvement which prompted Smith to write: "The profits of this season were considerable, and our debts began to melt away before the good business as the mists disperse before the bright sun."

The great feature of the season was the forty-night engagement of English performers, Mr. and Mrs. Charles Kean. Their repertoire included productions of William
Shakespeare's *Much Ado About Nothing*, *Macbeth*, *Merchant of Venice*, *Romeo and Juliet*, *As You Like It*, and *Hamlet*, as well as Edward Bulwer-Lytton's *The Lady of Lyons*, and J. S. Knowles' *The Hunchback*. Sol Smith praised their appearances noting that "During their engagements they were so unassuming and kind in their demeanor that, were it not for the immense receipts they attracted, you would not have supposed, to see them, that they were anything but the humblest members of the stock company."  

Other star performers for the season included Junius Brutus Booth, Master Joseph Jefferson, J. H. Hackett, Dan Marble, and Mrs. Anna Cora Mowatt. Because their Mississippi Valley circuit encompassed New Orleans, Mobile and St. Louis, Ludlow and Smith could offer longer engagements to visiting artists, and consequently, make more favorable financial terms than would otherwise have been the case. Such financial negotiation, coupled with an improving economic situation in the South (coinciding with the Mexican War), brought a degree of prosperity to the St. Charles.

Ludlow and Smith continued their successful management of the St. Charles through the season of 1852-53 when their partnership dissolved and Ludlow retired. Benedict DeBar assumed the lease in May of 1853.

As the new lessee of the St. Charles DeBar completely renovated the theatre inside and out. According to the *Picayune*: "The entire arrangement may be said to be new,
and everything that painting, upholstery and architecture could do for its improvement, has been done.\textsuperscript{126} For the most part throughout his management of the theatre, DeBar continued the policies that had proved most successful for the previous managers. The quality of the stock company, considered to be excellent, was constantly upgraded with the addition of new people, and major visiting stars included Charlotte Cushman,\textsuperscript{127} Avonia Jones,\textsuperscript{128} W. E. Burton,\textsuperscript{129} Edwin Booth,\textsuperscript{130} and the famous Ravel Family.\textsuperscript{131} The popularity and success of the St. Charles continued until April, 1861.\textsuperscript{132} The firing on Ft. Sumter brought the theatre to a close and the doors of the St. Charles did not re-open for three and one-half years.

Another popular theatre of nineteenth-century New Orleans was Placide's Varieties which opened in 1849 under the management of Thomas Placide.\textsuperscript{133} The Variete Association, an offshoot of an amateur dramatic organization called the Histrionic Association, built this theatre as well as Crisp's Gaiety, the Varieties, and the Grand Opera House.\textsuperscript{134}

Built of brick, Placide's Varieties on Gravier Street near Carondelet, cost $28,825.97. "A part of the edifice was reserved for a club room for members of the association . . . . Above the ground floor the new theatre had two tiers or circles. Altogether, the house would seat about twelve hundred people."\textsuperscript{135} With French opera regularly performed
at the Orleans Theatre, and a standard dramatic repertory presented at the St. Charles, Placide believed the city needed an outlet for light entertainment. Placide's Varieties was thus devoted to light performances such as vaudeville, farce, burlesque, and ballet. For his company, Placide brought together several European performers including Mlle. Hilarist, principal danseuse of the Queen's Theatre in Madrid; Mlle. Dreville, second dancer at the Grand Opera in Paris; Mons. Mangin, a principal at the Grand Opera in Paris; Mons. Vegas, a Spanish dancer from Madrid; Mons. Pinguily, a comic dancer and pantomimist from Paris; and Mr. and Mrs. Howard, and Miss Melville from London. Other members of the company included a Mr. Dawson, George Holland, Mr. and Mrs. Meyer, Mr. and Mrs. Byrne, and a full Corps de Ballet "making as powerful a company as any in the country, particularly for the intended entertainments." Initial performances included "Stars in Variety," a "merrie concert, mythological, political, patriotic and comical;" a "Grand Divertisement" with the Corps de Ballet; and "Day After the Fair", a "laughable initiative burletta." Placide's Varieties had five successful seasons before being partially destroyed by fire in 1854. While construction was underway for a new building, the company took residence in a theatre known as the Pelican. (Originally operated as a circus, and converted into a playhouse, this theatre would later become known as the
In 1855, the newly completed theatre called the Gaiety, opened under the management of Dion Boucicault. The four story brick building, constructed on the site of the burned Varieties on Gravier Street, was simple and unpretentious. A clubroom under the auditorium made it necessary to ascend a flight of stairs to reach the parquet. Above the dress circle were two tiers of seats. Aside from Boucicault and his wife, Agnes Robertson, the most important members of the company were Fred N. Thayer who was the juvenile tragedian and light comedian of the organization, and leading comedian, John E. Owens, who was to play a major part in the history of the Varieties in later years. Boucicault and his company provided original and inventive performances, well-suited to public taste, and Owens developed a large and loyal popular following.

In early March, 1856, the Boucicaults left New Orleans abruptly, relinquishing the management of the Gaiety to actor-manager, W. H. Crisp. Even though he engaged major stars, including Mr. and Mrs. John Drew, and Edwin Booth, business fell off rapidly and Crisp gave up the theatre in April, 1858.

In the fall of 1858, Thomas Placide returned as manager of the theatre, renamed the Varieties, now thoroughly renovated, re-painted and tastefully embellished, with fourteen private boxes for families. Prices of admission
were seventy-five cents for the first and second tier and
parquet, fifty cents for the third tier (for colored persons
only), twenty-five cents for the gallery, and five dollars
for private boxes.\textsuperscript{142} The company, "a brilliant array of
talent,"\textsuperscript{143} included John E. Owens.

While from an artistic point of view the season was
highly successful, the financial returns were only moderate.
Placide relinquished his lease at the end of that season
(1859) to John E. Owens who managed the Varieties until the
beginning of the Civil War.

John E. Owens was "one of the most popular and
financially successful comic actors in America at mid-
century."\textsuperscript{144} Born in Liverpool, England, in 1823, he was
brought to the United States at the age of three. He began
his acting career in Philadelphia in 1840 and made his New
York debut in 1850. During the 1850's he became established
as a popular comedian but in 1864, with the characterization
of Solon Shingle, the Yankee farmer in \textit{The People's Lawyer},
Owens achieved lasting fame. After appearances in London,
Owens returned to Baltimore where he continued to develop
his style which "utilized verisimilar details to create
individualized characterizations."\textsuperscript{145} Owens also gained
recognition as an "astute, demanding manager who took pride
in assembling a uniformly excellent repertory company."\textsuperscript{146}

As manager of the Varieties theatre, Owens continued to
believe in stock excellence rather than stars."\textsuperscript{147} His
outstanding hand-picked company included J. H. Wallack (from the London and New York theatres), Mr. and Mrs. W. A. Chapman, M. W. Leffingwell, and Charlotte Thompson. Prices of admission for the season were four to eight dollars for private boxes, seventy-five cents for upper and lower dress circles and parquet, and fifty cents for third tier boxes. White and colored galleries were twenty-five cents.  

Owens' first season as manager of the Varieties (1859-60) was highly successful and he pleased the Varieties stockholders both financially and artistically. Mrs. Owens' memories of the season were exuberant, although probably exaggerated, and not unbiased:

Perhaps there can be found no more brilliant dramatic record than the New Orleans season of 1859-60. The stockholders gave Owens carte blanche in respect to beautifying and furnishing the Varieties Theater: and this unlimited power, guided by his judgement and exquisite taste, resulted in the Theater being a model of elegance in regard to auditorium, stage setting and general effect. The dramatic corps selected was second to none in the country, and the splendor of the season was unparalleled. The wealth, beauty and fashion congregated in New Orleans this winter, was never exceeded in that notably gay city; the 'Varieties' nightly thronged with pleasure seekers; and Owens, both as an actor and manager was considered peerless.

The third major English-language theatre of nineteenth-century New Orleans (along with the St. Charles and the Varieties), was the Academy of Music Theatre which first opened in December, 1853, as Dan Rice's Amphitheatre.

Dan Rice, "America's first famous clown," began his career in Kentucky and Ohio as a jockey, but soon joined a
circus with a strongman act. By the mid-1840's he was a famous clown touring the Mississippi River route with leading circuses. His stock-in-trade was a mixture of "Malaprop-laden, mumble-jumble language in pretentious form,"\textsuperscript{152} dancing, tumbling, leaping and riding. A flair for publicity added to his appeal and by mid-century Rice was a star, making as much as $1,000 a week.\textsuperscript{153}

The amphitheatre built for Rice and his circus in New Orleans was located on St. Charles Street, just above Commercial Place. The house was 171 feet deep and 51 feet wide with a stage 58 feet deep and a circus ring 42 feet in diameter in front of the curtain. The house seated about fifteen hundred persons.\textsuperscript{154}

After only two seasons, Rice left the house which then became known as the Pelican Theatre (under the management of George Holland and J. H. Calder). This was the same theatre occupied by Placide's troupe after the Placide's Varieties burned in 1854.

In December, 1856, the steamboat "Floating Palace" arrived in New Orleans with Spaulding and Rogers' Museum and Amphitheatre. Described as "enterprising caterers for the amusement and entertainment of the whole country, and the British provinces besides, who travel by land and by water, a constantly moving caravan of curiosities, zoological, scientific, artificial, equestrian, musical and dramatic,"\textsuperscript{155} Spaulding and Rogers offered a form of entertainment which
was morally above reproach.

By stressing the "moral" side of the enterprise, the company could appeal to a public which might not otherwise approve of the acted drama. To this end, Spaulding put his museum in the front of the building and put a "lecture room" in the rear. While there seems to have been very little difference in the "lecture room" and a regular theatre, "the dissimilarity of name was convincing to many people; and a large audience assembled with quiet conscience." The "lecture room" served as a performance area for minstrel shows and circuses. Performances were scheduled for 7:30 p.m. with Saturday and holiday mid-day performances. Tickets were fifty cents with children admitted for half price during the day. Private boxes were available for two, four and five dollars.

The following seasons saw little change until 1860-61, when "the proprietors, realizing that their success permitted of a somewhat more advanced form of entertainment than that to which they had so far dedicated their theater," changed the name of the theatre to the Academy of Music. It was destined to be known by that name throughout the remainder of its history.

By 1860, with the existence of three English-language theatres and a French theatre, as well as numerous ephemeral playhouses, New Orleans qualified as a major theater center in the United States.
dramatic fare comparable to that of the theatres in New York, Philadelphia and Boston. Each season offered entertainment which included the most popular Shakespearian and eighteenth century plays as well as current successes in tragedy, comedy, melodrama, spectacle, farce and opera. \(^{162}\) Audiences could enjoy Parisian ballet, and French, English and Italian opera; laugh at the antics of Dan Rice and John E. Owens; and delight in the charm of the circus. Playbills tempted citizens with popular works by John Baldwin Buckstone, James Sheridan Knowles, T. D. Rice, Richard Brinsley Sheridan, David Garrick and Dion Boucicault. Important stars of the day such as Thomas Cooper, Junius Brutus Booth, Edwin Forrest, Edwin Booth, Charles Kean, Ellen Tree, Charlotte Cushman, and Mr. and Mrs. John Drew, could not afford to omit New Orleans from their travel circuits. In the Crescent City they could perform in some of the most impressive and well-designed theatres in the country, and before one of the most cosmopolitan audiences in America.

Theatrical managers, including James Caldwell, Noah Ludlow, Sol Smith, Ben DeBar, Thomas Placide and John E. Owens, established the course of theatrical development in the city, and on the eve of the Civil War, New Orleans met a standard of quality not only for the South, but for the nation as a whole.
Notes


3 King 79.


5 Smither 7.


7 Kmen 57.

8 LeGardeur, Jr. 2-4.

9 LeGardeur, Jr. 6.

10 LeGardeur, Jr. 6. LeGardeur notes that the value of the escalin in Louisiana was 12 sols 6 deniers during the French regime, and 12½ cents during the early American regime. Economics Professor David B. Johnson at the Louisiana State University School of Business Administration estimates that the value of a dollar is eight times greater today than in 1865. Thus, a ticket price of fifty cents in 1865 would be equivalent to a four dollar ticket in 1988. At this time, cotton was worth eight cents a pound and a good field hand cost $800. See Wall, ed., *Louisiana: A History* 176.

11 LeGardeur, Jr. 7.

12 LeGardeur, Jr. 8.

13 LeGardeur, Jr. 10-11.

14 LeGardeur, Jr. 16.

15 LeGardeur, Jr. 21-22. LeGardeur notes that while the performance of *Silvain* on May 22, 1796, is the first date at which the performance of an opera in the city can be precisely placed, this was not the first performance of *Silvain* in New Orleans.

16 LeGardeur, Jr. 28.
17 Le Gardeur notes that the normal range of salaries for the Cap-Francis Theatre in Saint-Domingue during this same period was $400 to $1067 per year. For more information regarding company members and salaries, see Le Gardeur, Jr. 28-32.

18 Le Gardeur, Jr. 33.

19 Berquin-Duvallon as quoted in Le Gardeur, Jr. 34.

20 Berquin-Duvallon as quoted in Price 217.

21 Price 217.

22 Le Gardeur, Jr. 49.

23 Kmen 62-63.

24 Kmen 62.

25 Kmen 65.

26 Kmen 69.

27 Tabary as quoted in Kmen 69.

28 Kmen 73-74.


30 Kmen in Past as Prelude 218.

31 Kmen, Music in New Orleans 90.

32 Kmen, Music in New Orleans 90. See also H. Didimus, New Orleans As I Found It (New York: Harper and Brothers, 1845) 52.

33 Kmen in Past as Prelude 219.

34 Kendall 3. Kendall's work is the only
comprehensive study of the history of the New Orleans theatre. Unfortunately, he often omits documentation. See also Smither 8.

35 Theatre advertisement as quoted in Smither 9.
37 Kendall 5; Smither 10.
38 Kendall 5; Smither 14.
39 Smither 14.

41 Ludlow 120.
42 Ludlow 140; Kendall 6.
43 Kendall 8.
44 Ludlow 142.
45 Ludlow 150.
46 Ludlow 151.
47 Ludlow 151.
48 Kendall 9.
49 Ludlow 141.
50 Smither 20.
51 Smither 20; Kendall 10.
52 Smither 20.
53 For a comprehensive study of Caldwell and his theatrical career, see Paul Smith Hostetler, "James Caldwell: Theatre Manager," diss. Louisiana State University, 1964.
54 James Rees, *Dramatic Authors of America* 
55 Hostetler 21.
56 Rees 52.
57 Hostetler vii; Smither 24.
58 Smither 22.
59 Ludlow 141.
60 Ludlow 141.
61 Kendall 14.
64 Rees 54.
65 Smither 29; Kendall 21.
67 Ireland 44.
68 Rees 55.
69 Caldwell in a letter to James Rees as quoted in Rees 53.
70 Caldwell in a letter to James Rees as noted in Dormon 80.
71 Ludlow 225-230.
72 Smither 36.

Burroughs 106.


Dormon 82.

Dormon 82; Hostetler 71-73.

Hostetler 73.


Kendall, History of New Orleans 127.

Hostetler 68.

Kendall, Golden Age 39; Dormon, 100-101.

The Louisiana Advertiser, December 19, 1828, as quoted in Dormon 95 and Smither 62.

English comedian, George Holland (1791-1870) made his first New York appearance at the Bowery Theatre in 1827, impersonating six different characters in the farce, A Day After the Fair. This novelty was a tremendous hit and Holland soon appeared in other American cities. For more than forty years he was a popular figure throughout the country. Sol Smith, Caldwell's future business rival, set out from New York in 1817 seeking a stage career. For
several years he wandered from city to city and in 1824 he managed his first company in Cincinnati. Travels with this company took Smith through Ohio, Pennsylvania and Virginia; in 1826, he joined the Drakes playing in Ohio, Tennessee, and Kentucky. Smith first worked with Caldwell in his St. Louis and Nashville theatres before coming to New Orleans. For more information on Smith's career, see his autobiography, *Theatrical Management in the West and South for Thirty Years* (New York: Harper and Brothers, 1868).

85 Alexander Drake (1798-1830) was the son of Samuel Drake, the pioneer actor-manager who was responsible for developing early theatre circuits through Kentucky and Ohio. His wife, the former Frances Denny was born near Albany, New York and first appeared on the stage at Cherry Valley, New York. When she was seventeen, Mrs. Drake joined the frontier company. According to Kendall, Mrs. Drake was especially well received in New Orleans and the press spoke with respect of her "very grand manner." See Kendall, *Golden Age* 25.

86 Kendall describes Mrs. Sloman as an "artist of high merit" who liked to be regarded as a tragedienne, but who was also very good in farce. She was particularly admired in David Garrick's *Catherine and Petruchio* and the sentimental plays of Buckstone, Knowles, and Bulwer-Lytton. See Kendall 48-49.
Edwin Forrest (1806-1872), the first American actor to win lasting fame, gained much of his early experience in frontier theatres. He made his New York debut in 1826 and by 1828 was a major attraction. Forrest is best remembered for his physical or heroic style of acting and his characterization of Metamora which was first produced at the Park Theatre in New York during the season of 1829-30. For more information see Richard Moody, Edwin Forrest (New York: Alfred A. Knopf, 1960).

Dormon 96-98.


Ludlow 404.

Smither 123.

The Philadelphia Evening Post, May 14, 1836, as quoted in Hostetler 271.

The Philadelphia Evening Post as quoted in Hostetler 271.

For a complete description of the theatre, see Hostetler 268-277.

Hostetler 281, quoting from the New Orleans Bee,
December 1, 1835.

96 See Smither.

97 Kmen in *Past as Prelude* 223.

98 Kendall 149.

99 The Chapmans, America's first showboat family, played the river towns throughout the Mississippi and Ohio valleys between 1837 and 1847. William Chapman (1764-1839), British-born actor-manager, designed the floating playhouse which was a flatboat, 100 feet by 16 feet with a stage and benches. Company members included Chapman's wife, Sarah, two sons, two daughters, a daughter-in-law, and a grandson. The success of the Chapmans brought other troupes into the region from Pittsburgh to New Orleans, where rivers were almost the only means of transportation. *American Theatre History* (Chicago: American Library Association, 1973), 1, 135-137.

100 Hostetler 421; Kendall 166.

101 Hostetler 440.

For a complete description of the building designed by Antonio Mondelli, who also designed the St. Charles, see the *Daily Picayune*, November 6, 1840.

For a detailed account of this and other seasons at the New American Theatre, see Smither.

*New Orleans Bee*, January 18, 1841.

*New Orleans Picayune*, January 19, 1841.


*Hostetler* 527. For a more detailed examination of these events see Hostetler 523-540; Ludlow 551-560; Smith 167-173.

Ludlow 552.

Dormon 193.

Smith 189.

Smith 199.

Charles Kean (1811-1868), son of Edmund Kean, began his stage career in 1827. In 1842 he married Ellen Tree who became his leading lady thereafter. Kean is best known for his contribution to the development of antiquarianism in dramatic productions. During his third tour of the United States between 1845 and 1847, Kean
produced *King John* and *Richard III* in New York. Both productions were executed with great detail. Kean continued this development of accuracy in detail during his management of the Princess Theater in London between 1850 and 1859. Often called the illustrator of Shakespeare's texts, Kean helped to establish the director as the primary artist in the theatre and was influential in bringing fashionable audiences back to the theatre.

119 Smith 199.

120 Joseph Jefferson III (1829-1905) made his stage debut at the age of four when T.D. Rice (of Jim Crow fame) carried him on stage to sing and dance in Washington, D.C. He continued his career traveling with his parents through Illinois and down the Mississippi River and into Texas in 1846. Jefferson established a reputation for comic roles but after 1865, *Rip Van Winkle* was the mainstay of his repertory. For more information regarding the life and career of Joseph Jefferson, see *The Autobiography of Joseph Jefferson* (New York: The Century Company, 1889).

121 In the decade beginning in 1826, James Henry Hackett established the Yankee as the significant American character type on the stage. Following the pattern first established by English actor, Charles Mathews, Hackett popularized the American common man, simple and naive on the surface but upholding democratic principles and despising pretense and sham. Hackett's performance at
Covent Garden in 1827 was the first performance by an American actor in London of an American character. After 1836, Hackett gave up his portrayal of the Yankee character but continued his career and was especially noted for his portrayal of Falstaff. For specific information on the Yankee character and the career of Hackett and other speciality performers see Francis Hodge, *Yankee Theatre: The Image of America on the Stage, 1825-1850* (Austin, Texas: University of Texas Press, 1964).

122 As a specialty actor, Dan Marble (1810-1849) was aptly called a Western Yankee or a general American—part Jonathan (the prototype Yankee character), part Davy Crockett, part Mike Fink. Along with T. D. Rice, he was the first native American to emerge as a star actor from the Western theatres. His major fame occurred after 1836 with the role of Sam Patch. For specific information regarding Marble's career, see Hodge, *Yankee Theatre*. See also William E. Dobkin, "The Theatrical Career of Danforth Marble: Stage Yankee," diss. Indiana University, 1970.

123 Anna Cora Mowatt (1819-1870), who turned to playwriting after her husband lost his health and fortune, won immediate acceptance with her comedy of manners, *Fashion*. With no previous experience she made her debut as an actress the same year (1845) and achieved immediate success. Without having gone through an apprenticeship as
a leading lady in a resident company, she became at once a traveling star touring first the United States and then England. Mrs. Mowatt retired from the stage in 1854 when she married William F. Ritchie of Virginia. Mrs. Mowatt was not only America's first important woman playwright, but she popularized the idea that an actress could be a lady. For additional information on the life and career of Mrs. Mowatt, see Bill Jaye Schooley, "Anna Cora Mowatt, Public Reader," M.A. thesis, Louisiana State University, 1980.

124 Dormon 199.

125 Born in London in 1812, Ben DeBar began his career as a dancer at Drury Lane and Covent Garden. In 1835, Caldwell engaged him to play in the newly completed St. Charles Theatre in New Orleans. After a period in New York, DeBar returned to New Orleans to manage the St. Charles Theatre. Considered to be a superb comedian, DeBar's most famous role was that of Falstaff. For additional information on DeBar's management of the St. Charles Theatre see Beatrice Louise Nugent, "Benedict DeBar's Management of the St. Charles Theatre in New Orleans, Louisiana, 1853-1861," M.A. thesis, Louisiana State University, 1967.

126 New Orleans Picayune, November 12, 1853.

127 Charlotte Cushman (1816-1876), America's first native-born actress to earn international fame, began her
career in New York in 1837. Appearances with Macready in 1843 influenced her style of acting and her engagement in London in 1845 brought immediate and lasting fame. After 1852, Cushman restricted her repertory. Her most popular roles included Lady Macbeth, Queen Katherine in *Henry VIII* and Meg Merrilees in *Guy Mannering*.

128 Avonia Jones was born in New York City, and made her acting debut in Cincinnati in 1856. Her initial engagement at the St. Charles in March, 1858, was followed by tours to California and New York, England and Australia. She died of tuberculosis in 1867 before her thirtieth birthday.

129 British-born W. E. Burton (1804-1860) was renowned as an interpreter of eccentric comedy in America from 1834 on. Between 1848 and 1856, Burton maintained the Chambers Street Theatre in New York which was one of the most respected companies in America. Noted for a great deal of comic "mugging," Burton's most popular roles included Toodles in *Toodles*, Pillicoddy in *Poor Pillicoddy*, and Tony Lumpkin in *She Stoops to Conquer*. The tour to New Orleans in 1858-59 was his last; he died in New York in 1860.

130 Edwin Booth (1833-1893), the son of Junius Brutus Booth, made his acting debut in Boston in 1849. In 1852 he accompanied his father to California and remained there for several years gaining experience in the theatres of
San Francisco and the mining towns. This was followed by a tour to Australia. In 1857, Booth made his first starring appearance in New York as Richard III. His greatest triumph came in 1864 when his Hamlet played for a record run of one-hundred nights. Booth's most popular roles included Hamlet, Iago, Othello and Richelieu.

131 The Ravel Family of acrobats, dancers and pantomimists began their careers in Paris in 1825 and came to the United States in 1832. Offering a program of tightrope exercises, feats of strength and agility, pantomimes and tableaux vivants, the Ravels remained a popular star attraction through the mid-nineteenth century.

132 For specific information regarding the productions during DeBar's management, see Nugent.


135 Kendall, Golden Age 332.

136 The Daily Picayune, November 22, 1849. for
detailed information on the company, see Melebeck 10-14.

137 Melebeck 12. For specific information regarding the productions of this and successive seasons at the Varieties, see Melebeck.

138 One of the most successful playwrights of the second half of the nineteenth century, Boucicault (1822-1890), a native of Ireland, began his career in 1841 with his play, London Assurance. Between 1853 and 1860 Boucicault lived in the United States with his wife, Agnes Robertson, who often appeared in the same cast and had worked at the Varieties during the 1854-55 season.

139 Kendall, Golden Age 359.


141 Mrs. Drew (Louisa Lane) (1820-1897) came to the United States from England in 1827 and married John Drew, an actor of Irish roles, in 1850. In 1851, the couple went to Philadelphia where Mrs. Drew became renowned not only as a versatile actress, but also as the manager of the Arch Street Theatre. In 1860, John Drew left on a tour which took him to England, California, and Australia. He died shortly after his return in 1862. After 1880 Mrs. Drew toured extensively with Joseph Jefferson.

142 Melebeck 353.

143 New Orleans Delta as quoted in Kendall, Golden Age.
For additional information on the career of John E. Owens and specific information regarding productions at the Varieties Theatre during his management, see Bogar.

Bogar v.
Bogar 2.
Bogar 86.
Bogar 87.
Bogar 95.


Toll 60.
Toll 61.

*New Orleans Daily Picayune*, October 23, 1853.

*New Orleans Daily Picayune*, April 14, 1856.

Kendall, *Golden Age* 476.
Kendall, *Golden Age* 477.


Kendall, *Golden Age* 484.

For specific information regarding productions at the Academy of Music Theatre, see Kling, and Ina Christeen...

161 Dormon 200-201.

162 Smither 3-4.
CHAPTER III
Theatrical Activity in New Orleans
1860-1862: The Beginning of the Civil War
and the Crescent City under Siege

Although the 1860-61 season opened amid great political agitation, audiences in New Orleans saw no decline in the quality or quantity of entertainment available. The New Orleans Bee related that "our places of amusement are most peaceful and prosperous. The managers seem to keep alive the prevailing tastes of our people. . . ."¹

The Academy of Music

Well known for its minstrel shows, circuses, and variety entertainments, the Academy of Music was the first of the three English-language theatres to open, October 1, 1860. Spaulding and Rogers retained ownership of the theatre but turned over management responsibilities to C. G. Chesley and D. R. Calder, treasurer. The first performers, Rumsey and Newcomb's Minstrels, presented a typical minstrel program dominated by earthy and robust songs, dances and humor, along with several pantomimes including "The Last of the Mohegians," "The Zouave Recruits," and "The Conscript" (a military pantomime).² Guest performers with the show
were Ethiopian comedian John Duley, and tenor J. H. Collins. Throughout the season the entertainers drew good houses, and even though Alabama secessionist speaker, William Lowndes Yancy drew a large gathering October 29, "both at the St. Charles and at the Academy there were compensating houses, and gay ones, too."³

In November and early December, variety shows continued to be the main offering. Drayton's Parlor Opera presented a series of parlor entertainments, sketches, impersonations and songs at the Academy. Henri Drayton and his wife appeared as solo performers in numerous successful programs which included "English Buffo-opera, comedy, and lyric drama."⁴ Music in their performances ranged from "Home Sweet Home" to "La Marseillaise." Not until December 10 did the management offer a star performer with the presentation of Dan Rice's Great Show.

No stranger to New Orleans, Rice had served as the first manager of the Academy in 1853 (then called Dan Rice's Amphitheatre).⁵ With star appearances by Dan Rice (the clown) and Ella Zoyara and Frank Rosston (equestrians), the show featured "wild animals, educated horses, and comic mules,"⁶ and offered equestrian drama such as "Dan Rice's Dream of Chivalry," "The Four Quarters of the Globe," and "Ward's Mission to China." On January 9, J. C. Cullen, the "Fire King," joined the company. He could "cook things in a hot oven, then go in himself and come out uncooked," and
would "dabble in boiling oil, melted lead, and so on, with the mouth and hand; giving, as he goes along, scientific explanations."\textsuperscript{7}

Described as "an exhibition and a hippodramatic spectacle that Puritans themselves might attend without a twinge of conscience,"\textsuperscript{8} Dan Rice's Great Show ended its successful run of fifty-six performances on February 3, when George Christy's Minstrels\textsuperscript{9} moved into the Academy.

Christy's minstrel entertainments included burlesque opera, plantation songs and dances, Ethiopian farces, and several extravaganzas such as "The Hotel de Africa," [sic] and "Downfall of Africa." Described as "having a good time of it at the Academy of Music" the performers played every evening to "first rate houses."\textsuperscript{10} One of their main attractions was "Blind Tom," a young Negro boy who, blind from birth, mystified and excited New Orleans' audiences. Tom could play "with his back to the instrument, [and reproduce] the most difficult music after once hearing it."\textsuperscript{11}

Minstrels playing in the South on the eve of the Civil War did not always find appreciative audiences. Early minstrel shows glorified American democracy and the power of common people through the use of frontier folk stories and heroes "who dominated popular literature with their extravagant boasts and their tall tales of incredible feats of strength, bravery, and power."\textsuperscript{12} As the conflict between
the North and South intensified, caricatures of frontier heroes like the riverboatman Mike Fink, and Davy Crockett, gave way to stereotypical black images with rolling eyes, shuffling steps and burnt-cork make-up.

Toll believes that in an attempt to provide certain assurances of white superiority, minstrels focused attention on "happy slaves" and embraced the myth of the happy plantation with its undemocratic but benevolent society that kept Negroes in their place not only because it was good for them but because blacks wanted it that way. Northerners embraced this myth, perhaps in order to rationalize the unpleasant aspects of slavery. Minstrel portrayals of the plantation as an "overwhelmingly happy place, a model of a secure, loving family home and of innocent, carefree rural life," suggested that "minstrels were trying to end the sectional crisis by showing Northerners that slaves were happy in the South under the care and protection of whites who understood them best." It appeared that minstrels wanted to show their audiences that a war over slavery was unnecessary and that there was no need to feel guilty about the contradictions between slavery and American democracy. Minstrel performers, therefore, were often perceived as optimistic and nationalists, supporting the reconciliation and restoration of the Union, and waving a flag of patriotic heritage. Reactions to the minstrels in the South varied. In an engagement at Charleston, South Carolina, for example,
Christy's show was greeted quite differently from the enthusiastic audience in New Orleans. "As one of the few visible Northern targets in the state, the Christy Minstrels, like Fort Sumter, soon found themselves under siege." Only after the minstrels assured the Charleston audience that they had no sympathy for the Northern cause, were they able to put on their show without interruption and slip out of the city safely.

Between March 4 and March 31, the Inderman Zouaves attracted a good deal of attention at the Academy with their military displays and bayonet drills. Originally fighters in the Crimean War, these French soldiers toured the United States presenting songs, fighting demonstrations, and spectacles such as "A Night in the Rocky Defiles of the KARABKLANAIA," which showed how the Zouaves had dealt with their Russian adversaries. Critics liked the show and encouraged young citizens to attend "who would like to get an idea or two as to the handling of the musket."

Prestidigitator and necromancer, Robert Heller brought "wizardry and music" to the Academy beginning April 1. With balladist Mary Bertram, Heller performed through April 15, when the Academy of Music closed. Whether or not this closing was premature is not clear, but news of the firing on Ft. Sumter on April 12, had reached New Orleans, putting aside for the moment thoughts of entertainment.

The 1860-1861 season at the Academy of Music was not
unlike those of previous years except that instead of the usual circus offering, the theatre featured Dan Rice's equestrian and variety show. The most popular entertainment of the season was George Christy's Minstrels. While political tensions over slavery mounted, the minstrels concentrated their music, dance and humor on "the sports and pastimes" of the Negro race. Their wild, uninhibited foot-stomping, hand-clapping, whistling, shouting, dancing performances encouraged audience involvement providing an emotional outlet for the urban patrons.

The St. Charles

Like the Academy of Music, the St. Charles (the second theatre to open the 1860-61 season), functioned as usual despite growing political tensions. Between October 13 and November 4, 1860, Campbell's Minstrels competed against Rumsey and Newcomb's Minstrels at the Academy, by offering "a rich and spicy variety of songs, duets, choruses, pantomimes, burlesque, travestie [sic] and comedy." The sixteen "star" performers, stringed band, brass band and corps de ballet played to crowded houses throughout their engagement. It is difficult to assess which of these two rival companies was the most popular as no significant records of box office figures or audience exist. Their simultaneous popularity does indicate, however, a seemingly insatiable public demand for variety entertainment.

Under the management of Ben DeBar, the official
dramatic season at the St. Charles opened on November 8. The stock-star company returned with several company members from previous seasons. New company members came from different parts of the country: Mrs. Perrin, formerly of Chicago; R. F. McClannin, of the Boston theatre; A. A. Read, of the Cincinnati theatre; and W. P. Smith, of the New York theatre. Ticket prices were the same as in the previous four years. Doors opened at 6:30 p.m. with curtain time at 7:00.

The first star attraction of the season, Maggie Mitchell, appeared between November 12 and November 18. One of the favorite actresses touring the South, Mitchell had made her stage debut in New York nine years earlier. She became popular for portraying three different roles in James T. Haines' military drama, _The French Spy_. Other popular roles included those from Irish pieces such as Pilgrim's _Katy O'Shiel_ and Pilgrim's _The Wild Irish Girl_, as well as one in which she portrayed all four sisters in W. B. Bernard's _The Four Sisters_. New Orleans audiences found her performances "tremendous to behold." Following Mitchell's engagement, DeBar offered pre-Christmas entertainment in the form of Nixon's Royal Circus, the first circus to appear at the St. Charles while under DeBar's management. With these "celebrities of the sawdust ring," DeBar was able to compete with Drayton's Parlor Opera at the Academy. According to the _Picayune_,
the audience at the St. Charles was "crammed from pit to ceiling." 29

After an absence of seven years, Kate Bateman, the second star attraction of the St. Charles season, appeared for a short engagement between December 3 and 7. Only sixteen years old in 1860, Kate had achieved acclaim as a child prodigy in such roles as Richard III, Macbeth, and Shylock. During this engagement she appeared as Juliet in Romeo and Juliet; Geraldine in Geraldine; or, Love's Victory, written by Mrs. H. L. Bateman (Kate's mother and wife of theatre manager H. L. Bateman); and E. F. J. von Munch-Bellinghausen's Ingomar, the Barbarian. In all of these productions Charles Pope, of the regular St. Charles Company, supported her.

Opening with a production of Hamlet, Mr. and Mrs. J. W. Wallack began a successful two-week engagement on December 10. 30 The Wallacks were not unknown in New Orleans. When James Caldwell left the American Theatre in 1843, it was Mrs. Wallack (then Mrs. Sefton) who took over the management. She then engaged J. W. Wallack, Jr. as the leading man and stage manager of that company. During the 1846-47 season, the Wallacks performed at the St. Charles with Ludlow and Smith's company. In the early 1850's they left New Orleans to tour England, Australia, and the United States.

Productions staged during this engagement included
Macbeth; Sheridan's adaptation of Kotzebue's romantic melodrama Pizarro; Victor Sejour's Lesbia; or, The Lion of St. Marc (with new scenery, costumes, and decorations); and an adaptation of *Oliver Twist* with Wallack playing Fagin, a part for which he was well known. Although the Wallacks, supported by company members Charles Pope and Mrs. Perrin, received favorable reviews, New Orleans' newspapers did not give extended coverage of these highly reputable actors who, by 1865, would once again be members of the successful Wallack's Theatre stock company in New York.

Following the Wallacks on December 24, "the delightful Barney Williamses" presented holiday diversion with their usual repertory of Irish situation comedies, characters, songs and dances. At this time Barney was a famous "Paddy" and Mrs. Williams made a name for herself in delineating "Yankee gals." They soon became established and legitimate favorites on Broadway and remained leading attractions of the American theatre.

Throughout their engagement, which ended on January 12, the Williamses presented past successes as well as new additions to their repertoire, including *An Hour in Seville* (in which Mrs. Williams played nine parts), and *The Fairy Circle*, a pantomime. Although the Williamses played to good houses, the press was not enthusiastic. The Delta called Williams' delineation of Irish characters "a pretty good mess." "Without the ghost of ability he has made a
fortune, burlesquing the sons of the 'brave old land' in every conceivable way, reinforced in these forays by the 'Yankee Gal,' who also burlesques New England women." In spite of such negative reviews, the Williamses completed their engagement of twenty performances.

January 14, 1861, marked the return of Maggie Mitchell for her second engagement of the season and the special attraction of her first performance of a new play, *Fanchon, the Cricket*. Based on a story by George Sand and translated from the German by Augustus Waldauer, the play became one of the most important in Mitchell's career. The New Orleans *Delta* asserted that the play was a perfect dramatic vehicle for Mitchell:

Maggie Mitchell is the right person in the right place as Fanchon. If the character of that brave, true, sensible and determined little girl had been expressly written for her from the first, it could not have better suited her in physical conformation, facial expression, and youthful appearance. Her face glasses the emotions beautifully, and whether at the moment of rollicking hilarity or momentary depression, from an under-estimate of Fanchon's true character, or in love, or giving expression to earnest determination or undeniable truth, she seems so naturally alive to the meaning of the author that none but the veriest hypocrite could fail to be pleased.

Following her final performance, January 27, Maggie Mitchell delivered a curtain speech thanking the city of New Orleans for their support:

Remember... when you hear the chirp of a cricket on your... hearth, give one thought to the 'cricket' who did her best to enliven those kind friends who listened to her. Trusting that
whatever may take place, you and I, at least will never secede from each other, permit me again to thank you. . . .

Her remarks reflected the current events which could not have escaped the minds of even the most captivated theatregoer: Only one day earlier (January 26), Louisiana had voted to secede from the Union. The Delta reported that there was "more than the usual amount of animation on the streets," and "Canal Street was literally crowded with fair faces. It was difficult for two blocks to make headway through the silks and satins which rustled on every side." In spite of the disquieting times, the theatre season continued without interruption. Following Maggie Mitchell's successful engagement, audiences once again enjoyed the Barney Willamses in their final appearances on the New Orleans stage. The Delta, which had been so critical during their earlier engagement, conceded "Whatever opinion may be held as to the style of pieces of these performers, one thing may be put down to their credit . . . the Williamses have maintained an enviable personal status, and are therefore, entitled to the respect of their audience. . . ."

Edward Eddy and George Jamison took the stage as the star attractions in February. First appearing on the New York stage in 1850 in Bulwer-Lytton's Richelieu, Eddy soon became a popular idol. Engaged at the St. Charles for thirteen performances, Eddy appeared in several classics
including *Hamlet*, Frederick von Schiller's *The Robbers*, and *Richard III*. His performance in Boucicault's *The Corsican Brothers* drew praise as "one of his greatest historic triumphs." ⁴⁵

George Jamison's two-night engagement included his appearance in his own play, *The Old Plantation; or, Southern Life* which was advertised as "the only truthful stage type of this Southern plantation negro." ⁴⁶ The plot "turned upon the forcible abduction of a quadroon slave by a Yankee abolitionist, who is a thorough scamp, but who gets the worst of it in the end." ⁴⁷ The production received little attention in the newspapers, perhaps reinforcing Odell's assessment that the play was "dull." ⁴⁸ It is also possible that the potentially inflammatory subject matter could not appeal to politically sensitive citizens of New Orleans.

So great was the popularity of Maggie Mitchell in New Orleans that she returned for a third starring engagement in the season beginning on February 23. Fresh from an engagement in Montgomery, Alabama, she again appeared in repertory standards as well as in the popular new play, *Fanchon, the Cricket*. The most unusual production of her engagement, however, was a burlesque entitled *The Great American Sea Serpent*, in which Maggie Mitchell played six parts.

While stars played to good houses in New Orleans, events leading up to the fall of Ft. Sumter created
additional agitation and concern throughout the South. On February 9, Jefferson Davis became provisional president of the Confederate States. March 4 marked the inauguration of Abraham Lincoln. A shortage of food at Ft. Sumter and a determination to hold Federal forts in the South initiated a relief expedition which sailed from New York to Fort Sumter. Political unrest soon began to manifest itself in the theatre, subtly at first, with an almost imperceptible drop in attendance. Later, on March 3, at the St. Charles, a new local play by an unknown author, The Minute Men; or, Southerners on Their Guard received its first production. Newspapers indicated no significant reaction to this production, perhaps because citizens were too caught up in the unsettling events of the day.

Between March 4 and March 16, Irish comedian, John Collins, appeared in Dion Boucicault's Colleen Bawn, which he performed for twelve consecutive nights. While the Picayune reported the production played to good houses nightly, the Delta complained that both Collins and the play were praised "too warmly." Collins had once had "a clear, ringing musical voice and could sing a song with the best," and "had been vivacious, frisky and dashing," but the Delta believed he now (at age 50), had "lost his zip and his voice cracked." Following the Collins engagement, Emma Waller, and her husband D. W. Waller, appeared at the St. Charles in
sturdier theatrical fare: John Webster's The Duchess of Malfi, Othello (with Mrs. Waller as Iago and Mr. Waller as Othello), Kotzebue's The Stranger, Macbeth, and Edward George Bulwer-Lytton's Richelieu. Often compared favorably with Charlotte Cushman, Mrs. Waller impressed critics with her portrayals:

She is really a great actress. . . . She startles, electrifies, astonishes. . . . It is to be regretted that so many nights have passed without a proper exhibition of appreciation of Mrs. Waller's extraordinary abilities. . . . For months past, the true lovers of the drama have kept away from the St. Charles. . . .

Following a performance as Meg in Reeca's Guy Mannering, the Delta observed that "the audience should have been much larger, as the performance of Meg was . . . quite equal to Mis [sic] Cushman's. . . ." The declining attendance of appearances of such an outstanding performer may reflect the increasing turbulence of the times. The appearance of Ben DeBar in supporting roles with the Wallacks in their earlier engagement was also unusual. Whether his appearance indicates a shortage of actors, or whether he appeared with the Wallacks for old times' sake cannot be ascertained.

The end of the Waller engagement on March 31 officially ended the St. Charles season, but during the two weeks that followed, audiences could enjoy magicians Professor Herrmann, and Joey Goughenheim (a member of the Mobile Theatre Company), supported by comedian George Holland.
This extended season closed on April 12.

As in previous years, DeBar and his company departed for its season in St. Louis, probably unaware that they would not return for three years. The Delta reported the event in the following manner:

As everybody knows, DeBar's company left last Monday for St. Louis, a city in which the black republicans have lately been defeated 'horse, foot, and dragoon.' The manager, departed New Orleans life Wednesday, he having been in the absence of his company, 'the last rose of summer Left blooming alone.'

It was not until the spring of 1864 that the company once again opened the doors of the St. Charles.

The Varieties

The Varieties did not begin the 1860-61 season until November 19. Under the management of John E. Owens, the company included several returning members: M. W. Leffingwell, T. B. McDonough, G. W. Wallack, H. Hawk, Charlotte Thompson, Mrs. W. H. Chapman, Mary Preston, and Mrs. Seymour.

In contrast to the policy of the St. Charles Theatre which depended upon the star system, the Varieties relied almost entirely on the talent found within its own company. For 1860-61, this company advertised that it was "larger and even stronger than that of the previous season."

Critics applauded the opening production of School for Scandal saying that "Sheridan has rarely had a better, or,
at all events, a more satisfactory interpretation, than on this occasion."57 Other important productions in November included Thomas Morton's comedy, Speed the Plough, Edward George Bulwer-Lytton's popular sentimental melodrama, The Lady of Lyons, As You Like It, and Dion Boucicault's comedy of manners, London Assurance in which John E. Owens made his first appearance of the season. Although the critic found the show disappointingly uneven, he declared Owens' performance as Mark Meddle superb, and "If the unintermitting laughter of the audience be a test of success, Mr. Owens made a most assured one in the character, or caricature, which ever the author intended for it."58

December productions included Oliver Goldsmith's She Stoops to Conquer, John Brougham's burlesque, Po-ca-hon-tas, Charles Selby's drama, The Marble Heart, and J. S. Jones' The People's Lawyer with John E. Owens as Solon Shingle. Already an established comedian by 1861, Owens was developing and refining the Yankee character Solon Shingle, which by 1864 would bring him national fame. Although Owens played over 400 characters during his career, Shingle is the one which soon became synonymous with his name.

The next offering, Brougham's Playing With Fire, ran December 10 through 12, and again on December 20. In production for the previous nine weeks at Wallack's Theatre in New York, the play was not well received in New Orleans, even though the Picayune believed the New Orleans cast was
A successful new production, Octave Feuillet's adaptation of *The Romance of a Poor Young Man*, played December 24 through January 6, featuring "seven tableaux, new scenery, new costumes, and a superb cast." An equally successful adaptation, *Dot*, Dion Boucicault's version of Charles Dickens' *Cricket on the Hearth*, followed from January 7 through January 24. "The most popular piece ever played upon the New Orleans stage," it owed its success to "the carefulness and liberality which have marked the management in putting it on the stage in such splendid style, and to the excellent acting of nearly all of the members of the Varieties company cast in the piece." Manager Owens seems to have reserved the company's greatest efforts, however, for a new play, *Jeanie Deans*; or, *The Heart of Midlothian*, adapted by Dion Boucicault from the novel by Sir Walter Scott. Featuring twelve newly painted scenes, appropriate costumes, and characteristic music, the production commanded the entire resources of the theatre. Lifelike tableaux simulating real events, and exciting action scenes, such as 'The Storming of the Tollbooth' with one hundred "auxiliaries" attracted crowded houses for twenty-two performances. Most critics considered the production a great success, but the *Delta* complained that actors had become "spoiled" by so much "puffing" upon the part of the press. After predicting that "great, glowing,
grand accounts" would be given of the production, the Delta offered the following observation:

The Picayune yesterday thought it hardly fair that it should 'criticize' Jeanie Deans, inasmuch as the first night was but a dress rehearsal!

Criticize indeed! Catch our contemporary doing that thing. The fact is, the drama was rehearsed again and again, and even the performance of Sunday night stopped to give it a final rehearsal. Great pains were taken by the management to make a perfect first representation, and he would have succeeded, perhaps, with a less bepuffed and spoiled company. . . .

The Delta critic's reservations about the production focused mainly on inconsistency of accents and on the sentimentality of the script:

We . . . saw some beautiful scenery; occasionally some good acting; heard three unnecessary oaths which deserved a good hissing; listened to a dialect sometimes Scotch, and sometimes Scotch-English, and sometimes a mixture of Gaelic, Cockney, Yankee and Southern.

At one time we feared that the pathos of Effie Deans would be too much for the gallery, and entertained serious ideas of calling for an umbrella to keep dry from a shower of tears, but the gallery magnanimously held up.

It is difficult to assess the quality of theatre in Civil War New Orleans. Iline Fife's observation in "The Theatre During the Confederacy" may be appropriate for other cities in the South: "Many newspapers in the South during this period were inclined to make excuses for the failures and mistakes in dramatic productions, and, on the whole, to be more tolerant in their criticisms than the conditions warranted." Fife speculates that "This attitude . . . was
due in a large measure to the intense feeling of patriotism and loyalty to the South. . . ."\textsuperscript{67} Mid-nineteenth century New Orleans, however, was unlike any other Southern city. Every bit as cosmopolitan as New York and with a vital theatre scene, New Orleans audiences and managers set high standards of quality.

The Varieties offered several farces to war-time New Orleans including William E. Suter's \textit{Sarah's Young Man}, John Poole's \textit{Paul Pry}, and \textit{Sketches in India}. Owens also tried a sturdier diet for his audiences with a series of Shakespearean offerings: \textit{Comedy of Errors}, \textit{The Merry Wives of Windsor} and \textit{Twelfth Night}. One approving critic observed that "we know of no corps dramatique in the country which can play these comedies so adequately as that now at the Varieties."\textsuperscript{68} John E. Owens' management paid close personal attention to correct costumes and appropriate scenery, "details he considered to be indispensable to the presentation of a play."\textsuperscript{69} Not wishing to limit himself to the budget amounts set by the board of directors, Owens' wife wrote that he often spent his own money for furniture, carpets, etc.\textsuperscript{70} "From the paint room to the stage he was present and directed the veriest minutiae."\textsuperscript{71} The resulting production standards may have been the equal of any in New York.

Although the Varieties' regular season ended on April 7, a summer season continued through May 6. Productions
included Feuillet's *The Romance of a Poor Young Man*, Brougham's *Playing With Fire*, Goldsmith's *She Stoops to Conquer*, Bulwer-Lytton's *The Lady of Lyons*, Boucicault's *London Assurance*, and several farces. A play new to the repertoire, Shakespeare's *King Henry the Fourth*, appeared April 10. In spite of the growing political tension resulting from the events at Ft. Sumter, the *Delta* reported that audiences were sufficient enough to warrant the continuation of the season. "Injury [to theatres] was not so great as most persons would imagine, for where there is attraction there will be always enough auditors to find their way to it." 

On April 17, in a rare appearance, Chippendale, the treasurer, took his benefit in John Tobin's *The Honeymoon*: "War and rumors of war prevented a very large audience at the Varieties last night, the occasion of Mr. Chippendale's benefit. Quite a number of ladies were in attendance, and Mrs. Chippendale, who appeared, was bombarded with bouquets. . . . The establishment seems to be doing well for the time." 

On April 18, the Southern forces sieged the Federal arsenal at Harper's Ferry, West Virginia. The following day, the 6th Massachusetts Regiment on its way to Washington, clashed with a Baltimore mob. Such news from the North undoubtedly affected not only attendance, but also the performance of Sheridan's *The Rivals* on April 20, at the
Varieties as the *Delta* reported: "Whether the news [from Baltimore and Harper's Ferry] disturbed the actors or no, we cannot say; but . . . the last act was bunglingly enough got through, with waits and speech-halting not having the best effect on the play-goers. . . ." During the week following the fall of Ft. Sumter, theatre attendance at "the Varieties theatre and the Opera House . . . flourished better than was expected for it was fair to suppose that each, in times of such intense excitement, would be well nigh deserted. . . ." Within one week, however, the situation had changed as "war-fever" seized the city:

Few now brighten the boxes of the theatre, and clap their little variegated fans. . . . Real life, full of stirring incidents lays in the shade the mimic life of the stage. . . .

So the audience of the Varieties have grown slim night after night. The manager may console himself with the fact that at Niblo's Garden, [in New York] Forrest performs before an auditorium half full, and that generally at the north theatres have either wholly played out or do a miserable business.

Theatres on both sides of the Mason-Dixon line suffered.

Although John E. Owens had intended to remain open through the first of June or July, he closed the Varieties on May 6. The summer season had been brief "but not a loss. . . . No doubt next year, provided the sword is sheathed in the scabbard of peace, the manager will be remembered in such a way as to be a lesson to those who shut up the doors of their theatres early, so that another iron can be placed in the fire elsewhere." No doubt, the last
remark was aimed at DeBar who left for St. Louis in early April. Although Owens' wife claims his sympathies were with the South, "his feelings were not deep enough to run counter to good box office potential," and forfeiting the remaining years of his lease on the theatre, Owens returned to the North for the duration of the war.

In spite of political unrest and threat of war, the 1860-1861 theatrical season in New Orleans succeeded both artistically and financially. Audiences enjoyed star performers, exotic spectacles, classic drama and a world premiere. The three theatres with their individual specialized kinds of theatre offerings maintained healthy attendance.

In spite of the fact that minstrel shows in other areas of the South were often targets for irate secessionists, the Academy of Music's most popular offering was George Christy's Minstrels. Their shows—immediate, unpretentious, and devoted to fun—presented audiences with an escape from political anxiety.

Visiting stars dominated the season at the St. Charles. Only two plays hinted at the political unrest that existed. The first was Jamison's *The Old Plantation*, written in defense of the "Southern System." The second was *The Minute Man; or, Southerners on Their Guard*. Neither seemed to have any major impact on audiences strained by uncertainty. Maggie Mitchell's appearances highlighted the season and
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reaffirmed the vitality of this southern theatre with her appearance in the premiere of Fanchon the Cricket. It proved to be so successful that she took it to New York in June, 1862. When the St. Charles closed in April and DeBar and his company traveled up the Mississippi to St. Louis, probably no one in the company would have predicted that fighting along the river would prevent their return for two and one-half seasons.

At the St. Charles, John E. Owens managed just as successfully in a season without stars. Audiences supported productions of Shakespeare, Sheridan, Goldsmith, and Boucicault as well as new works. The popular Jeanie Deans; or, The Heart of Midlothian, which ran for twenty-two nights, satisfied the growing interest in lavish spectacle and scenic display. The last of the three English-language theatres to remain open, the Varieties maintained its operation until May 6, in spite of the imminent threat of war.

As the war became an increasingly real and present danger, the immediate future of these houses became increasingly uncertain. Many touring "stars" and stock company members returned to the North leaving Southern theatres to re-organize with fragments of dismantled companies, a few remaining "stars" who chose to cast their lot with the South, and young actors just starting their careers. What began as an enthusiastic and successful
season ended in uncertainty.

1861-1862 Season

Following the firing on Ft. Sumter, April 12, 1861, New Orleans, as well as the rest of Louisiana, prepared in earnest for armed conflict. Military affairs took precedence over all other activities. Soldiers filled the streets of New Orleans: "The tramp of armed men is heard by day and by night, and reverberations of the drill-room assail the ear upon almost every side."81

Amid the distress, one local newspaper lamented the dire implications and consequences of a civil war:
"... the terrible event, the permanent disintegration of the great North American republican government itself, the sacrifice of thousands of lives, the destruction of millions of acres of property and the disorganization of society, was at length reluctantly realized. . . ."82

The transition from peacetime to war created an interweaving of social life and military activities. New Orleans society threw itself into the cause and, although its women were filled with patriotic enthusiasm, warmth and courage,83 they retained their traditional social life changing only (perhaps) the motives for their activities.84

Balls and dances organized throughout the first year of the conflict sent proceeds to the volunteers and their families. During the summer of 1861, profits from horse races at the Metairie Jockey Club became donations to the
Southern cause. The newspapers exulted: "Let the feverish despots of the North read our newspapers, and from them judge how much we fear their besotted hosts overrunning us. We are enjoying the sport of the turf as in the days of yore. . . ." The Yacht Club offered additional sporting excitement with its annual sailing match which seemed to encourage the military spirit of the people.

Other sources of entertainment for the citizens of New Orleans during the summer included picnics and concerts. The largest picnic, a military barbecue given by the Confederate Guards, was for the benefit of volunteers and their families. Five thousand people attended this affair and the ladies made and wore calico dresses which were sent to the poor the next day.

The Academy of Music

The only theatre to open for the 1861-1862 season was the Academy of Music, where initial performances were also a means for gathering support for the Southern effort. On August 7, 1861, manager David Bidwell presented Arkansas comedian Harry Macarthy, assisted by Lottie Estelle, in sketches, songs and dances for the benefit of the New Orleans families of the boys in service. Subsequent appearances by Macarthy and Estelle provided a release from daily concerns "in these dull times of ours. . . ." Macarthy was billed as "The Author of 'The Bonnie Blue Flag'," the New National Song of the South."
name from the first flag of the South which was solid blue with one white star, "'The Bonnie Blue Flag' was doubtless the most popular song of the war. The people sang it, the bands played it [and] people went wild with excitement and enthusiasm."89

THE BONNIE BLUE FLAG90

We are a band of brothers and native to the soil, Fighting for the property we gained by honest toil; And when our rights were threatened, The cry rose near and far— "Hurrah for the Bonnie Blue Flag That bears the single star!"

Chorus

Hurrah! Hurrah!
For Southern rights hurrah!
Hurrah for the Bonnie Blue Flag That bears the single star.

As long as the Union Was faithful to her trust, Like friends and like brothers Both kind were we and just; But now, when Northern treachery Attempts our rights to mar, We hoist on high the Bonnie Blue Flag That bears the single star.—(chorus).

First gallant South Carolina Nobly made the stand, Then came Alabama Who took her by the hand;

Next quickly Mississippi, Georgia and Florida All raised on high the Bonnie Blue Flag, That bears the single star.—(Chorus).

And here's to old Virginia-- The Old Dominion State-- With the young Confed'racy
At length has linked her fate,
Impelled by her example,
Now other states prepare
To hoist on high the Bonnie Blue Flag
That bears the single star.--(Chorus)

Then here's to our confed' racy,
Strong are we and brave,
Like patriots of old we'll fight
Our heritage to save.
And rather than submit to shame,
To die we would prefer;
So cheer for the Bonnie Blue Flag
That bears the single star.--(Chorus).

Raise the joyous shout,
For Arkansas and North Carolina
Now have both gone out;
And let another rousing cheer
For Tennessee be given,
The single star of the Bonnie Blue Flag
Has grown to be eleven.--(Chorus).

The blue flag with a white star, the official flag,
first appeared after South Carolina withdrew from the Union
in December, 1860. While the pros and cons of secession
were argued throughout the South, this flag was the only one
around which the seceding states could rally. The song
expressed both the enthusiasm and ideology of the South and
listed the various states of the Confederacy. As the war
progressed, other verses were added to include the new
states.91

Macarthy and Estelle played at the Academy through
August 18, returning on August 22 for a benefit to assist in
equipping the Fourth Company of Orleans Cadets and to supply
winter clothing for Louisiana soldiers fighting in Virginia.92
An article appearing in the Picayune on the following day
describes the success of this performance, noting that New Orleans citizens were more than willing to do their part "'for charity's sweet sake,' and in the cause of independence." 93

The theatre remained dark until September 16, when Macarthy and Estelle returned with "eccentricities and peculiarities Queer, Quaint, and Quizzical." 94 Originally scheduled for a one-week booking, the engagement proved so popular that it continued through October 13.

So many actors joining the Confederate army or returning to the North, caused theatre manager David Bidwell to advertise for talent to keep the stage occupied. The following notice appeared in the Picayune on September 23:

Members of the various branches of the profession, citizens of the Southern Confederacy, desiring engagements, apply to David Bidwell, at the Academy of Music, St. Charles Street, New Orleans. 95

Evidence of response to the advertisement appeared on September 26, which marked the official beginning of the dramatic season. At this time, Macarthy and Estelle, with the support of a full company, extended their singing and dancing act to include drama. The newly formed company included Mr. and Mrs. W. B. Chippendale and C. H. Morton, all formerly of the Varieties theatre.

Productions at the Academy (billed by the Picayune as "the only theatre opened in the whole of the Confederacy," 96 included The Irish Tiger, The Irish Emigrant, Limerick Boy,
Teddy Roe, and other pieces suited to Macarthy's impersonation of Irish comedy characters. These were interspersed with Irish jigs, and songs such as "Missouri", "The Volunteer", and of course, "The Bonnie Blue Flag."

Such entertainment evidently appealed to the audience which, at times, joined in the fun. In late September, the rambunctious behavior of a company of Texas volunteers prompted one citizen to comment:

"... Something must be pardoned to the spirit of liberty. ... These hardy sons of the far frontier very naturally accepted those patriotic songs as complimentary to themselves, and acknowledged the compliment in their own rough and ready style."  

Following Macarthy's farewell benefit on October 13, Southern comedienne, Eloise Bridges, appeared at the Academy. Originally an amateur whose career probably developed because of the war-time scarcity of performers, Bridges appeared through October 27 in such productions as Andrew Cheery's The Soldier's Daughter. The review of The Lady of Lyons, Eloise Bridges' benefit production, indicates that the quality of the production exceeded the critic's expectations:

"... we were agreeably surprised by the generally excellent manner in which this play was performed. We have seen its representation, by a regularly constituted company, in a theatre opened for a whole dramatic season, entitled to far less praise than that of last evening."

A unique feature at the Academy during this engagement occurred between the plays with the appearance of C. H.
Morton as the character of Mr. or Major General William Barlow. In this role, Morton, previously a member of the Varieties company, gave humorous lectures on topics of the day, sang songs and recited poetry. The success of the character soon made him a regular feature.

Following Bridges' engagement, the company performed a series of farces, but its most important production was The Roll of the Drum; or, Incidents on the Potomac, written by stage manager John Davis, and offered from November 4 through November 23, for sixteen performances. Capitalizing on the war-time situation, Davis created action involving a Northern girl with Southern sympathies, who disguises herself and joins the Confederate army to search for her brother. What she eventually finds is romance and adventure. Assessing the play as "a very amusing drama . . . touching somewhat graphically upon incidents and associations connected with the war," the Picayune encouraged those who love to laugh to attend the production.

The subsequent success of The Roll of the Drum warranted the presentation of another patriotic piece, T.E. Hook's Tekeli; or, The Siege of Montgatz. Other more traditional pieces in production through December 1, included Boucicault and Webster's Don Caesar de Bazan, The Concript of 1812, Tom Taylor's Still Waters Run Deep, and Benjamin Webster's The Golden Farmer.

The Academy of Music took advantage of the immediacy of
the war by offering Lee Mallory's *War Illustrations*. Described as "the most perfect Mechanical Entertainment ever witnessed in New Orleans," the production offered a series of mechanical exhibitions depicting actual events of the war, including the trip of the Washington Artillery from New Orleans to Manassas, the battle of Manassas, scenes of New Orleans with the Orleans Guards, Louisiana scenes, typical life in an army camp, the first gun of the battle of Manassas, Beauregard complimenting the boys, the capture of Sherman's Battery, and the Yankees' "wonderful" run. This "Pantechoptothona of the War," may have been a series of panoramas painted on canvas which unrolled slowly before the spectators. It proved to be popular and, except for two nights when the exhibition had mechanical problems, *War Illustrations* ran December 9 through February 3, 1862. The total fifty-eight performances brought "credit to the ingenuity and genius of Mr. Lee Mallory, the construction of Mr. Cornell, the painter, and Mr. Bidwell, the manager of the Academy." 

Beginning on January 27, *War Illustrations* played in conjunction with comedian and vocalist, C. H. Morton who played scenes, told stories and sang songs which included "La Marseillaise," "Maryland My Maryland," and "Dixie Doodle." Large audiences delighted in the mechanical entertainment, and Morton's vocal and dramatic performances, which added greatly to the attractiveness of
this favorite, and now only place of public amusement.\textsuperscript{107}

The limited entertainments throughout February were
necessarily of a miscellaneous nature, as the troubled city
faced uncertainty:

While the enemy, crammed in Ship Island,\textsuperscript{108}
undergo a thousand and one discomforts and
miseries, they find undoubtedly some kind of
solace in the fond belief that we in the Crescent
City are much worse off. In this, as in many
other things, they are greatly mistaken; . . . New
Orleans does its best to keep up the reputation
. . . of being the gayest city in the American
states. We would refer the unbeliever to our
advertising columns, wherein he would find a proof
that hardly a day passes away without a concert, a
ball, or a theatrical performance.\textsuperscript{109}

In view of the scarcity of amusements advertised in the
newspapers at this time, this observation seems designed to
bolster war-time spirits.

The Academy's permanent acting company took the stage
through February 8, at which time the theatre closed only to
re-open on February 22 for the presentation of a "Grand
Dramatic Performance for the benefit of Comp'y A, Pinckney
Battalion Artillery."\textsuperscript{110} Closing again on February 23, the
Academy did not re-open until March 20 when the Juvenile
Thespian Association presented a benefit for the Free Market
to aid the families of sick and wounded soldiers.\textsuperscript{111} Their
performances of \textit{Grandfather Whitehead} and Boucicault's \textit{Don
Caesar de Bazan} met with such approval that additional
performances were presented on March 27 and 28. The
\textit{Picayune} critic was generous in his assessment: "Of course,
the performance was that of novices, yet it evinced the
existence of much latent histrionic talent in the little
corps dramatique, and which needs but to be fostered to
become decidedly prominent."\textsuperscript{112}

It is not surprising that such benefits were attended
in the spring of 1862. On January 19, Confederate forces
were defeated at Mill Springs, securing Union control of
eastern Kentucky. In Tennessee, Union forces captured Ft.
Henry on February 6, and less than two weeks later Fort
Donelson surrendered to Grant. On February 25, Confederates
were forced to abandon Nashville. The Federal forces on
Ship Island threatening the city of New Orleans created
anxiety throughout the city. The \textit{Picayune} stated what
everyone feared: "Within a very brief space of time a
battle is to be fought . . . which is to test to the utmost
the determination, the ability, and the patriotism of the
people of the Confederacy. . . .\textsuperscript{113} It is not clear
whether the article was referring to the movements in
Tennessee which were the prelude to Shiloh, or to the
activity in the Gulf, but apprehension increased throughout
the Gulf region.

Following these military benefits in March, the
theatre remained closed until April 8, when a thespian
family, the Queen sisters from Charleston, South Carolina,
began a short engagement. Laura, Fanny and Julia Queen
appeared in several productions including a "new protean
comedietta" entitled \textit{Little Blanche}, written by D.
Ottoliqui of Charleston. "Their vehicle was Naval Engagements, in the course of which they sang 'The Bonnie Blue Flag', 'Maryland, My Maryland', and other patriotic songs amidst vociferous applause." They also presented other appropriately martial airs including "We Conquer or Die," "God Will Defend the Right," "Soldier's Grave," and "Sweethearts vs. War." Replacing the Queen sisters, Harry Macarthy and Lottie Estelle opened the Academy's summer season on April 22. As the Federal fleet approached the mouth of the Mississippi River, performances continued.

When the capture of the city was inevitable, the Confederate forces immediately began withdrawing. "Behold what has now come to the city!" said Julia LeGrand in her 1862 journal. "Never can I forget the day that the alarm bell rang. I never felt so hopeless and forsaken." Fires destroyed steamboats, cotton and all kinds of combustible property for miles along the levee before it could fall into enemy hands. One local resident, Clara Solomon, watched a boat committed to the flames:

Oh! never shall I forget the 25th of April, 1862. Such expressions of woe were on the faces of every one, and such sadness as reigned in every heart. . . . What a miserable state of existence to be governed by Yankee Devils. God! It is too terrible to contemplate.

On April 26, her worst fears came to pass when the Federal fleet succeeded in breaking final resistance and occupied the city. In spite of the traumatic situation, Macarthy and
Estelle advertised their entertainment at the Academy, but it is not clear that they performed.

Although Mayor John Monroe managed to avoid surrender through April 27, permitting Confederate Commander General Mansfield Lovell to evacuate southern troops and supplies, on April 29, the United States raised its flag over New Orleans. Mindful of the volatile atmosphere of the city, the mayor encouraged Federal Officer David Farragut to raise the flag with "measures to protect life and property." On the same day, the Picayune encouraged citizens to be calm and courageous:

In the face of a great danger it becomes a brave people to be calm as well as resolute. We are in the face of a mighty danger, and we must meet it with the courage of men who know that they are right, and who are prepared for every extremity, in preference to a voluntary submission to their own ruin and degradation.

Three days after the Confederate surrender of New Orleans, 1500 to 2000 Federal soldiers under the command of General B. F. Butler occupied the city.

In early May the military authorities ordered that all places of public amusement are to be kept open, but the dramatic season had ended. By this time, the last benefit has been announced, and the corps dramatique or operatique are packing up.

The summer of 1862 saw very little in the way of public entertainments. Citizens, in any case, had no desire for any type of amusement which would bring them into contact
with the Federal troops whom they seemed to regard as a
pestilence to be endured for a time. Julia le Grand
summed up this disdain for Northern soldiers in her journal:

It makes me furious to meet the insolent faces of
the Massachusetts mob which has been sent to rule
over us—despairing to think that they dare and
are allowed to represent a great Republic; that
they are a part of humanity. . . .

The Delta provides another observation on the sad state
of affairs: "Our people appear to have lost all taste and
desire for their former amusements. . . . Excepting the
absence of the funeral cortege, our city did not wear a more
funeral aspect on . . . the 'black Sunday' in 1853. . . .
And what adds to the gloom, is the question: "How long will
this last?"

Although the transition from peace to war came slowly
for the city of New Orleans, military affairs soon began to
take precedence over all other activities. The only theatre
to open for the 1861-1862 season, the Academy of Music,
patched together whatever variety entertainment it could.
The diversions often stirred feelings of patriotism and
concern for the war effort. The small company assembled for
a brief time to offer a regular dramatic season pleasantly
surprised critics with the quality of the performances.
Resourcefully, the Academy took advantage of war-time fervor
by presenting War Illustrations (in more than fifty-eight
performances). Its depiction of actual events from the war
had the advantage of requiring few actors, and satisfying
citizens hungry to relate in any way they could to their all-consuming concern. Other war-time adjustments included songs and sketches adapted by performers to support the patriotic fervor gripping the city. One new topical play, (with sixteen performances), The Roll of the Drum by John Davis, was a comedy set against the backdrop of the Confederate War. Overshadowed by the eminent capture of the city, theatres closed as Federal troops assumed command.

Although the people of New Orleans attempted to maintain the image of "the city that care forgot,"\textsuperscript{127} the reality of war broke the city's resistance. Theatre and other institutions slowly gave way to the trauma of an occupied city.
1. New Orleans Bee January 21, 1861.
9. The success of the "Jim Crow" song and dance, introduced by Thomas D. Rice in 1828, helped to create the Minstrel Show. Rice enlarged his repertory by adding "Ethiopian Operas," and in 1843, Dan Emmett put together a full-length entertainment, "Virginia Minstrels." In 1846, the Minstrel Show received its distinctive form by E. P. Christy, the leader of the Christy Minstrels, which became the most celebrated blackface group in the country. Minstrelsy swept the nation in the mid-1840's and by the mid-1850's performers had become specialized; featured roles were enlarged and the three-part structure (which became the basic format of the minstrel show) was established. By 1860, minstrelsy had evolved from
unorganized individual acts to a structured entertainment form. For more information on the development of the Minstrel Show, the work of E. P. Christy, or George Christy, the star of the Christy Minstrels, see Robert C. Toll, *On With the Show* 81-109; or Toll, *Blacking Up: The Minstrel Show in Nineteenth Century America* (New York: Oxford University Press, 1974).

10 New Orleans *Picayune* February 10, 1861.
11 New Orleans *Daily Crescent* February 6, 1861.
12 Toll, *On With the Show* 87.
13 Toll, *On With the Show* 100.
14 Toll, *On With the Show* 100.
15 Toll, *On With the Show* 102.
16 Toll, *On With the Show* 102.
17 Toll, *Blacking Up* 104.
18 Toll, *Blacking Up* 104. For further information regarding Minstrel Shows and the impact of the Civil War, see Toll, *Blacking Up* 104-128.
20 New Orleans *Daily Picayune* April 1, 1861.
21 New Orleans *Daily Crescent* February 9, 1861.
22 Toll, *On With the Show* 98.
23 Toll, *On With the Show* 87.
24 New Orleans *Picayune* October 12, 1860.
25 New Orleans *Picayune* November 2, 1860.
George C. Odell, *Annals of the New York Stage* (New York: Columbia University Press, 1931), 6:246. Maggie Mitchell was referred to by theatre historian George Odell as "that radiant girl."

New Orleans *Delta* January 17, 1861.


New Orleans *Picayune* November 21, 1860.

In 1853, James W. Wallack, Sr. (1791-1864), took over the Lyceum Theatre, renaming it Wallack's Lyceum. From 1855 until the 1880's, Wallack's was the leading theatre in the United States. He was succeeded as manager by his son, J. Lester Wallack (1820-1888), a romantic leading actor. Prominent in the troupe was James W. Wallack, Jr. (1818-1873), son of Henry Wallack (J. W. Wallack, Sr.'s brother). Following his uncle's example, J. W. Wallack, Jr. won his way to a "star" position in tragic roles. Mrs. J. W. Wallack, Jr. (formerly Mrs. William Sefton), toured with her husband throughout the United States, England (1851), and Australia (1856).

New Orleans *Picayune* December 13, 1860.

Odell, 7:214.

Odell, 6:36.
Born near Dublin in 1811, John Collins made his debut at the Haymarket Theatre in London as a singer in opera. His first appearance on the American stage was at the Park Theatre in New York in 1846. His repertoire consisted mainly of Irish comedies.

Emma Waller made her first appearance on the New York Stage in 1858 at the Old Broadway Theatre. This was also the first appearance of her husband, D. W. Waller, in his native city for many years. Mrs. Waller was known
especially for her strong and passionate Lady Macbeth and her firey and powerful performance as Meg Merrilies in Guy Mannering. Her performance in the latter was often compared to that of Charlotte Cushman.

53 New Orleans Delta March 24, 1861.
54 New Orleans Delta March 19, 1861.
55 New Orleans Delta April 7, 1861.


60 New Orleans Delta January 1, 1861.
61 New Orleans Bee January 23, 1861.
62 Mrs. Mary C. (Stevens) Owens, Memories of the Professional and Social Life of John E. Owens (Baltimore: John Murphy and Co., 1892) 113.

63 New Orleans Delta February 19, 1861.
64 New Orleans Delta February 21, 1861.
65 New Orleans Delta February 19, 1861.
66 Iline Fife, "The Theatre During the Confederacy," diss., Louisiana State University, 1949, 38.
67 Fife 38.
68 New Orleans Daily Picayune April 2, 1861.
69 Bogar 96.
70 Owens 112.
71 Owens 113.
72 New Orleans Delta April 14, 1861.
73 New Orleans Delta April 18, 1861.
74 New Orleans Delta April 20, 1861.
75 New Orleans Delta April 21, 1861.
76 New Orleans Delta April 28, 1861.
77 New Orleans Delta May 4, 1861.
78 New Orleans Delta May 5, 1861.
79 Owens 114.
80 Bogar 100.
81 New Orleans Delta May 8, 1861.
82 New Orleans Daily True Delta April 14, 1861.
85 New Orleans Daily Crescent June 15, 1861.
86 New Orleans Daily Picayune October 5, 1861.
87 New Orleans Daily Crescent August 11, 1861.
88 New Orleans Bee August 8, 1861.
89 H. M. Wharton, War Songs and Poems of the Southern

90 For the music to "The Bonnie Blue Flag," see Wharton 25.


92 New Orleans Picayune August 20, 1861. See also Wall 189.

93 New Orleans Picayune August 23, 1861.

94 New Orleans Bee September 16, 1861.

95 New Orleans Picayune September 23, 1861.

96 New Orleans Picayune October 4, 1861.

97 New Orleans Picayune October 1, 1861.

98 Born in Brooklyn, New York, Eloise Bridges made her debut as a reader under the name of Mrs. T. J. Johnson in 1853. Her first appearance as an actress was in 1854 at Burton's Theatre in New York. In 1857 she married southern merchant, C. Erwin, which perhaps accounts for her presence in the South. Odell indicates that she was an "ambitious amateur" but during the war, she became a
well-known figure of the Confederate theatre. For more information on Eloise Bridges see Odell, 6:346.

99 New Orleans Picayune October 19, 1861.
100 New Orleans Picayune November 6, 1861.
101 New Orleans Bee December 9, 1861.
102 New Orleans Picayune December 2, 1861.
103 Kendall, Golden Age 487.
104 New Orleans Picayune December 16, 1861.
105 "La Marseillaise," the French National Anthem was a stimulating and rousing war song which found favor on both sides of the Potomac. This outburst against eighteenth-century tyranny was easily translated into American terms. The French population of New Orleans took the song particularly to their hearts often coupling it with "Dixie" when arousing patriotic enthusiasm. The lyrics for "Maryland, My Maryland" were written by James Ryder Randall, a native of Maryland who was teaching at a small college near New Orleans. A close friend of his was killed when the 6th Massachusetts Regiment clashed with the Baltimore mob on April 19, 1861. In a burst of emotion Ryder wrote the poem and submitted it to the New Orleans Delta. When the poem reached Baltimore, Jennie and Hetty Cary discovered that the music of "Tannenbaum, oh, Tannenbaum" fitted the words of "My Maryland" perfectly. From that day to the present, "My Maryland" has retained its popularity. "Dixie Doodle" was written
by Margaret Weir of New Orleans to supplant "Yankee Doodle." For more information on these and other Confederate songs, see Heaps.

106 New Orleans Picayune January 29, 1862.
107 New Orleans Picayune January 31, 1862.
108 This is a reference to a Federal fleet based near the city. Ship Island, where the Federals massed their forces for the attack on New Orleans in April, 1862, is located fifty miles east of Lake Pontchartrain and eighty miles northeast of the mouth of the Mississippi River.
109 New Orleans Picayune February 21, 1862.
110 New Orleans Bee February 22, 1862.
111 The Free Market was one of the most popular charities of the period. It was opened in August, 1861, for the distribution of vegetables to needy families of volunteers. Twice a week the needy loaded their baskets at the Free Market with items they required. According to the New Orleans Daily Crescent on October 21, 1861, 1,679 families (approximately six or seven thousand persons) were supplied in October.
112 New Orleans Picayune March 22, 1862.
113 New Orleans Picayune March 5, 1861.
114 Kendall, Golden Age 487-488.
115 "God Will Defend the Right" or "God Defendeth the Right," (lyrics by Mrs. Dubose and music by Hermann L. Schreiner), urged Southerners to awaken. "The Soldier's
Grave" (lyrics by D. Ottolengui and music by Hermann L. Schreiner) paid tribute to soldiers killed in a light skirmish who were buried by their comrades. See Heaps.


119 New Orleans Picayune April 29, 1862.

120 New Orleans Picayune April 29, 1862.

121 New Orleans Picayune May 2, 1862.


124 Lightfoot 74.

125 Roland and Croxall 285.

126 New Orleans Daily True Delta June 10, 1862.

CHAPTER IV
Theatrical Activity in New Orleans 1862-1865:
Occupation and Recovery

1862-1863 Season

When Butler marched into New Orleans on May 1, 1862, he
found a defenseless city, but according to one witness, not
a subdued one:

A stranger would have supposed, from the
quiet demeanor of the troops and the arrogant air
of the people, that the soldiers were prisoners in
an enemy's town, not conquerors in a captured
one. . . . The crowd surged along the pavement
chiefly to get a sight of the general; crying out:
'where is the d--d rascal?' . . . 'Go home d--d
Yankees! . . . 'I see the d--d old villain.'

Although Butler's initial series of orders, designed to tame
the rebels, hampered the social activities, they did not
eliminate them. Balls, picnics, fairs, concerts, and
holiday celebrations continued to be an important part of
New Orleans life. In her journal, Julia LeGrand told of one
affair not sanctioned by Federal authorities:

There was a frolic onboard the English ship a
few nights since. . . . I am told that the 'bonny
blue flag' waved freely over seas of red wine and
promotories of sugar work. The ship presented
secessiondom just now; . . . . Many a lady opened
her vial of wrath . . . for all were told that
freedom of speech should be the order of the
night. There was acting and dancing, and fish,
flesh and fowl suffered in the name of our cause.
Although Butler could not keep a hostile city distracted by social activities, he did encourage horse racing to commence only two weeks after Federal troops took the city. Gone now, however, were the "Jeff Davises" in the starting line-up. It would not have been Butler's idea of sport to have the crowd cheering "Hurrah for Jeff Davis." Even though races were held every week for the next six months, dwindling newspaper notices indicate that other sporting activities, including yacht racing, hunting and cock fighting, were not as active.

The Varieties

It was at the Varieties that theatre activity resumed in New Orleans. Although the theatre had remained closed for the 1861-1862 season, it was the first to re-open in the fall of 1862, with a three-week engagement of "Christie's Minstrels" (Christy Minstrels) beginning November 8. Performing songs, dances, burlesques, and witticisms, the troupe offered one special side-show attraction called, "The African Giant." To stimulate more interest in their traditional shows, minstrels often assimilated successful features from other entertainment forms beginning with P.T. Barnum's freaks. Campbell's Minstrels, for example, advertised the viewing of a ten-foot, three-inch African giant at no extra cost. Christy responded with a twelve-foot African, "the largest man in the world." Other sketches, including "The Stage-Struck Niggers," "The
Hungarian Warblers," and "The Black Gnome," were regular minstrel entertainments featuring Negro low-comedy types with malaprop-laden dialect.4

On December 1, 1862, the Varieties' regular dramatic season opened under the management of Lewis Baker, an actor formerly identified with Philadelphia and New York theatres. Since he had no previous experience in New Orleans, it is difficult to ascertain the reason for his undertaking the management of a southern theatre. Perhaps he saw an unusual financial opportunity in New Orleans, now operating under the protection of the Federal army, causing the influx of new people to the area. Baker's wife, Alexina Fisher, daughter of actors Mr. and Mrs. Palmer Fisher, was one of the principal members of the company. Other company members new to the city were George Ryer (a native of New York) and L. F. Rand. Mrs. C. W. Gladstane, who shared leading roles with Mrs. Baker, made her first appearance in the city in four years as did Vining Bowers. Company members making return engagements to New Orleans were Angela Sefton, Mrs. Isabella Preston and Mrs. Alfreda Chippendale.

Following its usual tradition, the Varieties engaged no stars, leaving the regular company members to provide the standard of quality for the season. In spite of the war and occupation, prices remained the same as in preceding years: private boxes, four to eight dollars; dress circle, seventy-five cents; family circle, quadroon gallery and
loges, fifty cents; colored and white galleries twenty-five cents.

To open the season, Baker selected proven works including Kotzebue's *The Stranger*, considered to be well performed but depressing and dreary, and Joseph S. Coyne's *Everybody's Friend*, which "played boldly and successfully." Another season opener, Boucicault's *Dot*, earned favorable comparison in some respects to Owens' production in "the good old days."

In spite of Baker's inexperience, he presented productions which earned considerable praise. The most admired production of the season, Home's *Douglas*, opened on January 6, "with a power . . . [and] an artistic finish . . . that delighted and surprised." The reviewer appreciated the entire cast but gave special mention to the outstanding acting of the Bakers and George Ryer. Winter productions included other favorites from past seasons: the burlesque, Brougham's *Po-ca-hon-tas*, Goldsmith's *She Stoops to Conquer*, Nicholas Rowe's *Jane Shore*, and Boucicault and Webster's *Don Caesar de Bazan*. Boucicault's *The Corsican Brothers* opened on January 20, to excellent reviews that praised the mechanical illusions and stage effects necessary for the production. One of the most impressive illusions, the "ghost glide" (or Corsican trap), utilized a stage surface constructed like the covering of a roll-top desk. A platform moved up through the stage floor on a track,
forcing an actor up through a "bristle" trap or opening covered with bristles designed to match the floor. Characters appeared to rise from or sink into the earth while gliding through space. Mrs. Baker, who played the part of the twin brothers, earned special mention for her unusual stage assignments. Excellent reviews also went to John Buckstone's *Victorine* on January 29, and *Jessie Brown*, also by Boucicault, on February 2. Of the latter, one reviewer wrote: "'Jessie Brown; or, The Relief of Lucknow,' is one of those pieces in which success depends very much upon the scenery, costumes, properties, appointments. . . . All these were produced in a superb manner. . . . We expect to see this grand spectacular play attract crowded houses for many nights." Based on the siege of Lucknow garrison in 1857, Boucicault's melodrama is full of shooting, fighting, heroics, and patriotism. It centers on a young Scotch girl who keeps the garrison from surrendering by maintaining that she heard a Scotch regiment coming to their relief. The theatre was given over to tom toms, pipers, tartans, Indian bungalows, tents and other properties of an East Indian spectacle. Praises for scenery indicate that in spite of the occupation of the city, Baker was still mounting shows effectively.

Spring offerings included such proven standards as *The Merchant of Venice*, Isaac Pocock's *Rob Roy*, Mark Lemon's *My Sister Kate*, Boucicault's *London Assurance* and John M.
Morton's *Poor Pillicody*. Large audiences gathered for *The Naiad Queen; or, The Revolt of the Water Nymphs* when it began a ten-day run on March 5, with a large auxiliary corps and a Corps de Ballet as naiads, water nymphs, amazons, demons, and monsters. This fairy spectacle was divided into four acts and fourteen scenes, many of which were staged "underwater." This illusionary trick was accomplished by playing the scene behind a dimly lit transparency. The "mermaids" were suspended by wires and "swam" through light beams. Other scenes included female warriors in an amphibious fight, and a demon dance set in the caves beneath the river. Although one reviewer praised the spectacle, he indicated technical problems still existed opening night.

The piece was superbly mounted, and very beautifully—but, on the part of some, decidedly incongruously—dressed. But this defect, and the hitches in the working of the complicated machinery of the piece, and all other drawbacks incident to a first night, are but temporary, of course, and quite insignificant. . . .

The plot of the 'Naiad Queen' is doubtless familiar to our readers from the attempts of the Marsh troupe. [reference to Marsh's Juvenile Comedians who presented *The Naiad Queen* in New Orleans in the late 1850's.] But theirs was but a beggarly effort compared to the truly beautiful spectacle produced on the boards of the Varieties. . . .

Late spring productions included an operatic performance, Verdi's *Il Trovatore*, and Boucicault's *Jeanie Deans*, revived for the occasion of manager Lewis Baker's benefit. In his curtain speech, Baker thanked the audience for his first season in New Orleans and expressed his hope
of returning:

But for a few short months in your midst, . . . my days and nights have been those of happiness, mingled with one regret—that your kindness should so far have exceeded my deserts. Yet, in the not far off future, the hope is indulged, that the sincerity of my feelings and grateful appreciation of your kindness will become more manifest when amid brighter and happier times, a return to these scenes may renew your generous hospitality, and on my part, be more deserving of your liberal reward.\(^{11}\)

A Northerner, Baker no doubt hoped for the "brighter and happier times" that would come with the end of the war and Federal occupation.

Benefits continued until the season (originally scheduled to end April 26), came abruptly to a halt on April 22. During the performance of Bulwer-Lytton's *Richelieu*, Unionist cries in various parts of the house called for the music, "Hail Columbia." Amid the resulting noise and confusion, Baker appeared on the stage explaining that the music could not be played because "not four weeks since he had been instructed not to play national or airs having a political tendency [sic]."\(^{12}\) When an officer from the major's office, sitting in one of the boxes, corroborated Baker's statement, the audience erupted in confusion and anger. Although the order had been issued by military authorities presumably to prevent the possibility of public rioting, it had exactly the opposite effect in the auditorium. Men were evicted from the theatre and ladies screamed. Unable to quiet the calls or control the anger, Baker finally signaled to the orchestra to play "Hail Columbia." The house
subsided and the play continued "without further demonstration or interruption."^13

The disruption apparently closed the theatre's regular season on the following night. The Federal authorities judged the political situation in New Orleans sufficiently precarious to justify their closing the theatre for fear of further trouble.^14

Six days later the Union citizens of New Orleans tendered a benefit for Lewis Baker, requesting national music as part of the entertainment (to dispel any questions that might exist regarding Baker's national patriotism). The national songs were played along with productions of Dance's A Morning Call, Bayly's comedy, Perfection and Nature and Philosophy. If this performance upset Southern sympathizers, they did not make their anger known publicly.

The Academy of Music

Approximately one month after the Varieties theatre reopened its doors, the Academy of Music also launched a season of activities beginning December 5, 1862. Waiting to open until the conclusion of the Christie's Minstrels' engagement at the Varieties theatre, Duprez and Green's original New Orleans and Metropolitan Burlesque Opera Troupe offered songs, dances, burlesques, operettas and Ethiopian delineations (blackfaced white performances). Tickets priced slightly higher than they were before the war brought them in line with those at the Varieties: dress circle and
parquette, seventy-five cents; family circle, fifty cents; gallery, twenty-five cents. David Bidwell's name did not appear with that of theatre owners, Spalding and Rogers, although he continued to manage the affairs of the theatre. The Duprez and Green Troupe occupied the Academy from December 5 through January 9. Although the company traveled extensively, no evidence suggests it had previously played in New Orleans. By 1861, this minstrel company had developed many of the techniques that became standard in the minstrel show format after the war. These innovations included using uniforms for the minstrel parade, the use of four endmen (comedians) in one show, and the presentation of individual numbers as important attractions in themselves. During the troupe's month-long engagement they offered slapstick sketches with titles such as "Whitewash Billy Patterson," "Darkeys on the Levee," "The Negro Holiday Festival," "Black Blunders," and "The French Dancing Master."

At the same time that the Duprez and Green Troupe played at the Academy, Colonel Ellinger's Troupe of Living Wonders occupied the adjacent museum. On January 10, 1863, the two troupes merged, adding Commodore Foote, the smallest man in the world; Colonel Small, one inch taller; Miss M. Ellinger, celebrated pianist and vocalist; and Professor Brooks, the renowned blind violinist. The combined company performed at the Academy for two weeks.
Following the departure of this combined company, the Adademy closed until May 27, when the Juvenile Thespian Association presented a benefit for two of its members, J. B. Duff and Miss Kena. This performance of Thomas Bayly's *The Barrack Room*, and Boucicault and Webster's *Don Caesar de Bazan* marked the close of the season at the Academy of Music.

In spite of, or because of political tensions in the city, the 1862-1863 season audience continued to support theatre devoted mainly to entertainment at the only two theatres opened during the season. The Varieties was the mainstay for theatregoers. Its only competition was the brief two-month season at the Academy which depended exclusively on popular entertainment during its short season.

The program offered by the two theatres, in effect, complimented each other, with variety entertainments and burlesque comedy available at the Academy of Music, and standard plays of the period provided by the resident company at the Varieties. While the theatrical season of 1862-1863 certainly did not compare with pre-war success in variety, quantity, or star quality, the re-opening of the Varieties suggests audiences welcomed plays as well as variety entertainment in the occupied city. Stationed in New Orleans at the time, Rev. J. Chandler Gregg noted his impressions:
All places of public amusement are patronized very liberally. Wherever cheap amusement is to be had, you may see a moving mass of human beings eager for it, pressing into the theatres and beer gardens, and following the street organs and itinerant fiddlers, apparently carried away by the vapid and supernatural trifles which waste valuable time, and cost a great deal of money.17

Although more time would be needed to dispel political tensions and uncertainties, theatrical activity in New Orleans had endured.

1863-1864 Season

The recall of Butler in December, 1862, and the subsequent arrival of his replacement, General Nathaniel P. Banks, brought new stability to the city as it settled into a relatively calm existence of watchful waiting.18 Unhampered by the strict dictates of the previous command, social activity in the city revived slowly.

By the fall of 1863, New Orleans was the base of operations for the Federal Army in Louisiana. Troops constantly moved in and out of the city accompanied by the drifters and transients who usually follow in the wake of an occupying army. The result was a kind of superficial and temporary prosperity and a greater demand for entertainment.19

As in previous years, theatre offerings for the season began with a variety of entertainments. Again the Academy of Music re-opened under the management of Bidwell, who continued to keep a low profile. Opening October 7, S. S. Sanford and his Burlesque Opera Troupe enjoyed a lengthy
engagement of almost two months. In their first New Orleans appearance in eighteen years, the company presented a successful program of songs, ballads, duets, and burlesque of opera and plays until December 2.

The bill of fare offered diversion and no controversial material in the occupied city. Successful offerings included burlesques of Sheridan's *The Rivals* and Shakespeare's *Romeo and Juliet*, as well as a burlesque opera, Beazley's *La Sonnambula*. Other entertainments included comic sketches such as "The Black Statue," "Old Josh's Troubles," and "Happy Uncle Tom." Changing the bill nightly, the company drew huge crowds throughout their engagement. Ticket prices were lower than the previous season: fifty cents for the dress circle, parquette, quadroon boxes and family circle; twenty-five cents for the colored or white gallery; and two to five dollars for private boxes. The *Picayune* reported that

> The Academy was well filled with an attentive audience, and ever and anon a roar of laughter bursting forth after some good joke or ludicrous scene—both of which were in abundance and the applause which followed the efforts of some of the singers and dancers, evidenced that the new-comers were successful in the attempt to amuse and to please.  

Advertised as "The only theatre open in the city! Presenting the Best Entertainment ever given to the citizens of New Orleans," the Academy operated without competition until the opening of the Varieties in late October. No production generated more interest than the Sanford Troupe's
The Ghost or The Spectre which opened on November 9.

Although "The Ghost Illusion" created special excitement, the acting seemed to fall short of its desired effect:

...Well, the Ghost came at the witching hour, and everybody was ready to pronounce it the genuine article, a perfect success, the which indeed it was. But there was such an utter incongruity between the dialogue of the drama and the acting of nearly all the dramatis personae, that the illusion was badly spoiled. Under conditions indicated, ideas of the Supernatural were unattainable, even should church yawn and the graves up their dead...  

In another week, however, the illusion was "more spiritual and mysterious," and sufficiently successful to be utilized in the production of Richard III presented later in the month.

Bone Squash, an original American "opera" by T. D. Rice, came to the stage on November 26. This was possibly its first presentation in New Orleans since Rice's appearance as Jim Crow at the Old St. Charles, (in the 1835-36 season.)

More popular entertainment followed the closing of Sanford's Minstrels on December 3. Bidwell completely renovated the Academy, originally built for equestrian entertainments, to accommodate circus companies. During its successful two and one-half month engagement, the combined troupe, Nathan and Company and George F. Bailey and Company, offered trapeze feats, tumbling, plate spinning, acrobatics and equestrian acts.

The troupe brought in French equestrienne, Lola Lehman,
as an added attraction as well as Henry Cooke's Animal Circus, with trained dogs and monkeys. Star attractions appearing later with the show included Sam Long (clown), and Professor Nicolo and his pupil:

... the greatest attraction was the Flying Trapeze act of the remarkable boy, Robert Nicolo. His daring feats were performed with the most brilliant success, and he was rewarded by the most enthusiastic applause. Nothing more daring or surprising ... has ever been seen in New Orleans.27

The final booking for the 1863-1864 regular season at the Academy, Lee's Grand Combination Troupe, took the stage on February 17. Principal performers included dancers from the London stage, vocalists, and pantomimists formerly with the Ravel Troupe. Advertisements promised a combination of grand ballet, pantomime, comedy, burlesque opera, songs, gymnastic and acrobatic wonders, and Negro Minstrelsy intended to "delight, edify ... [and] occupy with the presence of the beautiful."28 Such eclectic fare competed not only with the Varieties (concurrently offering a strong cast in Romeo and Juliet), but also the newly re-opened St. Charles boasting its traditional line-up of stars.

Enthusiastic reviews of Lee's Troupe found fault only with the length of the performance. "Full houses every night attest the popularity of the company."29 Several stars joined the troupe during its engagement including Verreck and "The Flying Trapeze or Cloud Leaps;" Dora Dawron [from Barnum's in New York] performing burlesque; Martini
Chiriski, ventriloquist; Signora Teresa Contoli, opera singer; and W. H. Fuller, champion skater. The troupe not only performed during the rest of the regular season (ending on May 19), but also remained for a summer season. The Academy closed the season on July 7, 1864, "in the very height of its success," following an impressive forty-one week season with three hundred and forty-seven performances and fifty matinees. 30

The Varieties

In spite of the slightly premature closing of the theatre the previous April, the Varieties reopened in October in the second season of a Federally occupied city. Once again Lewis Baker, who had formed a partnership with actors Dan Setchell and Lawrence Barrett, managed the theatre. Setchell, a comic actor especially acclaimed for impersonations of female characters, proved to be popular with New Orleans audiences with his portrayal of M'me Vandepants in One Thousand Milliners Wanted. Lawrence Barrett had made his New York stage debut at Burton's Old Chambers Street Theatre in 1857, and later that year supported Edwin Booth at the Metropolitan. Subsequent engagements in Washington and Philadelphia led to his joint management of the Varieties theatre31 where he took leading tragic roles including Hamlet, Shylock and Richelieu. Returning members of the company included Mrs. Baker, Isabella Preston and Angela Sefton.

Winter productions of standard favorites included a "weakly acted" Pocock's *Rob Roy*, and *Leah, The Forsaken* (a parody of *Leah, The Forsaken*). Dumas's *Camille* played so successfully for Mrs. Baker's benefit that "twice in the progress of the performance, Camille (Mrs. Baker) and Armand (Mr. L. Barrett) had to appear before the curtain, in response to the complimentary call of the well-pleased audience."  

Viola Barrett, one of the newcomers and wife of company member Joseph Barrett, shared leading roles with Alexina Fisher Baker, and soon became a favorite with audiences. One critic described her personal attributes:

Prepossessing in appearance, free from all vulgarity, easy and graceful in her movements, the
possessor of a pleasing voice, nicely modulated, and withal always up to her part, it is no wonder that the fair and winsome lady has become an especial favorite of the patrons of the Varieties. . . .

She continued to please critics and audiences alike throughout the season in such diverse works as Daly's Leah, The Forsaken, Macbeth, The Comedy of Errors, and Taylor's The Ticket-of-Leave Man.

Spring productions included Othello. In spite of its racial overtones, Othello continued to be played throughout the North and the South during the Civil War. That New Orleans audiences accepted the play, may be owing, in part, to the interpretation that Othello was an anti-miscegenation play, showing that white blood cannot be intermingled in marriage without a gross outrage upon the laws of nature.

By mid-March audiences in the city were noticeably smaller at the Varieties and the St. Charles, which had reopened by this date. One critic attributed the decline to the low quality of the performances, and criticized acting on the part of both "stars" and stock companies. As an alternative, patrons filled the Academy nightly through the end of the season in spite of the mercury which stood at nearly ninety degrees.

The longest run of the season at the Varieties (14 performances) was John Brougham's The Duke's Motto, which depended greatly on stage effects, scenery and stage business. Next to Taylor's Our American Cousin, The Duke's Motto was the top moneymaking play of the times. Although no
international copyright existed, Brougham received twenty-five dollars per performance from theatres in this country.\textsuperscript{40}

April 21 marked the close of the season which, in spite of declining attendance in the late spring, appeared to be both commercially and critically successful.

The St. Charles

War activity assisted in the re-opening of the St. Charles. During the summer of 1863, Federal troops captured Vicksburg and Port Hudson gaining complete control of the Mississippi River.\textsuperscript{41} Previously hampered by battles along the river, travel between St. Louis and New Orleans now resumed and steamboats once again moved passengers and supplies from city to city. Absent for three years, Ben DeBar made plans to reopen the St. Charles. He sent T. W. Davey in his absence to manage the company including Lizzie Maddern, a member of the 1860-1861 company, as well as leading performers George D. Chaplin and Clara Walters. As in the previous years, the St. Charles operated under the "stock-star" system whereby a permanent company supported "stars."

Most likely, the initial productions came from the company's St. Louis repertoire: Knowles' The Hunchback, Joachim Stocqueler's An Object of Interest, Tom Taylor's The Female Gambler, and Richard Raymond's Toodles, featuring Mary J. Gladstane, previously a member of the St. Charles Company.
One of the first productions since the capture of the city to present material capitalizing on the war premiered on February 22, 1864. The spectacle, *The Polyrama of the Present War*, presented "hundreds of life-like scenes [from the Civil War] portraying almost every event of importance from the firing of the first gun on Sumter down to the last attack on Ft. Wagner."\(^4\) Whether "polyrama" involved dialogue or a series of tableaux is not known, but the topical attraction proved to be popular, running for seven performances.

On February 27, Emma Maddern returned as a featured performer. She performed her specialty portraying multiple characters in the same play: five characters in *A Day Too Late*, five in S. D. Johnson's *In and Out of Place*, and three in James T. Haines' *The French Spy*. Playing breeches roles as well as heroines, Maddern also appeared as Jack in J. B. Phillip's melodrama, *Jack Shepherd*.

In March the St. Charles could boast of featuring one of the biggest names in theatre in the country, and the most outstanding attraction to appear in the city since the beginning of the war. John Wilkes Booth performed with the company for over two weeks. Still at the beginning of his popularity, Booth had been portraying a wide range of roles to audiences all over the South, North and Midwest which brought him earnings of over $20,000 per year.\(^4\) His brother, Edwin, was especially popular in the East, and his
father, Junius Brutus Booth, Jr., in the West, but John Wilkes Booth had his largest following in the South. His biographer (first president of Actors Equity), Francis Wilson, believed Booth would have enjoyed a rich artistic development provided that 'strangeness' which was a part of his paternal inheritance did not overcome him.

To fulfill his engagement at the St. Charles, Booth received a military pass from General Grant at Vicksburg, allowing him to cross Union lines. Booth's sympathies were with the South and it could have served his purpose to be behind enemy lines if, indeed, reports were true that he worked undercover for the Confederacy smuggling drugs and medical supplies across the lines. "Many are the tales of how the smuggling was accomplished. Booth's name provided him with easy access and virtually assured his freedom of travel." Booth himself supports these stories in a message to his sister, Asia:

"I have only one arm to give. My brains are worth twenty men; my money worth a hundred. I have free pass everywhere, my profession, my name is my passport; my knowledge of drugs is valuable, my beloved precious money--oh, never beloved till now!--is the means, one of the means, by which I serve the South. . . . Grant has given me freedom of range without knowing what a good turn he has done the South. Not that the South cares a bad cent about me, mind--a mere peregrinating play-actor."

Appalled and distressed by the sight of New Orleans overrun with 15,000 Federal troops, Booth, an ardent secessionist, poured out his feelings in a letter:
I have never been upon a battlefield; but oh! my countrymen, could you all but see the reality or effects of this horrid war as I have seen them. I know you would think like me, and would pray the Almighty to create in the Northern mind a sense of right and justice (even should it possess no seasoning of mercy), and that he would dry up this sea of blood between us, which is daily growing wider. . . .

With great anticipation, New Orleans welcomed Booth, described as a "genius, brilliant raconteur, Victorian fashion plate, darling of the ladies, the Byron of the theatre, a true scion of an illustrious father, Junius Brutus Booth, who was perhaps the greatest tragedian on the American stage." During his engagement from March 14 through April 3, Booth appeared as Othello, Macbeth, Hamlet, and Richard III, as well as in The Merchant of Venice, Romeo and Juliet, and Schiller's The Robbers.

Booth's opening performance as Richard III on March 14, filled the St. Charles to capacity, and brought together "Union soldiers, freed slaves, townspeople and carpetbaggers: the new poor (creoles stripped of their wealth, former slaves on their own) and the new rich (Northern profiteers)." The Delta critic lavished praise:

... The fame of Mr. Booth, as a young tragedian of extraordinary promise, had preceded him, and if his powerful delineation of the bloody-minded Gloucester is to be taken as a sample of his ability, then we cheerfully add our mite of admiration to the general praise and commendation his efforts have met with wherever he has appeared.

During his stay in New Orleans, Booth became a social
as well as a stage favorite, and reportedly "townspeople who never saw him on the stage enjoyed his wit and dash in the saloons and entertainment establishments throughout the city." On one occasion, Booth daringly defied Federal authority by yelling out cheers for the Confederacy as he crossed from the St. Charles Theatre to the bar across the way.

Booth was challenged by one of his companions to sing 'Bonnie Blue Flag', . . . . then forbidden by the military authorities. . . . Without a moment's hesitation he broke into the words of the song. . . . Booth calmly continued to the end of the first verse and then, surrounded by excited Union soldiers . . . . managed to escape . . . by making them believe he did not know anything about the law against a song of that kind, and that he sang it just because he heard it on the streets of this city, and liked the words and the tune.

After two weeks of performances, Booth became ill with a cold and laryngitis, which kept him off the stage for two nights. "Recurring hoarseness" might account for the unflattering reviews following his performance as Shylock in The Merchant of Venice. Not only did he display "great redundancy of action" but "his elocution appeared to be deficient in clearness, and very labored." Nevertheless, his appearance caused one reviewer to predict that "time, care and study, may yet develop in this really promising young actor those evidences of stage talent that made his father so famous, and that have already made his brother Edwin so great a favorite."

On April 3, Booth closed his New Orleans engagement
with Richard III. Summing up, the Delta stated, "We do not pretend that Mr. Booth is the greatest actor on the stage, but we do say that we have yet to find any young gentleman who gives promise of such excellence."60

A little more than a year later, on April 14, 1865, John Wilkes Booth assassinated President Abraham Lincoln. Eleven days later, the twenty-six-year-old Booth was mortally wounded in a burning Virginia barn, fulfilling a prediction of a gypsy fortune teller he had visited in boyhood:

"You're born under an unlucky star. . . . You'll make a bad end. . . . You'll have a fast life—short, but a grand one. . . . I've never seen a worse hand. . . ."61

Following the departure of Booth, Matilda Heron62 joined the company on April 4 after an absence of seven years from New Orleans. The primary attraction of her engagement was the title role of her own adaptation of Camille. Unlike other actresses who attempted to gloss over the immorality of the play's heroine, Heron presented Camille as Dumas had conceived her, as a courtesan. Although Camille, with six performances, was regarded as "the most successful event of the season,"63 it gradually lost its audience appeal, prompting one critic to remind the management that variety in programming is as desirable as variety in life.64 With Lee's Grand Combination Troupe offering a constantly changing bill at the Academy, the popularity of the St. Charles attractions declined somewhat
and on some nights the house was scarcely half-filled.\textsuperscript{65}

The next engagement, the Martinetti and Marzetti Troupe, a French company performing mime, ballet, tightrope feats and musical dramas, might have served as competition for the Academy, but the show proved to be a disappointment. The \textit{Picayune} critic compared the group unfavorably with the famous Ravel Troupe.\textsuperscript{66} The show played eighteen performances.

The end of the season brought the return of Emma Maddern and Miles' \textit{The Seven Sisters}, a play noted for extravagant spectacle and stage effects, dancing, singing, and grand tableaux. Based on an old German play, \textit{The Seven Daughters of Satan}, the production featured a water scene created with emerald light, mirrors, water lilies, fern leaves, and revolving pillars, and a transformation scene representing the birth of a butterfly in a bower of ferns. Fortifying itself against the onslaught of summer heat, the theatre advertised that "The St. Charles has been thoroughly ventilated and is now the coolest place of amusement in the city."\textsuperscript{67} \textit{The Seven Sisters}, with the second longest run of the year (sixteen performances), closed the 1864 season on June 10.

For the first time since Butler marched into New Orleans, all three of the leading English-speaking theatres offered playbills during the spring of 1864. The theatre season reflected the economic revival which followed the
fall of Vicksburg the summer before.

During 1863-1864, arrivals of western steamers jumped from 655 to 1,414, and of sea vessels from 2,045 to 2,891. Cotton receipts rose from 22,000 bales in 1863 to 271,000 in 1865, and the value of imports in the same two-year period rose from $29,766,000 to $111,013,000. Thus the economic activity of the port was several times greater than it had been during the year before the capture.68

The restoration of pre-war trade patterns and the extensive number of Federal troops in New Orleans created a kind of temporary prosperity which could support the diversion supplied by the theatres in the occupied city.

As had been true in the past, each theatre featured a specialized theatre bill. Throughout the season, the Academy provided entertainments and amusements designed to appeal to Federal troops and Confederates alike. "Something for everyone," and the constantly changing bill brought the audience back to the theatre again and again until the season ended on the crest of success.

Competition for the amusement dollar returned in late October when the Varieties began operating again with an ensemble company, continuing to offer classics, nineteenth century standards and new plays. The playbill brought substantial audiences, but critics expressed disappointment over the quality of acting. When the St. Charles Company reopened in February for the first time since the beginning of the war, similar criticism appeared. Depending less on a resident company, the St. Charles challenged its competition
with the importation of several stars whose engagements sparked interest especially those of Matilda Heron and John Wilkes Booth.

People loved Booth, appearing in New Orleans at the height of his short career, "... for his power to make them laugh or cry, for jest and quip, and for the many things an actor can do to lighten the burden and make easier the way of life." 69

While the season was anything but a failure for either the Varieties or the St. Charles, it lacked the excitement and success of earlier years. For the Academy, however, "it was a New Orleans season finding no previous precedent." 70 Clearly war-time New Orleans audiences preferred a constant variety of light entertainment.

1864-1865 Season

In 1864, New Orleans came alive again with economic and social bustle. Restaurants and theatres flourished. 71 Newspapers doubled the size of their circulation as New Orleans became more stabilized, 72 and more freedom was restored to the press. March 4, 1864, marked the restoration of civil government in Louisiana with the election of a governor, other state officials and a legislature. Although the political future remained uncertain, the end of the war was in sight as 1865 began. Life had begun to return to a more normal state and citizens began to anticipate the end of the ordeal of occupation. 73
The Varieties opened the 1864-1865 theatre season. Although arrangements made at the end of the previous season indicated that Lewis Baker and Dan Setchell would continue their partnership in the management, Setchell suddenly departed. When Baker subsequently cancelled the lease and left New Orleans, the Varieties opened on September 20 under the management of A. S. Fenno.

Although a seasoned actor, Fenno had no experience in theatrical management. Conservative in his selection of plays, Fenno preferred the old comedies, tragedies, and stock pieces, and advertised so little that patrons often had difficulty following the work of the season. His "tight-fisted policies" reportedly ruled in every department.74

Returning company members included the popular Joseph Barrett, A. H. Campbell, and Viola Barrett, as well as long-time company members Isabella Preston, Mrs. J. Seymour and Master Willie Seymour. New to the company were leading lady, Mrs. J. H. Allen (who previously worked at the Varieties with Thomas Placide); Effie Gernon, advertised by the Daily Picayune as one of the most popular soubrettes in the country;75 the Wood sisters: Kate, Therese, and Rose; Barton Hill, the leading comedian (who appeared at the Varieties in 1854); and W. H. Curtis, the "old man" of the company.76
Productions during the season included such nineteenth century standards in comedy, melodrama and tragedy as T. D. English's *Handy Andy*, Bulwer-Lytton's *The Lady of Lyons*, Dumas' *Camille*, *Othello*, Boucicault's *The Corsican Brothers*, Thomas Morton's *All That Glitters is Not Gold*, and Boucicault's *The Willow Copse*. Most performances were interspersed with dances by company members, Kate, Rose and Therese Wood, who drew favorable reviews.

Popular productions during the season included Brougham's *The Duke's Motto* (which drew large houses for one week), Taylor's *The Ticket-of-Leave Man* (which ran for ten nights), and Brougham's *Po-ca-hon-tas*. One of the most popular offerings in the early winter, *Dot*, played not only at the Varieties, but also at the St. Charles.

Productions of Dion Boucicault's adaptation of Dickens' novel *Dot; or, Cricket on the Hearth*, competed with each other throughout the Christmas holidays. The action of the play revolves around John and Dot Perrybingle and their friend, May, who is being forced to marry wealthy old Mr. Tackleton since her sweetheart, Ned, has been lost at sea. Ned's father, the old toy-maker, Caleb Plummer, works for Tackleton, who keeps him and his blind daughter, Bertha in poverty. On the day before Christmas, just before May is to marry Tackleton, Ned re-appears to claim his love. The reconciliation of family members, the triumph of love, and the simplicity and warmth of the humble toy-maker appealed
to people of all ages. The delicate combination of pathos and humor, blended with the spirit of Christmas, appealed even more, perhaps, to a people nearing the end of war and occupation.

The Varieties' production (December 22 - January 5) featured new scenery. Mrs. Allen initially played Dot but later Miss Henry assumed the role. Barton Hill and Viola Barrett portrayed other leading characters. At the St. Charles, the production (December 23-27) featured guest performers, Englishman Charles Walter Couldock and his daughter Eliza. Brought to America by Charlotte Cushman, Couldock had enjoyed an acting career which spanned over sixty years. Making his debut at the Park Theatre in New York, Couldock played heroes and villains in both comedy and tragedy, but was a favorite in romantic melodramas such as Boucicault's *The Willow Copse* and H. T. Craven's *The Chimney Corner* (a Dickens style drama). Although *Dot* played in both theatres, there appears to have been no real rivalry between the two houses over this production, possibly because *Dot* had been almost a holiday tradition in New Orleans since its introduction to the city by John E. Owens in 1859. From that time, when the production played to sold-out houses for two months, this sentimental drama was immensely popular with New Orleans audiences.

On January 6, 1865, the theatre produced Bulwer-Lytton's *The Lady of Lyons* as a benefit for the
Charity Hospital. And on January 16, Henrietta Irving (formerly with the St. Charles Company) joined the Varieties, apparently to replace Mrs. Allen in leading roles. Mary Gladstane made her return appearance at the Varieties in a February production of Tom Taylor's *Masks and Faces*. One critic considered her subsequent performances as Rosalind in *As You Like It*, and Lady Audley in *Lady Audley's Secret* "the best of the season."79

The success of the Aeolian Minstrels, in production at the St. Charles Street Opera House, prompted the Varieties manager to offer an additional series of Wednesday and Saturday matinees. Throughout the remainder of the spring season, the Varieties Company continued to offer standard fare including *Romeo and Juliet*, James White's *King of the Commons*, *The Merchant of Venice*, Schiller's *The Robbers*, and Richard J. Raymond's *Mr. and Mrs. Peter White*. During March, the management featured Lawrence Barrett, appearing in several plays which he had presented the previous season when he had been a member of the company: *The Duke's Motto*, *Much Ado About Nothing*, *The Corsican Brothers*, and *Macbeth*.

The season officially closed April 15 following a "... fairly paying season"80 which was "not remarkable for its brilliancy . . . and [reportedly] plunged the manager into debt."81 Whether or not this is true, Fenno relinquished his lease. While it is difficult to assess the reasons for the indicated decline, it seems possible that
the company missed the strength of those actors who did not return for the 1864-1865 season, especially Lewis Baker, Alexina Fisher Baker, and Dan Setchell. Perhaps it was for this reason that Fenno broke tradition and utilized star attractions in a theatre which up to this time had relied solely on the strength of a solid stock company.

The Academy of Music

The Academy of Music opened its 1864-1865 season once again under the management of David Bidwell, whose name re-appeared publicly with that of Spaulding and Rogers. Ticket prices increased for the dress circle, family circle and parquette from fifty cents to seventy-five cents; boxes increased significantly from two to six, and five to eight dollars.

Delayed (in route from New York) by steamship repairs, the Mammoth Versatile Company, scheduled to open in early October, could not begin its engagement until October 20. "Embracing every type of entertainment in the world,"\textsuperscript{82} the show included music, ballet, pantomime, comedy, and spectacle. Between October and the end of January, overflowing crowds "uproarious with laughter or applause,"\textsuperscript{83} enjoyed the troupe:

Eva Brent . . . singing one of her fine songs with that clear, pure, telling soprano voice of hers; or Kate Pennoyer, . . . in the midst of one of her attractive and graceful dances; or Henri August . . . doing those seemingly impossibilities with oranges, champagne bottles and plates; or Rosita . . . going through her elegant and
artistic poses and performance on the rope. . . . 84

The variety of entertainment insured the success of the Mammoth Versatile Company with constantly introduced fresh new acts. According to the Picayune, Bidwell's attractions were "... irresistible, as well by their individual merit as by their rare combination. . . ." 85

Spaulding and Rogers' Great Ocean Circus replaced the Mammoth Troupe on January 30, 1865. This equestrian and zoological company with trained elephants, lions, kangaroos, and other animals, consolidated with the Academy of Music Variety Star Company with its gymnastics, acrobats, comics and Ethiopian acts to offer the city an amazing variety of performances:

The resources of this favorite theatre seem to be inexhaustible. Time was when a circus, or menagerie, or variety company, single handed, was supposed to afford sufficient attraction to fill the auditorium of any theatre. This winter, the Academy had not only combined the three, but from day to day has accumulated additional strength in each of these popular departments. . . . 86

Such offerings were in keeping with the motto of the Academy:

Various, that the mind of desultory man
Studious of change, may be amused. 87

The Ocean Circus and Variety Company continued their successful engagement through February 18, when the Mammoth Variety Company played a return engagement.

In March, Bidwell added a new attraction, Mazulm; or, The Night Owl. In preparation for over three months, the
novelty play, performed March 13 through April 6, boasted beautiful scenery, original music, new and unusual costumes, and novel mechanical changes. Its conclusion, "The Flowery Realms, or The Palace of Flora," with 5,000 roses covering a revolving temple, "beggars description, and leaves the spectator spellbound with admiration and delight. . . ."89

The Hanlon Brothers joined the Mammoth Company on April 2 performing feats on the horizontal bar and trapeze which "... surpassed anything of the kind ... ever before witnessed. . . ."90 Their engagement ended on May 30, as the summer season at the Academy began.

The St. Charles

After initiating its return to theatrical prominence with a short season in the spring, the St. Charles Theatre opened with new strength for the 1864-1865 season. New York actor Edward Eddy joined with DeBar to manage the company. G. D. Chaplin returned with five new company members, in addition to Emma Maddern who starred at the theatre in the previous spring. Throughout the 1864-1865 season both Maddern and Eddy made brief starring appearances out of the city.

Offering constant change and variety, the St. Charles opened on October 24, with a series of equestrian plays starring Kate Vance and her horse, Don Juan. This two-week preliminary season included Bannister's Rookwood and Milner's Mazeppa, in which Vance created a sensation with
her choice of costume. While the Picayune reviewer could accept "a man . . . displaying his whole figure, in the fleshings setting tightly to his skin," it was quite another matter for "a woman . . . in a theatre, exposed to the gloating eyes of two or three thousand people." 

Apparently influenced by such criticism, Vance altered her attire to a "more modest dress," for the remainder of the successful fourteen-day engagement.

In early November, the addition of farces and melodramas such as Charles Cheltman's Ticket-of-Leave Woman, Robert Jones' The Hidden Hand, and W. R. Derr's Kit Carson, The Hero of the Prairie appeared in the repertory, perhaps in response to a review which noted a decrease in theatrical attendance: "Novelty, constant novelty--change, constant change, variety and something new every evening . . . will alone satisfy our playgoers, now-a-days." 

For two weeks, beginning on November 22, Marie Zoe, a French pantomimist, danseuse and "champion of the sword," created excitement in her New Orleans' debut in the military drama, Haines' The French Spy. Her knife and sword combat, as well as a gypsy dance performed in James Sheridan Knowles' The Hunchback, thrilled audiences.

During the first half of December, the repertory switched to drama with Edward Eddy appearing in a series of successful tragic roles including Hamlet, Schiller's The Robbers, Richard III, Kotzebue's The Stranger and
Bulwer-Lytton's *Richelieu*. Following this engagement, C. W. Couldock and his daughter Eliza appeared in "Dickens' style dramas" including Craven's *The Chimney Corner* and Boucicault's *Dot*. Comedienne Mary Provost, the next star attraction at the St. Charles, acted "with a good deal of spirit and effect" in Tom Taylor's *Nell Gwynne*, and *As You Like It*.

In February, the stock company took control of the stage with a repertory of comedy, farce, and melodrama. Perhaps the highlight of the winter for New Orleans natives came at Mardi Gras when for the first time since the beginning of the war, the St. Charles offered its traditional Mardi Gras Ball, as reported by the *Daily True Delta*:

> The Mardi Gras Ball at the St. Charles was worthy of the ancient renown of that famed temple of amusement. It has been the custom . . . to give a ball at the St. Charles on Mardi Gras night . . . . The fame of Old Drury has reached the ears of the backwoods belle . . . and been no light cause in prevailing upon her to visit the city when her papa brought his cotton and sugar, for the purpose of seeing for herself, after the very manner of the Queen of Sheba . . . . Many old citizens reluctantly confessed that this came up to old times.

In early spring, on March 18, Avonia Jones made her first starring appearance with the company in several years. Perhaps some playgoers remembered her portrayal of Juliet at the St. Charles several years before when she was praised as "the best Juliet then on the stage." Her engagement included performances in *Macbeth*, W. C.
Trayleure's *East Lynne*, Kotzébue's *The Stranger*, and *Romeo and Juliet*.

On March 27, Edward Eddy created a special event when he brought *Monte Cristo* to New Orleans for the first time. The romantic drama based on the novel by Alexandre Dumas, enjoyed a six-day run with Eddy performing five roles, as he had in New York for more than 300 nights. An elaborate production divided into five acts, it boasted thirteen tableaux, new scenery, costumes, music and the support of the full company. The opening night event climaxed with a masked ball and a fireworks display.

Another highlight of the spring season of 1865 occurred on April 5 and 6 when New Orleans saw its first presentation of Dion Boucicault's *The Octoroon; or, Life in Louisiana*, "which had played so many thousands of times in the North and in England." Based on the subject of miscegenation, the melodrama, which opened originally in New York six years earlier, (with Joseph Jefferson playing the Indian, Wah-No-Tee), could have provided the basis for heated reactions. However, advertised primarily in terms of "southern scenes, southern homes, songs and dances," the play drew "good houses and the piece went off amidst a fair accomplishment of applause."

The octoroon is Zoe, an attractive girl reared by the Paytons on their Louisiana plantation, Terrebonne, where the plantation and all its slaves fall to the auction block. A
letter from a London bank with the money to save the plantation is stolen by Jacob McCloskey who kills a Negro boy to acquire the letter. McCloskey lusts after Zoe, who loves and is loved by George, heir to the plantation. Zoe denies his love because her colored blood "creates a chasm between us as wide as your love and as deep as my despair." George, who could save the plantation by marrying rich Dora Sunnyside, tells her of his love for Zoe. Sunnyside makes the highest bid for the plantation, but McCloskey acquires Zoe for $25,000. To escape McCloskey, Zoe takes poison. Her death is avenged when McCloskey is discovered as the murderer of the Negro youth and he dies at the hands of the Indian, Wah-No-Tee.

Historian Odell suggests the acceptance of the play might be due to the "non-committal" quality of the material. Boucicault skillfully created a play on a timely topic, but crafted it in such a way that he could enjoy the approval of audiences on both sides of the Mason-Dixon line. For the New York audiences in 1859-1860, for example, "there were various opinions as to which way the play leaned. . . ." Odell quotes Joseph Jefferson with the following examples:

When the old Negro, just before the slave sale, calls his colored 'bredrin' around him and tells them they must look their best so as to bring a good price for the 'missis,' and then falling on his knees asks a blessing on the family who had been so kind to them, the language drew further sympathy for the loving hearts of the South; but when they felt by the action of the play that the old darky who had made them weep was a slave, they became abolitionists to a man.
When Zoe, the loving octoroon, is offered to the highest bidder, and a warm-hearted Southern girl offers all her fortune to buy Zoe, and release her from the threatened bondage . . . the audience cheered for the South; but when again the action revealed that she could be bartered for, and was bought and sold, they cheered for the North, as plainly as though they had said, 'Down with slavery.'

As Odell points out, Boucicault printed on his playbills "Nothing extenuate, nor aught set down in malice." As with the New York audience, the New Orleans theatregoers offered no objection to the play which ran two nights. The season closed on April 8, approximately the same day that news of the fall of Richmond reached the city. The loss of the capitol of the Confederacy to Union forces must have stirred a bittersweet response from Southerners. The cause of the Confederacy now seemed hopeless, but an end to the bloodshed and war-time existence was close at hand.

As Federal troops continued to occupy New Orleans, the city, with restored river traffic from the upper Mississippi Valley, enjoyed a resurgence of economic activity. Citizens could pay less attention to the problems of everyday survival and more attention to the quality of life. Merchants, banks, restaurants, and places of amusement flourished. The Varieties Theatre, in the inexperienced hands of manager A. S. Fenno, presented a full but somewhat uninspired season. Old favorites of comedy, tragedy and melodrama attracted small audiences, earned mild reviews, and left the company in debt at the end of the season.
In contrast, the Academy of Music once again kept its auditorium filled as it bombarded the city with spectacular variety. The resources of the theatre, in fact, seemed inexhaustible. Constantly changing spectacle and talent lured patrons to the theatre again and again. New attractions appeared weekly—all calculated to be irresistible to war-weary citizens longing for diversion.

Also maintaining a full season, the St. Charles reopened in the fall with a new strength and vitality. Answering the challenge for constant change and novelty, the company blended equestrian drama with their regular repertory of comedies, farce, tragedies, romantic dramas, and extravaganzas. Star appearances rounded out the season.

As the war drew to a close in the spring of 1865, the three English-language theatres in New Orleans were once again in full operation. The following figures represent their gross box office receipts during this the last theatrical season during the Civil War, and indicate the ever-increasing popularity of spectacle and novelty as provided by the Academy.

<table>
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<tr>
<th></th>
<th>November</th>
<th>December</th>
<th>January</th>
</tr>
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<tbody>
<tr>
<td>Academy of Music</td>
<td>$13,692</td>
<td>$15,248</td>
<td>$16,476</td>
</tr>
<tr>
<td>St. Charles</td>
<td>10,648</td>
<td>10,237</td>
<td>11,645</td>
</tr>
<tr>
<td>Varieties</td>
<td>9,826</td>
<td>9,214</td>
<td>no return</td>
</tr>
</tbody>
</table>

Offering a full range of variety and novelty entertainments at a modest price, the Academy of Music, the
only theatre to remain open throughout the war years, proved to be the most popular theatre. The St. Charles, with its strong reputation for quality drama and popular stars finished second, while the Varieties, struggling at the hands of an inexperienced manager, finished third. All three theatres survived the emotional and economic depression of the war, giving the city an outlet for patriotic emotions, an escape from the realities of occupation, and an unbroken tradition of entertainment and drama.
Notes

1 James Parton, General Butler in New Orleans (New York, 1864) 281.
2 Rowland and Croxall 52.
3 Lightfoot 19.
4 For more information, see Toll, Blacking Up 136-137
5 New Orleans Daily Picayune December 7, 1862.
7 New Orleans Daily Picayune December 27, 1862.
8 New Orleans Daily Picayune January 7, 1863.
9 New Orleans Daily Picayune February 3, 1863.
10 New Orleans Daily Picayune March 7, 1863.
11 New Orleans Daily Picayune April 8, 1863.
12 New Orleans Daily Picayune April 24, 1863.
13 New Orleans Daily Picayune April 24, 1863.
14 Kendall, Golden Age 395.
15 Kendall, Golden Age 488.
16 For further information see Toll, Blacking Up 135-136.
17 J. Chandler Gregg, Life in the Army, (Philadelphia: Perkinpine and Higgins, 1866) 141-142.
18 Lightfoot 81.
19 Kendall, Golden Age 489.
As performers who fancied themselves experts at portraying the plantation life and as entertainers who burlesqued theatrical hits and topical events, minstrels quickly made *Uncle Tom's Cabin* part of their show. Parodies such as "Uncle Dad's Cabin" and "Aunt Dinah's Cabin" soon topped all others in the extent of their caricatures and their popularity. Minstrel Sam Sanford's parody, "Happy Uncle Tom," followed this pattern. Sanford, who virtually made his career playing the title role, began performing "Happy Uncle Tom" in Philadelphia in late 1853 and continued it into the Civil War. See Toll, *Blacking Up* 92-95.

21 New Orleans *Picayune* October 7, 1863.
22 New Orleans *Picayune* October 23, 1863.
23 New Orleans *Picayune* November 11, 1863.
24 New Orleans *Picayune* November 15, 1863.
25 New Orleans *Picayune* November 26, 1863.
26 By the 1820's, Ethiopian delineators (blackfaced white performers) had become a regular feature of popular stage shows along with the Yankee and the Frontiersman. In 1828, Thomas D. Rice observed a crippled Negro stableman do a catchy song and dance as he worked. Rice incorporated this routine into his act and immediately became known as "Jim Crow Rice" (after a line in the song). Rice's success ultimately helped to create the Minstrel show. See Toll, *On With the Show* 81-83.
27 New Orleans Picayune January 17, 1864.
28 New Orleans Picayune February 17, 1864.
29 New Orleans Picayune February 25, 1864.
30 New Orleans Picayune July 9, 1864.
32 New Orleans Daily Picayune October 25, 1863.
33 New Orleans Daily Picayune January 10, 1864.
34 New Orleans Daily Picayune January 16, 1864.
35 Joseph Barrett was not related to Lawrence Barrett.
36 New Orleans Daily Picayune February 12, 1864.
38 New Orleans Daily Picayune March 18, 1864.
39 New Orleans Picayune July 9, 1864.
40 Melebeck 488.
42 New Orleans Picayune February 24, 1864.
Wilson 19. Wilson describes Junius Brutus Booth (called "the elder Booth"), as a classical scholar, an extraordinary linguist, and sufficiently eminent as a tragedian to be the outstanding rival of the great Edmund Kean (20). He was also known to be eccentric, alcoholic and often balanced between genius and madness (23).

Asia Booth Clarke as quoted in Samples 162.
Letter from Booth in Samples 142.
Samples 142.
New Orleans Daily True Delta March 15, 1864.
New Orleans Picayune March 26, 1864.
New Orleans Picayune March 19, 1864.
New Orleans Daily True Delta April 4, 1864.
Asia Booth Clarke (Wilkes' sister) as quoted in Samples 148. For additional information on Booth, see also Carl Sandburg, Abraham Lincoln: The War Years, vol. 4, (New York: Harcourt, Brace and Company, 1939).
Matilda Heron grew up in Philadelphia and although she began her acting career in the East, her first success came in California in 1854. She first performed her version of *Camille* in St. Louis and returned to New York in triumph, hailed as the exponent of a new "realism" in acting.

New Orleans *Picayune* April 9, 1864.

New Orleans *Picayune* April 9, 1864.

New Orleans *Picayune* March 18, 1864.

New Orleans *Picayune* May 1, 1864.

New Orleans *Daily True Delta* June 5, 1864.

Gerald M. Capers, *Occupied City* (Lexington, Kentucky: The University of Kentucky Press, 1965) 152.

Written by a member of the family where Booth boarded while in New Orleans, as quoted by Samples 145.

New Orleans *Picayune* July 9, 1864.

Capers 213.

Capers 181. More than a score of newspapers were published in New Orleans during the 1850s, three of them in both French and English. All except the *Price Current* and the *Picayune* had distinct political affiliations. While the *Picayune*, largest of all in 1860 with 12,600 subscribers, usually followed rather than led public opinion (Capers 176), the *True Delta* persisted in opposition to secession, and the *Delta* and *Crescent* became secessionists. Butler dealt harshly with the press for
expressions of hostility to the Federal occupation, enforcing strict censorship. "In the first six months of Federal occupation, therefore, the *Crescent* and *Bulletin* disappeared. . . . The *Bee* and the *Picayune*, . . . were forced to print mostly court news in order to avoid offense. . . . The *Delta* became a Federal Organ [after Butler ousted the editors and appointed new ones] . . . and the *True Delta* [became] largely its echo." (Capers 176-178). When Banks replaced Butler, the *Era* (previously the *Delta*) became the semiofficial Federal organ. "Censorship of the press was greatest prior to the military campaigns of 1863 and 1864." (Capers 179).

73 Capers 213.
74 Kendall, *Golden Age* 400-401.
75 New Orleans *Daily Picayune* September 21, 1864.
76 New Orleans *Daily Picayune* September 21, 1864.
78 Mrs. Gladstane had been a member of the Varieties Company under the management of Lewis Baker in the 1862-1863 season.
80 New Orleans *Daily Picayune* April 16, 1865.
81 Kendall, *Golden Age* 402.
82 New Orleans *Picayune* October 20, 1864.
Edward Eddy appeared as a star attraction at the St. Charles during the 1860-1861 season.

"Not to dance in New Orleans . . . is simply to do nothing" (New Orleans Daily Crescent April 8, 1861). This sums up the attitude of the city of New Orleans about its dancing, an activity which continued vigorously through the first year of the war as balls helped to raise funds for "brave volunteers." On the eve of the occupation, the number of balls gained momentum and Mardi Gras, which fell on March 4 in 1862, was not allowed to pass without some celebration. Butler's rule over the city eliminated most occasions for dancing, but Banks' command allowed for more flexibility in social affairs, and numerous balls were given during 1863. On March 1, 1864, Union sympathizers
held an Inauguration Ball in honor of the restoration of Louisiana to the Union. Two months later abolitionists held a Grand Jubilee and Emancipation Ball given in honor of the abolition of slavery in Louisiana (Lightfoot 10). Fancy dress balls continued through the summer and fall of 1864. Mardi Gras, 1865, was celebrated with several balls, but the one at the St. Charles seemed to be the most outstanding.

97 New Orleans *Daily True Delta* March 2, 1865.

98 Avonia Jones' (1839-1867) career as an actress was quite short. Marrying English actor Gustavus Vaughan Brooke, she went to London and died shortly after her husband was lost at sea.

99 New Orleans *Picayune* March 18, 1864.

100 New Orleans *Picayune* March 26, 1865.

101 New Orleans *Picayune* March 26, 1865.

102 New Orleans *Picayune* March 26, 1865.

103 New Orleans *Daily Picayune* April 7, 1865.

104 New Orleans *Picayune* April 6, 1865.

105 New Orleans *Daily Picayune* April 7, 1865.

106 Odell, 7: 212.

107 Odell, 7: 212.


109 Odell, 7: 213.

110 New Orleans *Picayune* October 30, 1864.

111 Capers 213.

112 New Orleans *Picayune* February 19, 1865.
CHAPTER V
Survival and Transition

By the middle of the nineteenth century, New Orleans was not only the commercial center for Louisiana, it was also a commercial center for the entire Mississippi Valley. As the fifth largest city in the United States, New Orleans was second only to New York in volume of commerce. "In the year of Lincoln's election [1860] 3,500 steamboats docked at its wharves, an average of ten a day; its total trade exports and imports, amounted to a stupendous $324,000,000. Louisiana banks ranked first in capital stock, deposits, and specie among the fifteen slaveholding states." The people of the city, representing an amalgamation of heritage and culture, enjoyed a unique "joie de vivre" with grand balls, parades, opera, and theatre.

The English-language theatre in New Orleans constitutes a vital part of the development of the American theatre. By 1860, the New Orleans stage ranked with the most active in the country and dominated the theatrical activity in the surrounding frontier sections. In the last years before the war, the impressive quantity of theatre available with various assembly halls, ballrooms, opera houses, and French,
German, and English-language theatres, offered entertainment to meet every taste. In 1851, when the sensational Jenny Lind appeared in the city, she found substantial competition: French opera at the Orleans Theatre; light comedy and musical pieces at Placide's Varieties; Charlotte Cushman, featured in major tragic roles at the American Theatre; and a ballet troupe alternating with her nightly at the St. Charles. By 1860, three theatres dominated the scene, each with its own specialty: the Academy of Music, featuring vaudeville; the St. Charles, the "Old Drury of New Orleans" offering star imports; and the Varieties, known for its consistently strong repertory company. No major stars could afford to omit New Orleans from their circuit of engagements.

The transition from peace to war during 1860-1861 made little noticeable decline in commercial entertainment. The Academy of Music provided the city with diverse amusements and novelties. Traveling stars continued to appear at the St. Charles in a variety of successful comic and dramatic performances. At the Varieties, John E. Owens' repertory troupe consistently provided popular comedies and tragedies of the day. The artistically and financially successful season came to a close as the war became a reality in the spring of 1861.

The uncertainty of war-time conditions discouraged managers Ben DeBar and John E. Owens who withdrew to the
North. With a few exceptions, the members of their troupes followed them seeking more stable circumstances in which to pursue their careers. Only the Academy of Music, under the management of David Bidwell, remained open for the fall of 1861. To survive at the box office and in deference to the war situation, the theatre offered numerous benefits to help soldiers and civilians alike, and patriotic presentations to unify and strengthen Southern resolve. Always a source of diversionary entertainment, the Academy had the most realistic chance of survival in a troubled atmosphere. Federal occupation of the city on April 28, 1862, overshadowed final performances of the season.

By the fall of 1862 the Varieties attempted a come-back in the occupied city now full of Federal troops. Following Owens' policy of relying on a solid stock company, manager Lewis Baker presented a season of classics and nineteenth-century standard plays which complemented the variety programs available at the Academy. The most popular of these included Boucicault's Jessie Brown and The Corsican Brothers as well as The Naiad Queen which all relied heavily on mechanical illusions, special effects and elaborate costumes. Although political tensions existed, they seldom intruded on the theatres with only an occasional disturbance which brought premature closing at the Varieties in the spring.

In the following season of 1863-1864, the restoration
of trade and travel between New Orleans and the upper Mississippi Valley signaled renewed economic strength and new stability for the city. The boom-town atmosphere enticed Ben DeBar to return his company to the St. Charles, as well as many touring stars. Although the company opened late in the season, it succeeded in drawing audiences in spite of a three-and-a-half-year absence. The Varieties also enjoyed moderate success but the Academy, with one extravagant combination show after another, reveled in unprecedented prosperity.

By the beginning of the 1864-1865 season the end of the war was in sight which encouraged all three theatres to return to full-scale seasons. The Academy enjoyed the success of the previous year, with the continued presentation of huge, ever-changing variety entertainments. The St. Charles continued its usual "stock-star" arrangement plus increasing the amount and variety of its season, and thus reclaiming its reputation as one of the leading houses of entertainment in the city. Not so successful, the Varieties, under the inexperienced management of actor A. S. Fenno, struggled through an unimaginative season which ended in financial difficulty.

By the end of the war New Orleans theatre activity had diminished. Although the city did not suffer the destruction found in the rest of the South, loss of men, weakened economy, and administrative corruption took their
toll. The Academy, the St. Charles, and the Varieties survived, but their success could not equal that of the pre-war decade. In spite of the lessening of theatrical activity during the war, the theatrical record for these years was remarkable, and the quality, quantity, and type of entertainment that emerged at the end of the war in New Orleans mirrored the changes occurring in theatres in New York and across the country.

In New York, most of the legitimate theatres closed with the alarm of war and by July 8, 1860, only Laura Keene's theatre remained open. To insure the survival of her season, Keene turned to lavish and novel spectacles filled with girls and gaiety. In New Orleans, the Academy of Music followed the same line of operation and filled houses with operatic spectacles, burletta extravaganzas, grand equestrian military spectacles, nautical spectacles and fairy pantomimes. These productions retained the same basic elements: lavish costuming, extravagant scenic devices, large groups of auxiliaries to swell crowd scenes, ladies in flesh-colored tights, orchestras to provide music for processionals and dances, and transformation scenes of rapid and somewhat magical changes. Whether in New York or New Orleans managers attempted to keep pace with the American appetites for "bigness" and a war-time need for distraction.

The St. Charles and the Varieties adapted to the taste
of the time by offering entertainments in addition to full length dramas and other standard works of the period. In keeping in step with legitimate houses in New York, the St. Charles and the Varieties also began to incorporate spectacular technical features more extensively into their full-length productions. Complex stage machinery, lavish scenic painting, music and novel illusory tricks were an intricate part of many productions including Haines' *The French Spy*, Miles' *The Seven Sisters*, Auster's *Faustus*, The Count of Monte Cristo, *A Midsummer Night's Dream*, and Brougham's *The Duke's Motto*. The most obvious difference between the two theatres was the company organization. The St. Charles continued to operate under the stock-star system while the Varieties depended almost entirely on a strong stock company. Although the St. Charles did not reopen as quickly as the Varieties following the outbreak of war, both theatres offered comparable productions, utilizing many of the same plays and playwrights. Both theatres offered the city premieres of new works. The Varieties presented Brougham's *Playing With Fire*, The Romance of a Poor Young Man, Boucicault's *Jeanie Deans*, and Daly's *Leah the Forsaken*, while the St. Charles featured Maggie Mitchell's vehicle, *Fanchon the Cricket*, Boucicault's *The Octoroon*, and Edward Eddy's production of *Monte Cristo*.

During the five-year period of the war, the St. Charles, the Varieties, and the Academy presented a total of
over 450 different plays. The most popular of these included *Dot; or, Cricket on the Hearth* by Dion Boucicault, 49 (performances); *Po-co-hon-tas* by John Brougham, 38; *The Seven Sisters* by George H. Miles, 38; *Jeanie Deans*, adapted by Dion Boucicault from the novel by Sir Walter Scott, 31; *The Duke's Motto* by John Brougham, 26; *The Colleen Bawn* by Dion Boucicault, 25; *The Corsican Brothers* by Dion Boucicault, 21; *The Lady of Lyons* by Edward George Bulwer-Lytton, 19; and *The Marble Heart* by Charles Selby, 16. Most of these suspenseful, melodramatic works rely heavily on scenes of sensational spectacle—the transformation of the birth of a butterfly in *The Seven Sisters*, the use of multiple trap doors in *The Corsican Brothers*, the daring rescue of the girl from the lake in *The Colleen Bawn*. They indicate the growing interest in romantic stories set in picturesque locales. Of the over 145 playwrights represented, the most successful were the popular playwrights of New York and London: Tom Taylor, 15 (plays); Dion Boucicault, 14; John Baldwin Buckstone, 14; John Maddison Morton, 13; William Shakespeare, 13; and Charles Selby, 8. While Taylor and Morton were at their best in comedy and domestic drama, Selby and Buckstone were known for domestic melodrama, and Boucicault was a master of the techniques of French romantic drama and melodrama filled with ruses, escapes, and thrilling moments. The popularity of these plays and playwrights illustrates the growing
tendency toward realism in special effects and romantic visual representation. Audiences moved from an interest in historic detail and accuracy to a desire for thrilling, incredible and spectacular theatrical displays. The theatre of the 1860s was part of the transition from theatrical antiquarianism to full-blown illusionism born out of advanced technical capabilities supporting commercially successful sensational melodramatic scripts. In spite of the war and occupation, New Orleans theatres was a part of that transition.

A key city in the theatrical circuit for traveling stars, New Orleans hosted fewer native, and no foreign stars during the war. When the war began, touring actors returned to their homes in the North. Others, like John E. Owens and Ben DeBar, chose to leave their theatres in the South and move northward. New troupes, assembled from the "fag-ends of dismantled companies," developed and new performers including Harry McCarthy, Eloise Bridges, and the Queen sisters became prominent in the South (probably because of the nature of their timely patriotic material).

Although most stars of the first rank like Edwin Forrest, Edwin Booth and Joseph Jefferson remained in the North, many actors included New Orleans in their starring circuit after traffic on the Mississippi resumed in 1863: Dan Rice, Mr. and Mrs. J. W. Wallack, Kate Bateman, George Holland, Edward Eddy, Emma Waller, Maggie Mitchell, Avonia
Jones, and Emma Maddern. Perhaps many of the northern actors felt comfortable accepting engagements in a city occupied by Federal troops. The most notable star engagement in New Orleans during the war was that of John Wilkes Booth, a Southern sympathizer. Just one year before he would assassinate President Lincoln, Booth captivated the city with his charm and wit, and audiences with his performances.

Both New York and New Orleans enjoyed similar theatrical fare: the same plays, the same spectacles and novelties, and many of the same stars. Between 1860 and 1865, the New Orleans theatre appears as a vital extension of the dominating theatrical activity of New York. During this time neither new playwrights nor new major American stars emerged in New Orleans although the Confederate theatre probably did serve as a training ground for young inexperienced actors who otherwise might not have had the opportunity for a theatrical career. This was a "war-time theatre" beset with problems attendant upon such times: shortages of material, inadequate transportation, inflated expenses, and psychological stress. Critics found much to condemn and much to praise in the theatre serving as an outlet for the tensions and pressures of the troops and citizens. However, the visibility of theatrical activities and quality of repertoire and performers comparable to New York, reflect the cosmopolitan nature of New Orleans and the
sophistication of its theatre-going citizens. Although theatrical activity in New Orleans diminished at the beginning of the war, it enjoyed a steady resurgence throughout the years of occupation and flourished once again after travel resumed on the Mississippi River in 1863. The influence of the New York theatre was never really broken and the New Orleans theatre maintained its status as the most active theatre center in the South.
Notes


4 *New Orleans Bee* February 12, 1851.


6 Odell, 7: 313.

7 For more information on spectacles and other novelty entertainments of the period see George B. Oliver, "Changing Pattern of Spectacle on the New York Stage," diss. Pennsylvania State University 1956.

8 Oliver 93.


10 Edwin Forrest was under contract with Niblo's
Garden in New York throughout much of the war period. Following his wedding to Mary Devlin in 1860, Edwin Booth began a London engagement in 1861. His return to the United States and subsequent engagement in New York was interrupted by the tragic death of his wife in 1863. In 1864, Booth took the lease of the Winter Garden Theatre in New York, having already purchased the Walnut Street Theatre in Philadelphia. Booth found starring about the country "sad work" (noting in a letter to Lawrence Barrett in 1860), "I'd rather there was no such thing as starring--I'd rather stay in one place and have a home. . . ." [Otis Skinner, The Last Tragedian (New York: Dodd, Mead and Company, 1939) 137.] Joseph Jefferson leased Laura Keene's theatre for the spring of 1860, and starred at the Winter Garden in 1860-61. Following his wife's death in March, 1861, Jefferson departed on a world tour taking him to California, Australia, New Zealand, South America and Great Britain. He made his re-appearance in New York in 1866. (for more information see Odell, Vol. 7)

11 Fife 465.
A HISTORY AND DAYBOOK OF
THE ENGLISH LANGUAGE THEATRE IN
NEW ORLEANS DURING THE CIVIL WAR

VOLUME II

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The Department of Speech Communication,
Theatre, and Communication Disorders

by
Paula June Thompson
B.S. in Education, Southwest Missouri State University, 1968
M.A., Purdue University, 1973
December, 1988
PART II: DAYBOOK, 1860-1865

The following daybook records the day-by-day performances at the St. Charles Theatre, the Varieties Theatre, and the Academy of Music Theatre in New Orleans between October, 1860 and June 2, 1865. The date of the performance is entered on the left hand side of the page. The name of the play, or the type of entertainment is in the center of the page. The complete play title appears when the play is first mentioned in the daybook; thereafter, short play titles are used. Non-dramatic entertainments such as minstrel shows and circuses are indicated by quotation marks while play titles are underlined. If known, the full name of the author is entered immediately to the right of the play when his name is recorded for the first time in the daybook; subsequently, only the last name of the author is entered. Play adaptations are indicated by noting both the original author and the adapter when the play is first mentioned; thereafter the adapter's name is used. If the adapter is unknown, the original author is cited throughout the daybook. Advertised first performances of plays in New Orleans are indicated with an asterisk after the play title. Beneath titles of plays are entered cast lists when available. In the case of
only one or two character listings, it may be assumed that the stock company completed the cast list. The abbreviations on the far right hand side of the page indicate the theatre where the performance took place and appear as follows:

- Academy of Music Theatre — AM
- Varieties Theatre — V
- St. Charles Theatre — SC

The source of information, if other than the New Orleans Picayune or the New Orleans Bee, is recorded at the end of the entry. Some spellings and capitalizations may not be standard, but they reproduce the names as listed in the original sources.
The Season of 1860-1861

1860

October 1  Rumsey and Newcomb's Minstrels  
(Supported by the Mammoth Double Troupe)  AM

"Vol-Au-Vent" (pantomime)

banjo..................Rumsey
Tambourine and Bones....Newcomb and Harry Lehr
dances..................Mlle. Rosati and
Mons. Yatezie
song....................Little Bobby

October 2  Rumsey and Newcomb's Minstrels  AM

October 3  Rumsey and Newcomb's Minstrels  AM

"The Last of the Mohegians"
"Old Ky Ky"

October 4  Rumsey and Newcomb's Minstrels  AM

"The Last of the Mohegians"
"Old Ky Ky"

October 5  Rumsey and Newcomb's Minstrels  AM

"The Brigands"
"Who's Heel Dat a Burnen"

songs....................Bideaux and Bobby
dances....................Rosati and Yatezie

October 6  Rumsey and Newcomb's Minstrels  AM
1860

October 6  "The Brigands" AM
     "Who's Heel Dat a Burnen"
     songs........................Bideaux and Bobby
     dances.....................Rosati and Yatezie

Matinee and evening performances

October 7  Rumsey and Newcomb's Minstrels AM
     "City and Country"
     "Dancing Academy"
     "Who Struck Billy Patterson"

October 8  Rumsey and Newcomb's Minstrels AM
     "City and Country"
     "Dancing Academy"
     "Who Struck Billy Patterson"

October 9  Rumsey and Newcomb's Minstrels AM
     overture..................Orchestra
     ballad...................Little Bobby
     comic ditty..............Harry Lehr
     "Shells of the Ocean".Bideaux
     comic song..............W. W. Newcomb
     "Vauxhall Concerts, a la Mustard" (musical
     burlesque)

The Battle of Farnborough

Heenan........................Newcomb
Sayers........................Hernandez
Cusick.......................Lehr
McDonald....................Bob
Welch........................Giffin
Brunton.....................C. Rumsey
Referee....................H. S. Rumsey
Time Keeper..............Bideaux
1860

October 9
Grand National Polka...Yatesie and Rosati
"The Power of Music"...Rumsey and Lehr
"Louisa-anna fling"....Little Bobby (burlesque)

"Who Struck Billy Patterson"

October 10
Rumsey and Newcomb's Minstrels
"Shells of the Ocean"
"Vauxhall Concerts, a la Mustard"

The Battle of Farnborough

"Who Struck Billy Patterson"

October 11
Rumsey and Newcomb's Minstrels
"The Coquette - Deaf as a Post"
"Dixie's Land"

"Annie Lisle"........Little Bobby
comic ditty.............Harry Lehr
"Dear Mother I'll come
Home Again"............Bideaux
comic song..............W. W. Newcomb

October 12
Rumsey and Newcomb's Minstrels
"The Coquette - Deaf as a Post"
"Dixie's Land"

October 13
Rumsey and Newcomb's Minstrels
"The Prince's Visit" (song).....Newcomb
"The Moon Behind the Hill"
(song)...Bideaux

"The Dog's Meat Man"
(comic ditty)..............Lehr

ballads......................Little Bobby

wonderous things............Hernandez
1860

October 13
(cont.)

"La Lu Room"
"The Pet Elephant"
"The Zouave Recruits"
"Who Struck Billy Patterson"

Campbell's Minstrels

Bones.......................Eph. Horn
Tamborine...................Duley
Ballad singers.............Frank Leslie and Lascelles
Dancer......................Master Eddy
Banjoist....................Wray
Baritone and Buffo...........Ranier

October 14

Rumsey and Newcomb's Minstrels

"La Lu Room"
"The Pet Elephant"
"The Zouave Recruits"
"Who Struck Billy Patterson"

Campbell's Minstrels

October 15

Rumsey and Newcomb's Minstrels

"The Four Exiles"
"The Essence - Electricity and its Effects"
"The Mail Carrier"

Campbell's Minstrels

October 16

Rumsey and Newcomb's Minstrels

"The Four Exiles"
"The Essence - Electricity and its Effects"
"The Mail Carrier"

Campbell's Minstrels
1860

October 17  Rumsey and Newcomb's Minstrels  AM

"The Poor Gentlemen"......Rumsey and Lehr
"French Master and Pupil" Hernandez and Rosati
"Tommy Dobbs".............Newcomb

Campbell's Minstrels  SC

October 18  Rumsey and Newcomb's Minstrels  AM

"The Poor Gentlemen"
"French Master and Pupil"
"Tommy Dobbs"

Campbell's Minstrels  SC

October 19  Rumsey and Newcomb's Minstrels  AM

"The Intruder"..........Rumsey and Lehr
ballads.................Bideaux and Bobby
"Old Virginia".........Newcomb
dances.................Rosati
transmogrifications.....Yatesie
"Dechalumeau" (pantomime)
Roquinet, the servant....Hernandez

Campbell's Minstrels  SC

ballads.................Ranier, Leslie and Lascelles
banjo..................Wray
comic..................Duley
dance..................Master Eddy

October 20  Rumsey and Newcomb's Minstrels  AM

"The Intruder"
1860

October 20 (cont.)
"Dechalumeau"
Campbell's Minstrels

October 21
Rumsey and Newcomb's Minstrels
"The Brigands"
"Youth and Old Age" Rumsey and Lehr
Campbell's Minstrels

October 22
Rumsey and Newcomb's Minstrels
"The Brigands"
"Youth and Old Age"
Campbell's Minstrels

October 23
Rumsey and Newcomb's Minstrels
"The Merry Millers"
stump declamation Hernandez
"The Three Jolly Sports"
Campbell's Minstrels

October 24
Rumsey and Newcomb's Minstrels
"The Merry Millers"
stump declamation
"The Three Jolly Sports"
Campbell's Minstrels

October 25
Rumsey and Newcomb's Minstrels
"Negro Assurance"
"La Jota Arragonese"
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>October 25</td>
<td>&quot;The Last of the Mohegians&quot;</td>
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<td>&quot;Who Struck Billy Patterson&quot;</td>
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<td>First night of Mr. John Duley (Ethiopian Comedian).</td>
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<td>Campbell's Minstrels</td>
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<td>October 26</td>
<td>Rumsey and Newcomb's Minstrels</td>
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<td>&quot;Negro Assurance&quot;</td>
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<td>October 27</td>
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<td>The Battle of Farnborough</td>
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<td>&quot;The Conscript&quot; (military pantomime)</td>
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<td>Campbell's Minstrels</td>
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<td>October 28</td>
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<td>The Battle of Farnborough</td>
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<td>&quot;The Conscript&quot;</td>
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<td>Campbell's Minstrels</td>
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<td>Rumsey and Newcomb's Minstrels</td>
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<td>The Battle of Farnborough</td>
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<td>&quot;The French Dancing Master&quot;</td>
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<td>&quot;Jack Fly High&quot;</td>
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<td>Campbell's Minstrels</td>
<td>SC</td>
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</table>
October 30  Rumsey and Newcomb's Minstrels  AM
   The Battle of Farnborough
   "The French Dancing Master"
   "Jack Fly High"
   Campbell's Minstrels  SC

October 31  Rumsey and Newcomb's Minstrels  AM
   The Battle of Farnborough
   "Dechalumeau"
   "Swisontes - Hungaros"
   Campbell's Minstrels  SC

November 1  Rumsey and Newcomb's Minstrels  AM
   The Battle of Farnborough
   "Dechalumeau"
   "Swisontes - Hungaros"
   Campbell's Minstrels  SC

November 2  Rumsey and Newcomb's Minstrels  AM
   The Battle of Farnborough
   Campbell's Minstrels  SC

November 3  Rumsey and Newcomb's Minstrels  AM
   The Battle of Farnborough
   "Two Rivals"
   "Who Struck Billy Patterson"
   Campbell's Minstrels  SC
1860

November 4  Rumsey and Newcomb's Minstrels  AM

The Battle of Farnborough
"The Robbers" (pantomime)

Campbell's Minstrels  SC

Closing night.

November 5  Rumsey and Newcomb's Minstrels  AM

November 6  Rumsey and Newcomb's Minstrels  AM

"Vol-Au-Vent" (pantomime)

November 7  Rumsey and Newcomb's Minstrels  AM

"Vol-Au-Vent"

November 8  Rumsey and Newcomb's Minstrels  AM

"Dancing Academy"
"Confidence Misplaced"
"The Deserters"

A Wonderful Woman  SC

Crepin (a drunken cobbler)...Ben DeBar
Marquis Frontignac..........Charles Pope
Hortense....................Mrs. Perrin

Nine Points of the Law - Tom Taylor

Ironsides....................R. F. McClannin
Rollingston..................W. P. Smith
Widow Smylie................Mrs. Perrin

November 9  Rumsey and Newcomb's Minstrels  AM

"Dancing Academy"
"Confidence Misplaced"
November 9
"The Deserters"
Nine Points of the Law - Taylor
The Welsh Girl - Mrs. James Robinson Planche
Sir Owen....................R. F. McClannin
Julia.........................Laura Honey
A Race for a Widow
Cornelius....................W. P. Smith

November 10
Rumsey and Newcomb's Minstrels
"The Magic Sword"
Lucretia Borgia - Victor Hugo
Lucretia Borgia...............Mrs. Perrin
Genaro........................Charles Pope
A Wonderful Woman
Crepin........................Ben DeBar
Marquis Frontignac...........Charles Pope
Hortense....................Mrs. Perrin

November 11
Rumsey and Newcomb's Minstrels
"The Magic Sword"
The Bronze Horse; or, The Spell of the Cloud King - Edward Fitzball
full company
Jack Sheppard - J. B. Phillips
Joe............................Ben DeBar
Jack Sheppard.............Lizzie Maddern

November 12
Rumsey and Newcomb's Minstrels
"The Lager Beer Switzers"
First appearance of J. H. Collins, Tenor.
November 12 Love's Telegraph
(cont.)
with Maggie Mitchell, Charles Pope
Katy O'Shie1 - (James Pilgrim?)
Katy.........................Maggie Mitchell
A Race for a Widow

November 13 Rumsey and Newcomb's Minstrels
Benefit for Harry Lehr
The Wild Irish Girl
Wild Irish Girl..............Maggie Mitchell
The Four Sisters - W. B. Bernard
Maggie Mitchell as the four sisters
Sam.........................W. P. Smith
Cruel to be Kind
with C. Brown, W. P. Smith, Laura Honey

November 14 Rumsey and Newcomb Minstrels
"Soldiers' Quarters" (pantomime)
"Poverty and Its Extremes"
First appearance of Mr. Rudolph Hall, instrumentalist.
Margot, the Poultry Dealer
Margot.......................Maggie Mitchell
The French Spy - James T. Haines
Mathilde de Meric...........Maggie Mitchell
Toney........................W. P. Smith
Henri St. Alme...............Maggie Mitchell
Hamet........................Maggie Mitchell
November 15  Rumsey and Newcomb's Minstrels  AM

Benefit for Hernandez

The Young Prince  SC

The Young Prince...........Maggie Mitchell

A Race for a Widow

Cornelius.................W. P. Smith

November 16  Rumsey and Newcomb's Minstrels  AM

"The Merry Millers"

"La Jota Arragones"

"Gems of Minstrelsy"

Satan in Paris; or, The Mysterious Stranger - Charles Selby  SC

with Maggie Mitchell

Aunt Charlotte's Maid - John Madison Morton

with Laura Honey, W. P. Smith

November 17  Rumsey and Newcomb's Minstrels  AM

"The Merry Millers"

"La Jota Arragones"

"Gems of Minstrelsy"

Matinee and evening performance.

Benefit for J. H. Duley (evening)

Dorothy Somers  SC

Dorothy Somers............Maggie Mitchell

with R. F. McClannin, W. P. Smith, and A. A. Read
November 17  The French Spy - Haines
(cont.)
Mathilde, Henri and Hamet. Maggie Mitchell
Toney ...................... W. P. Smith

November 18  Rumsey and Newcomb's Minstrels
Final Performance
Benefit for H. S. Rumsey

The Hidden Hand - Robert Jones
Capitola .................. Maggie Mitchell
Wool ...................... W. P. Smith
Katy O'Sheil - (James Pilgrim?)
Katy O'Sheil .............. Maggie Mitchell

November 19  "Parlor Operas" Mr. and Mrs. Henri Drayton
Love is Blind - V. Morris and H. Drayton
Ne'er Too Late to Mend
Selected Gems (Orchestra)
"La Marseillaise" - Mrs. Drayton

Nixon's Royal Circus
The Hanlon Brothers, Ella Zoraya, Mr. Sebastian, Mr. Charlton, Mr. Duvernay, Zaidre
"Sports of the Celestials" (oriental equestrian spectacle)

School for Scandal - Richard Brinsley Sheridan
Sir Teazle ............... Mark Smith
Lady Teazle ................ Charlotte Thompson
Charles Surface ........... George Jordan
Sir Oliver ................ Charles Bass
Maria ..................... Anna Graham
Moses ..................... C. H. Morton
November 19
(cont.)
Sir Benjamin Backbite............A. H. Davenport
Crabtree........................J. Biddles
Lady Sneerwell...................Mrs. Chapman
Mrs. Candor.....................Mrs. Biddles

An Object of Interest - Joachim Hayward Stocqueler
Fanny Gribbles...................Mrs. W. H. Leighton
(first appearance in New Orleans)
dance............................Francis and Paul Brilliant

"Grand Overture"..............Mr. Eugene Fenellen and Orchestra

November 20
Mr. and Mrs. Henri Drayton

Overture.........................Orchestra

Love is Blind - Morris and Drayton
Captain Ravensworth.............H. Drayton
Julia Bouchamp...................Mrs. Drayton
Julia Middleton..................Mrs. Drayton

Ne'er Too Late to Mend
Nixon's Royal Circus
"Sports of the Celestials"

The Lady of Lyons; or, Love and Pride - V
Edward George Bulwer-Lytton

Claude Melnotte.................George Jordan
Mons. Beauseant................M. W. Leffingwell
Glavis...........................A. Davenport
Col. Damas......................Mark Smith
Mons. Deschapelles...............J. Biddles
Pauline..........................Charlotte Thompson
Mme. Deschapelles...............Mrs. W. H. Chapman
Widow Melnotte..................Mrs. Seymour

The Fool of the Family

Betty Sanders....................Mrs. W. H. Leighton
November 20  "Grand Overture".........Eugene Fenellen V and Orchestra
Pas de Deux..................Francis and Paul Brilliant

November 21 Mrs. and Mrs. Henri Drayton AM

Marry in Haste; or, An Hour in the Bastile

Louise........................Mrs. Drayton
Duke.........................H. Drayton

Love's Labor Lost (operetta)

Nixon's Royal Circus SC

Matinee and evening performance

Dreams of Delusion - John Palgrave Simpson V

Sir Bernard Harleigh.......George Jordan
Lord Arthur Brandon.......George Wallack
Dr. Pungent...............Mark Smith
Maunder.....................A. Davenport
Lady Viola Harleigh.......Charlotte Thompson

An Object of Interest - Stocqueler

Fanny Gribbles.............Mrs. W. H. Leighton

The Fool of the Family

"La Mantille" dance.........Francis and Paul Brilliant

November 22 Mr. and Mrs. Henri Drayton AM

Marry in Haste

Love's Labor Lost

Nixon's Royal Circus SC

daring acts..................The Hanlan Brothers
graceful horsemanship......Mlle. Zoraya
November 22
(Speed the Plough - Thomas Morton)
Sir Abel Handy..............Mark Smith
Bob Handy....................George Jordan
Farmer Ashfield..............Charles Bass
Henry..........................A. Davenport
Miss Blandford...............Anna Graham
Susan Ashfield...............Charlotte Thompson
Dame Ashfield...............Mrs. W. H. Chapman

Pas de Deux.....................Frances & Paul
Brilliant

An Object of Interest - Stocqueler

November 23
(Mr. and Mrs. Henri Drayton)
Never Judge by Appearances - Henri Drayton
Oscar.........................H. Drayton
Louise.......................Mrs. Drayton

Better Late Than Never - H. Drayton
"Home Sweet Home"............Mrs. Drayton

Nixon's Royal Circus
As You Like It - William Shakespeare
Jacques.......................George Jordan
Touchstone....................Charles Bass
Adam..........................Mark Smith
Orlando.......................A. Davenport
Oliver........................Leffingwell
Rosalind......................Charlotte Thompson
Celia..........................Anna Graham
Audrey.......................Mrs. W. H. Leighton

Pas de Deux.....................Frances and Paul
Brilliant

The Widow's Victim - Charles Selby
Jeremiah Clip................M. W. Leffingwell
Jane Chatterly..............Mrs. W. H. Leighton
1860

November 24  Mrs. and Mrs. Henri Drayton AM

"Carnival de Venice"........Senor Oliveira
(Violinist to the Queen of Spain)

Diamond Cut Diamond - William Henry Wood
Murray

"La Marseillaise"..........Mr. Drayton

Nixon's Royal Circus SC

Matinee and evening performance

Speed the Plough - Morton V

The Widow's Victim - Selby

Dance.........................Frances and Paul
Brilliant

November 25  Mr. and Mrs. Henri Drayton AM

Nixon's Royal Circus SC

The Old Guard - Dion Boucicault V

Haversack....................Mark Smith
Lord Beauville...............Leffingwell
Henry..........................A. Davenport
Melanie.......................Fannie Brown

The Fool of the Family

"Polka National" dance.....Frances and Paul
Brilliant

November 26  Mr. and Mrs. Henri Drayton AM

Diamond Cut Diamond - Murray

Love's Labor Lost

Nixon's Royal Circus SC

Field of the Cloth of Gold; or, The Meeting
of the Kings (pageant)
1860

November 26
London Assurance - Dion Boucicault

Mark Meddle ...................... John E. Owens
Grace Harkaway ................. Fanny Brown
Sir Harcourt Courtly ......... Mark Smith
Charles Courtly ................. A. Davenport
Max Harkaway .................. Charles Bass
Dazzle .......................... George Jordan
Dolly Spanker ................... Miss Biddles
Cool ............................. G. Wallack
Solomon Issacs ................ W. H. Leighton
Lady Gay Spanker ............. Charlotte Thompson
Pert ............................. Mrs. W. H. Leighton

Peggy Green

Peggy Green ........................ Mrs. W. H. Leighton
Edward .......................... A. Davenport
Thomas .......................... C. H. Morton

dance .......................... Frances and Paul
Brilliant

November 27
Mr. and Mrs. Henri Drayton

Never Judge By Appearances - Crayton

Count ............................ H. Drayton
Louise ........................... Mrs. Drayton

Better Late Than Never - Drayton

Jeannot .......................... H. Drayton
Nanette .......................... Mrs. Drayton

"Home Sweet Home" .............. sung by Mrs. Drayton

Nixon's Royal Circus
Field of the Cloth of Gold

The Road to Ruin - Thomas Holcroft

Mr. Dornton ..................... Mark Smith
Henry Dornton ................... George Jordan
Mr. Silky ........................ John E. Owens
Sulky ............................. Charles Bass
Goldfinch ........................ A. Davenport
November 27

Mr. Smith .................. J. Biddles
Widow Warren ............... Mrs. W. H. Chapman
Sophia ...................... Charlotte Thompson
Jenny ....................... Mrs. W. H. Leighton

"Russian Mazurka" ....... Frances and Paul
Brilliant

The Windmill

Sampson Low ............... John E. Owens
Marian ..................... Mrs. W. H. Leighton

November 28

Mr. and Mrs. Henri Drayton AM

Nothing Venture, Nothing Have; or, A Courtship in 1640 (Nothing Venture, Nothing Win - Joseph S. Coyne?)

Diamond Cut Diamond - Murray

Nixon's Royal Circus SC

Field of the Cloth of Gold

Dreams of Delusion - Simpson V

Living Too Fast

Mr. Charles Prudent....... George Jordan
Julie ....................... Anna Graham

"Russian Mazurka" dance.... Frances and Paul
Brilliant

An Object of Interest - Stocqueler

November 29

Mrs. and Mrs. Henri Drayton AM

Nothing Venture, Nothing Have - (Coyne?)

Diamond Cut Diamond - Murray

Nixon's Royal Circus SC

Field of the Cloth of Gold

Speed the Plough - Morton V
November 29

"Paquita" dance.............Frances and Paul
       (cont.) Brilliant

The Stage Struck Lawyers

Mr. Hooker..................C. H. Morton
Tactic.......................M. W. Leffingwell
Juliet.......................Mrs. W. H. Leighton

November 30

Mr. and Mrs. Henri Drayton

Put Your Shoulder to the Wheel

Fanchette....................Mrs. Drayton
Arthur.........................H. Drayton

"Il Firato"....................Senor Oliveria,
                          Violinist

Love's Labor Lost

Nixon's Royal Circus

Field of the Cloth of Gold

The Marble Heart; or, The Sculptor's Dream - V
                          Charles Selby

Georgias.....................M. W. Leffingwell
Alcibiades...................C. H. Morton
Phideas......................George Jordan
Diogenes....................A. Davenport
Lord Morton..................F. Maeder
Viscount Chatau Margaux...M. W. Leffingwell
Ferdinand Volage...........A. Davenport
Raphael......................George Jordan
Mons. Veaudore...............G. W. Wallack
Mme. Marco...................Charlotte Thompson
Clementine...................Anna Graham
Mme. Duchatlet...............Mrs. W. A. Chapman

Pas de Duex..................Frances and Paul
                          Brilliant

The Old Guard - Boucicault
December 1
Mr. and Mrs. Henri Drayton

Put Your Shoulder to the Wheel
Love's Labor Lost
Nixon's Royal Circus
"Grand Military Entree"

Matinee and evening performance

Benefit (evening) for Clown, Davenport

The Marble Heart - Selby
The Stagestruck Lawyer
dance.........................Frances Brilliant

December 2
Mr. and Mrs. Henri Drayton

Nixon's Royal Circus

December 3
Mr. and Mrs. Henri Drayton

Love is Blind - Drayton
Ne'er Too Late to Mend

"La Marseillaise"..........sung by H. Drayton

Romeo and Juliet - William Shakespeare
Juliet.........................Miss Kate Bateman
(first performance in New Orleans after an absence of seven years)
Romeo.......................Charles Pope

Toodles - Richard John Raymond

Mr. Toodles...................Ben DeBar
Mrs. Toodles...................A. Hind
December 3 (cont.)

She Stoops to Conquer - Oliver Goldsmith

Old Hardcastle .............. Mark Smith
Young Marlow ............... George Jordan
Tony Lumpkin ............... John E. Owens
Higgins ..................... C. H. Morton
Hastings .................... A. Davenport
Miss Hardcastle .......... Charlotte Thompson
Miss Neville ............... Annie Graham
Mrs. Hardcastle .......... Mrs. W. H. Chapman

dance .................... Frances and Paul Brilliant

A Conjugal Lesson - H. Danvers

Simon Lullaby ............. John E. Owens
Mrs. Lullaby .............. Mrs. W. H. Leighton

December 4

Mr. and Mrs. Henri Drayton

Marry in Haste

Love's Labor Lost

"Coming Through the Rye"...sung by Mrs. Drayton

Geraldine; or, Love's Victory

Geraldine ................ Kate Bateman
Hubert ..................... Charles Pope
David ..................... Mr. Bateman

Aunt Charlotte's Maid - Morton

with W. P. Smith and Laura Honey

The School for Scandal - Sheridan

dance .................... Frances and Paul Brilliant

Living Too Fast

December 5

Mr. and Mrs. Henri Drayton

There's A Silver Lining to Every Cloud; or, La Sonnambula
1860

December 5  Amina..........................Mrs. Drayton
Corporal..........................H. Drayton

Diamond Cut Diamond - Murray

Benefit for Mrs. Drayton

Geraldine SC

Stagestruck Tailor

Tom.................................Ben DeBar
Sally..............................Laura Haney

Married Life - John Baldwin Buckstone V


The People's Lawyer; or, The Yankee Teamster (or, Solon Shingle) - J.S. Jones

Robert Howard...............A. Davenport
Solon Shingle...............John E. Owens
Hugh Winslow...............M. W. Leffingwell
John Ellsley...............C. H. Morton
Mrs. Otis...............Miss Preston
Grace...............Miss Anderson

December 6  Mr. and Mrs. Henri Drayton AM

There's A Silver Lining to Every Cloud

Better Late Than Never

"Home Sweet Home".............sung by Mrs. Drayton

Geraldine SC

Mrs. Norma (operatic burlesque)

Mrs. Norma...............Ben DeBar
Master Polio...............Laura Honey

She Stops to Conquer - Goldsmith V
dance.........................Frances and Paul Brilliant

The Fool of the Family
1860

December 7  Mr. and Mrs. Henri Drayton  AM

Never Judge by Appearances - Drayton

Love's Labor Lost

Ingomar, the Barbarian - E.F.J. von Munch- SC
Bellinghausen

Parthenia.................Kate Bateman
Ingomar.................Charles Pope

Mrs. Norma

Benefit for Kate Bateman

The Marble Heart - Selby  V

"Polka Nationale".........Frances and Paul
Brilliant

The Stagestruck Lawyer

December 8  Mr. and Mrs. Henri Drayton  AM

Nothing Venture, Nothing Have - (Coyen?)

Diamond Cut Diamond - Murray

Matinee and evening performance

Benefit (evening) Henri Drayton

Nora O'Neill; or, The Romance of a Poor
Young Woman*  SC

Robert Macaire; or, The Exploits of a
Gentleman at Large - Charles Selby

Po-ca-hon-tas - John Brougham  V

with A. Davenport, Mark Smith, Mrs. H. W.
Leighton, Fannie Brown, Frances Brilliant

The Yankee Teamster (The People's Lawyer) -
Jones

December 9  Dark¹  AM

¹The word "dark" signifies that there was no performance
and the house was dark.
1860

December 9 (cont)

**Nick of the Woods** - Louisa H. Medina
Ralph ....................Ben DeBar
Talle Doe................Mrs. Perrin
with Charles Pope

**The Miller and His Men** - Isaac Pocock

**Po-ca-hon-tas** - Brougham

**The Windmill**

December 10

**Dan Rice's Great Show**
with Dan Rice, Ella Zoyara, Frank Rosston

**Hamlet** - William Shakespeare
Hamlet....................J. W. Wallack
Grave Digger...............Ben DeBar
Queen......................A. Hind
Ophelia....................Laura Honey

**A Kiss in the Dark** - John Baldwin Buckstone
Pettibone..................W. P. Smith

**Playing With Fire** - John Brougham
Dr. Savage..................George Jordan
Uncle Timothy..............Mark Smith
Pinchback..................A. Davenport
Hubert Waverly...............M. W. Leffingwell
Mrs. Dr. Savage............Mrs. W. H. Leighton
Mrs. Waverly.................Charlotte Thompson
Widow Crabstick..............Mrs. H. W. Chapman
Miss Perkins................Fannie Brown

"Espagnola La Manola"
dance......................Frances and Paul Brilliant

December 11

**Dan Rice's Great Show**
December 11  Macbeth - William Shakespeare  SC
Lady Macbeth..................Mrs. Wallack
Macbeth........................Mr. Wallack
Macduff.......................Charles Pope
Banquo........................W. H. Riley

The Spectre Bridegroom; or, A Ghost in Spite of Himself - William Thomas Moncrieff
with W. P. Smith

Playing With Fire - Brougham  V

December 12 Dan Rice's Great Show  AM
Ella Zoyara - Star Esquestrian
Wild animals
Educated horses
Comic mules

"Dan Rice's Dream of Chivalry" (pageant)

Pizarro - Richard Brinsley Sheridan  SC
Pizarro........................J. W. Wallack
Elvira..........................Mrs. J. W. Wallack
with Mrs. Perrin

A Wonderful Woman

Creppin........................Ben DeBar
Froulignac....................Charles Pope
Hortense......................Mrs. Perrin

Playing With Fire - Brougham  V
dance..........................Frances and Paul Brilliant

December 13 Dan Rice's Great Show  AM

"Dan Rice's Dream of Chivalry"

Lesbia; or, The Lion of St. Marc - SC
Victor Sejour
1860

December 13 (cont.)

Dracento .................. J. W. Wallack
Lesbia .................... Mrs. J. W. Wallack
Galiamo .................. Charles Pope
Viola ..................... Mrs. Perrin

Playing With Fire - Brougham

dance ..................... Frances and Paul Brilliant

December 14

Dan Rice's Great Show

"Dan Rice's Dream of Chivalry"

Lesbia; or, The Lion of St. Marc - Sejour

Playing With Fire - Brougham

dance ..................... Frances and Paul Brilliant

December 15

Dan Rice's Great Show

Matinee and evening performance

The Iron Mask

Leon de Bourbon ............ J. W. Wallack
Hortense .................... Mrs. J. W. Wallack

Kiss in the Dark - Buckstone

with W. P. Smith

Benefit for Mr. and Mrs. Wallack

Playing With Fire - Brougham

dance ..................... Frances and Paul Brilliant

December 16

Dan Rice's Great Show

"The Dream of Chivalry"

The Iron Mask

with Mr. and Mrs. J. W. Wallack
1860

December 16  The Two Shots
(cont.)
with Ben DeBar and W. P. Smith

Married Life - Buckstone  V
with John E. Owens and A. H. Davenport

Po-ca-hon-tas - Brougham

December 17  Dan Rice's Great Show  AM
"The Four Quarters of the Globe"

Lesbia; or, The Lion of St. Marc - Sejour  SC

Cruel to be Kind
with C. Brown, W. P. Smith, Mrs. Tulawney, Laura Honey

The Poor Gentleman - George Colman,  V
The Younger

Po-ca-hon-tas - Brougham

December 18  Dan Rice's Great Show  AM
"The Four Quarters of the Globe"

Lesbia; or, The Lion of St. Marc - Sejour  SC

Cruel to be Kind
The Yankee Teamster - Jones  V

Robert Howard.................A. H. Davenport
Solon Shingle.................John E. Owens
Hugh Winslow..................M. W. Leffingwell
John Ellsley..................C. H. Morton
Mrs. Otis....................Mrs. Preston
Grace..........................Miss Anderson

The Windmill

Sampson Low...............John E. Owens
Mariana......................Mrs. W. H. Leighton

Po-ca-hon-tas - Brougham
December 19  Dan Rice's Great Show

"The Four Quarters of the Globe"

Oliver Twist - James Rees (based on a novel by Charles Dickens)

Fagan......................J. W. Wallack
Nancy Sykes...............Mrs. J. W. Wallack
Oliver Twist...............Laura Honey

Aunt Charlotte's Maid - Morton

London Assurance - Boucicault

Pas de Duex.................Frances and Paul Brilliant

The Fool of the Family

December 20  Dan Rice's Great Show

"The Four Quarters of the Globe"

Oliver Twist - Rees

Don't Judge By Appearances - John Maddison Morton

John Plump..................W. P. Smith
Diana.......................Laura Honey

Playing With Fire - Brougham

December 21  Dan Rice's Great Show

"The Four Quarters of the Globe"

Oliver Twist - Rees

Fagan.......................J. W. Wallack
Nancy Sikes...............Mrs. J. W. Wallack
Oliver Twist...............Laura Honey

Mr. and Mrs. Peter White - Richard John Raymond

Mr. White..................W. P. Smith
Mrs. White..................Laura Honey
December 21  
All That Glitters Is Not Gold; or, The Poor Girl's Diary - Thomas Morton and John Maddison Morton

Po-ca-hon-tas - Brougham

Powhatan.......................Mark Smith
John Smith....................A. H. Davenport
Pocahontas...................Mrs. W. H. Leighton

December 22  
Dan Rice's Great Show  
"Spirits of the Silver Shower"
Matinee and evening performance

Rob Roy - Isaac Pocock

Rob Roy......................J. W. Wallack
Helen McGregor...............Mrs. J. W. Wallack
Major Gilbraith...............Ben DeBar

Black-Eyed Susan; or, All in the Downs - Douglas.  
William Jerrold

William.....................J. W. Wallack
Susan.......................Mrs. Perrin

Benefit for Mrs. J. W. Wallack

The Road to Ruin - Holcroft

"New Tyrolienne" dance.....Frances and Paul Brilliant

Conjugal Lesson - Danvers

December 23  
Dan Rice's Great Show  

The Pet of the Petticoats - John Baldwin Buckstone

Job.........................Ben DeBar
Paul, the Pet...............Laura Honey

The Flying Dutchman; or, The Phantom Ship - Edward Fitzball

Von Brummel...............Ben DeBar
December 23
Flying Dutchman...............W. H. Riley
(cont.) Lucy.........................Laura Honey

Benefit for Laura Honey

The Revolution of 1795

with A. Davenport, Mark Smith, John E. Owens, Mrs. W. H. Chapman

Robert Macaire - Selby

An Object of Interest - Stocqueler

December 24
Dan Rice's Great Show

"Ward's Mission to China"

"Roman Gladiator"

"Wits of Old Ireland".......Dan Rice

Ireland As It Was - J. A. Amherst

Pat.........................Barney Williams
(first appearance in New Orleans in 6 years)

Judy......................Mrs. Barney Williams

In And Out of Place - S. D. Johnson

with Mrs. Barney Williams as 5 characters

Barney The Baron

Barney.......................Barney Williams

The Romance of a Poor Young Man* - adapted by Octave Feuillet

with George Jordan, Mark Smith, A. Davenport, M. W. Leffingwell, Charlotte Thompson, Anna Graham, Mrs. W. H. Chapman, Mrs. W. H. Leighton, Mrs. Preston

December 25
Dan Rice's Great Show

"Ward's Mission to China"

"Roman Gladiator"

Matinee and evening performance
December 25  
Rory O'More - Samuel Lover  

Rory .......................Barney Williams  
Kathleen ....................Mrs. Barney Williams  

Our Goal  
with Mrs. Barney Williams  

Barney The Baron  

The Romance of a Poor Young Man -  
Feuillet  

December 26  
Dan Rice's Great Show  

"Ward's Mission to China"  

The Comic Mules  
The Horse, Excelsior  

Shandy McGuire  

Shandy McGuire.............Barney Williams  

In and Out of Place - Johnson  
with Mrs. Barney Williams as 5 characters  

The Irish Tiger - John Maddison Morton  

Irish Tiger..................Barney Williams  

The Romance of a Poor Young Man -  
Feuillet  

December 27  
Dan Rice's Great Show  

"Ward's Mission to China"  

"Roman Gladiator"  

"Wits of Old Ireland"......Dan Rice  

Ireland As It Was - Amherst  

Ragged Pat....................Barney Williams  
Judy O'Trot.....................Mrs. Barney Williams
December 27  (cont.)

Our Goal
with Mrs. Barney Williams

The Irish Tutor; or, New Lights - Richard Butler
Terry O'Rourke............Barney Williams

The Romance of a Poor Young Man -  V
Feuillet

December 28  Dan Rice's Great Show  AM

"Ward's Mission to China"

"Roman Gladiators"

Shandy McGuire            SC
Shandy McGuire.............Barney Williams

Law For Ladies
with six characters played by Mrs. Barney Williams

The Irish Tiger - Morton
with Mr. and Mrs. Barney Williams

The Romance of a Poor Young Man -  V
Feuillet

December 29  Dan Rice's Great Show  AM

"World's Mission to China"

"Them Funny Mules"

Matinee and evening performance

Latest From New York SC
with Mr. and Mrs. Barney Williams, Mrs. Seraphina (with song), Phil Mullagan (with Irish jig)

Born to Good Luck; or, The Irishman's Fortune - Tyrone Power

Paddy........................Barney Williams
December 29  Law For Ladies (cont.)
   Benefit for Barney Williams
      The Romance of a Poor Young Man - Feuillet

December 30  Dan Rice's Great Show AM
      "Ward's Mission to China"
      Dan Rice in a Shakespearean burlesque
      Frank Drew in Vocal and Dramatic imitations
      Rory O'More - Lover SC
      Rory O'More..............Barney Williams
      Kathleen..................Mrs. Barney Williams
      O'Flannigan and the Fairies
      O'Flannigan..............Barney Williams
      Our Gal
      Caroline Morton..........Mrs. Barney Williams
      The Romance of a Poor Young Man - Feuillet

December 31  Dan Rice's Great Show AM
      "World's Mission to China"
      "The Courier of St. Petersburg"
      Shakespearean burlesques...Dan Rice
      An Hour in Seville SC
      with Mrs. Barney Williams as nine characters
      Born to Good Luck - Power
      Paddy.....................Barney Williams
      The Happy Man
      Paddy Murphy.............Barney Williams
      The Romance of a Poor Young Man - Feuillet
October 1

Dan Rice's Great Show

"Ward's Mission to China"

"The Courier of St. Petersburg"

The Fairy Circle (pantomime)
(first presentation in New Orleans)

with Mr. and Mrs. Barney Williams

Latest From New York

Race For a Widow

The Romance of a Poor Young Man - Feuillet

January 2

Dan Rice's Great Show

The Latest From New York

Race For a Widow

The Fairy Circle

The Romance of a Poor Young Man - Feuillet

January 3

Dan Rice's Great Show

"Ward's Mission to China"

An Hour in Seville

with Mrs. Barney Williams as nine characters

Tops................................Ben DeBar

The Fairy Circle

with Mr. and Mrs. Barney Williams

The Happy Man

Paddy.........................Barney Williams

The Romance of a Poor Young Man - Feuillet
1861

January 4  Dan Rice's Great Show  AM
  "Ward's Mission to China"

Bashful Irishman  SC
  Bashful Irishman............Barney Williams

An Hour in Seville

O'Flanagan and the Fairies

The Spectre Bridegroom - Moncrieff

Dickory......................W. P. Smith

The Romance of a Poor Young Man - Feuillet

January 5  Dan Rice's Great Show  AM
  "The Sprites of the Silver Shower"

Matinee performance
  "Ward's Mission to China"

Evening performance

An Hour in Seville  SC
  The Irish Ambassador - James Kenney

Sir Patrick....................Barney Williams
  Lady Isabella...................Mrs. Barney Williams

Limerick Boy - James Pilgrim

Paddy.........................Barney Williams

The Romance of a Poor Young Man - Feuillet

January 6  Dan Rice's Great Show  AM

Benefit for Elle Zoyara

Uncle Pat's Cabin  SC

Mickey.........................Barney Williams
  Widow Casey.....................Mrs. Barney Williams
1861

January 6 (cont.)

Customs of the Country

The Irish Tiger - Morton

Paddy Ryan....................Barney Williams

The Romance of a Poor Young Man - Feuillet

January 7

Dan Rice's Great Show AM

Dan Rice in triple characters

All Hallow Eve SC

Rody............................Barney Williams

Kitty............................Mrs. Barney Williams

Customs of the Country

The Limerick Boy - Pilgrim

Dot; or, Cricket on the Hearth - Dion V Boucicault (based on the story by Charles Dickens).


The Widow's Victim - Selby

January 8

Dan Rice's Great Show AM

All Hallow Eve SC

Customs of the Country

The Limerick Boy - Pilgrim

Dot - Boucicault V

The Old Guard - Boucicault

Haversack.......................Mark Smith

"The Reveille" played by Old Jordan (The veteran drummer as played by him in the Battle of New Orleans)
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<td>Uncle Pat's Cabin</td>
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<td>Sarah's Young Man - William E. Suter</td>
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<td>Teddy the Tiler - G. H. Rodwell</td>
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</table>
January 12  (cont.) Phelim O'Donnell (Phelim O'Donnell and the Leprechaun)

Phelim O'Donnell...........Barney Williams

Brian O'Lynn

Brian O'Lynn..............Barney Williams
Judy O'Trot...............Mrs. Barney Williams

Dot - Boucicault

January 13  Dan Rice's Great Show AM

The Battle of New Orleans - C. E. Grice SC

Jack Sheppard - Phillips

Benefit for C. Pope

Dot - Boucicault

January 14  Dan Rice's Great Show AM

The Hidden Hand - Jones SC

Capitola................Maggie Mitchell
Wool........................W. P. Smith

Katy O'Sheil - (Pilgrim?)

Katy O'Sheil..............Maggie Mitchell

Dot - Boucicault

The Old Guard - Boucicault

January 15  Dan Rice's Great Show AM

"The March Of The Bedouins"
Dan Rice as Rider and Humorist

The Leap for Life

The Hidden Hand - Jones SC

Katy O'Sheil - (Pilgrim?)
1861

January 15 (cont.)

Dot - Boucicault  
The Widow's Victim - Selby

January 16

Dan Rice's Great Show  
"Mechanics Vagaries" (pantomime)  
"The March of The Bedouins"  
Leap for Life  
The French Spy - Haines  
Maggie Mitchell as Mathilde de Meri, Henri St. Alme, and Hamel  
Milly, the Maid with the Milking Pail - John Baldwin Buckstone  
Milly.........................Maggie Mitchell  
A Race for a Widow  
Cornelius......................W. P. Smith  
Dot - Boucicault  
The Old Soldier  
Adam............................Charles Bass

January 17

Dan Rice's Great Show  
"The Flitch of Bacon"  
"March of the Bedouins"  
Satan in Paris - Selby  
Maggie Mitchell as 5 characters  
The Bonny Fish Wife - Charles Selby  
Miss Thistledown.............Maggie Mitchell  
Dot - Boucicault  
The Old Soldier
1861

January 18  Dan Rice's Great Show  AM
  Dan Rice, Ella Zoyara
  Spectacles, Gymnastics, Horses
  The Young Prince  SC
  Young Prince.............Maggie Mitchell
  The Wild Irish Girl
  Wild Irish Girl...........Maggie Mitchell
  Dot - Boucicault  V
  Mr. and Mrs. Peter White - Raymond

January 19  Dan Rice's Great Show  AM
  Matinee and evening performance
  Margot, The Poultry Dealer  SC
  Margot.....................Maggie Mitchell
  The French Spy - Haines
  Dot - Boucicault  V
  Mr. and Mrs. Peter White - Raymond

January 20  Dan Rice's Great Show  AM
  The Hidden Hand - Jones
  Capitola.....................Maggie Mitchell
  Wool..........................W. P. Smith
  Katy O'Shiel - (Pilgrim?)
  Katy O'Shiel..............Maggie Mitchell
  Dot - Boucicault  V
  Po-ca-hon-tas - Brougham
1861

January 21  Dan Rice's Great Show  AM

"The American Humorist"
"The Flitch of Bacon"
"March of the Bedouins"

The Wept of the Wish-Ton-Wish - W. B.  SC
   Bernard

Naramatta..................Maggie Mitchell
Satisfaction Skunk..........Ben DeBar

Ladies' Stratagem

Maggie Mitchell as Margaret, Greek Boy, Towzer, and Captain Grizelle

Aunt Charlotte's Maid - Morton

Matilda Jones..............Laura Honey

Dot - Boucicault  V

John Dobbs - John Maddison Morton

Paternoster...............John E. Owens
John Dobbs................A. H. Davenport
Fallowfield.................Charles Morton
Mrs. Chesterton...........Anna Graham

January 22  Dan Rice's Great Show  AM

Excelsior, the Blind Steed

"Courier of St. Petersburg"

21 Spectacles

The Wept of the Wish-Ton-Wish - Bernard  SC

Margot, The Poultry Dealer

Fitzsmythe of Fitzsmythe Hall - John Maddison Morton

Fitzsmythe.................W. P. Smith

Dot - Boucicault  V
1861

January 22  Po-ca-hon-tas - Brougham

January 23  Dan Rice's Great Show  AM

"The March of the Bedouins"
"The Four Lovers" (pantomime)

The Cricket  [Franchon, The Little Cricket, translated from the German by Augustus Waldauer]

Fanchon the Cricket.........Maggie Mitchell
Landry....................Charles Pope

Fitzsmythe of Fitzsmythe Hall - Morton

Dot - Boucicault  V

The Happiest Day of My Life - John Baldwin
Buckstone

Jonathan  Gilman..........John E. Owens

January 24  Dan Rice's Great Show  AM

"The March of the Bedouins"
"The Four Lovers"

The Cricket - Waldauer  SC

The Bonny Fish Wife - Selby

Speed the Plough - Morton  V

"La Tyrolienne".........Frances and Paul Brilliant

John Dobbs - Morton

January 25  Dan Rice's Great Show  AM

The Cricket - Waldauer  SC

Cruel to be Kind
January 25  (cont.)

Playing With Fire - Broughton

Dr. Savage ................. George Jordan
Timothy ..................... Mark Smith
Pinchback .................. A. H. Davenport
Waverly ..................... M. W. Leffingwell
Mrs. Waverly .............. Anna Graham
Mrs. Savage ................ Mrs. W. H. Leighton
Widow ...................... Mrs. Chapman

January 26

Dan Rice's Great Show

"Dream of Chivalry"

Dan Rice's Shakespearean Burlesque

An Imitation of Heron's Camille

Matinee and evening performance

Benefit (evening) for Frank Rosston

The Cricket - Waldauer

The Hidden Hand - Jones

Benefit for Maggie Mitchell

Our American Cousin - Tom Taylor

January 27

Dan Rice's Great Show

The Cricket - Waldauer

Fanchon ...................... Maggie Mitchell
Landry ....................... Charles Pope

The Wept of the Wish-Ton-Wish - Bernard

Benefit for A. Waldauer

The Country Squire - Charles Dance

Toodles - Raymond

January 28

Dan Rice's Great Show

"Dan Rice's Dream of Chivalry"
January 28

"The Four Lovers"

Prince Doloroso of the Doleful Isles SC

Prince Doloroso..............Barney Williams
Ketchem........................Ben DeBar
Princess........................Laura Honey

Phelim O'Donnell and the Leprehaun

Phelim.........................Barney Williams

Latest From New York

Seraphina......................Mrs. Barney Williams
Multigan.......................Barney Williams

Romance of a Poor Young Man - Feuillet V


January 29

Dan Rice's Great Show AM

"Dream of Chivalry"

"The Four Lovers"

Prince Doloroso of the Doleful Isles SC

Phelim O'Donnell and the Leprehaun

Latest from New York

Romance of a Poor Young Man - Feuillet V

January 30

Dan Rice's Great Show AM

Willie Riley; or, Not Guilty SC

Willie Riley...................Barney Williams
Mary..............................Mrs. Barney Williams

Prince Doloroso of the Doleful Isles
January 30 (cont.)

Wild Oats - John O'Keeffe
Rover.........................George Jordan
George Thunder................Mark Smith
John Dory........................M. W. Leffingwell
Ephriam Smooth..................Charles Bass
Lady Amaranth...................Charlotte Thompson
Jenny Gammer....................Mrs. W. H. Leighton

Mazurka (dance).................Frances and Paul Brilliant

Turning the Tables - John Poole
Jack Humphries.................John E. Owens
Jerry Bumps.....................George Jordan
Patty Larkins...................Mrs. W. H. Leighton
Mrs. Humphries................Mrs. W. H. Chapman

Benefit for George Jordan

January 31

Dan Rice's Great Show AM
Dan Rice and the Comic Mules
Ella Zoyara
T.H. Rosston - horseman

Willie Riley; or, Not Guilty SC

Prince Doloroso of the Doleful Isle

Dot - Boucicault V
John Perrybingle...............George Jordan
Dot................................Charlotte Thompson
Caleb Plummer....................John E. Owens
Bertha...........................Fanny Brown
Edward Plummer..................A. H. Davenport
Tilly..............................Mrs. W. H. Leighton
Tackleton.........................M. W. Leffingwell

Mr. and Mrs. Peter White - Raymond

Widow White......................Annie Graham
1861

February 1  Dan Rice's Great Show

   Benefit for Dan Rice

   Mephistopheltes
   Comfort......................Mrs. Barney Williams
   Phelim......................Barney Williams

   Prince Doloroso of the Doleful Isles

   The Fairy Circle

   with Mr. and Mrs. Barney Williams

   Dot - Boucicault
   Po-ca-hon-tas - Brougham

   with Mark Smith, A. H. Davenport, Leffingwell,
   Mrs. Chapman, Mrs. Leighton, Fanny Brown, and
   Frances Brilliant

February 2  Dan Rice's Great Show

   Matinee and evening performance

   Irish Assurance and Yankee Modesty

   Pat..........................Barney Williams
   Nancy..........................Mrs. Barney Williams

   The Fairy Circle

   Prince Doloroso of the Doleful Isle

   The Rivals - Richard Brinsley Sheridan

   Sir Anthony Absolute........Mark Smith
   Captain Absolute............George Jordan
   Sir Lucious O'Trigger......A. Davenport
   Faulkland....................M. W. Leffingwell
   Bob Acres....................John E. Owens
   Mrs. Malaprop...............Mrs. W. H. Chapman
   Julia Neville...............Anna Graham
   Lydia Languish..............Charlotte Thompson
   Lucy.........................Mrs. W. H. Leighton

   dance......................Frances and Paul
   Brilliant
February 2  
Nine Points of the Law - Taylor  
with Mark Smith, M. W. Leffingwell, A. Davenport, Anna Graham, Fannie Brown  
Benefit for Mark Smith

February 3  
Dan Rice's Great Show  
Final Performance  
Paddy the Piper  
Mephistopheles  
Yankee Courtship  
Barney the Baron  
Benefit for Mr. and Mrs. Barney Williams  
Dreams of Delusion - Simpson  
Sir Harleigh.................George Jordan  
Dr. Pangent..................Mark Smith  
Maunder......................A. H. Davenport  
Lady Harleigh..............Charlotte Thompson  
Anabel......................Annie Graham  
Conjugal Lesson - Danvers  
Simon Lullaby...............John E. Owens  
Mrs. Lullaby................Mrs. W. H. Leighton  
The Fool of the Family  
Betsy......................Mrs. W. H. Leighton

February 4  
George Christy Minstrels  
Burlesque Opera, Plantation Songs and Dances, Ethiopian Farces.  
Jack Cade - Robert T. Conrad  
Jack Cade....................E. Eddy  
Marianne....................Mrs. Perrin  
Race for a Widow  
with E. Eddy
1861

February 4 (cont.)

Our American Cousin - Taylor

Asa Trenchard.............John E. Owens
Lord Dundreary............A. Davenport
Abel Murcott................M. W. Leffingwell
Florence Trenchard.........Charlotte Thompson
Mrs. Mountchessington......Mrs. W. H. Chapman
Mary Meredith................Annie Graham

February 5

George Christy Minstrels

The Corsican Brothers - Dion Boucicault
Louis and Fabien............E. Eddy
The Welsh Girl - Planche
Our American Cousin - Taylor

February 6

George Christy Minstrels

The Robbers - Frederich von Schiller
with E. Eddy and Mrs. Perrin
Aunt Charolotte's Maid - Morton
Romance of a Poor Young Man - Feuillet

February 7

George Christy Minstrels

The Dead Heart - Watts Phillips
Robert Landry..............E. Eddy
Catherine...................Mrs. Perrin
Don't Judge By Appearances - Morton
Diana.......................Laura Honey
John..........................W. P. Smith
Wild Oats - O'Keeffe
Sarah's Young Man - Suter
February 8  George Christy Minstrels  AM
"The Hotel de Africa" (Extravaganza)
The Dead Heart - Phillips  SC
Don't Judge By Appearances - Morton
The Rivals - Sheridan  V
dance......................Frances and Paul Brilliant

The Bengal Tiger - Charles Dance

February 9  George Christy Minstrels  AM
"Hotel de Africa"
Matinee and evening performance
The Dead Heart - Phillips  SC
Robert Macaire - Selby
Robert Macaire..............Ben DeBar
Nine Points of the Law - Taylor  V
Turning the Tables - Poole
dance......................Frances Brilliant

The Fool of the Family

February 10  George Christy Minstrels  AM
"Hotel de Africa"
Richard III - William Shakespeare  SC
with E. Eddy, Mrs. Perrin, and Charles Pope
Mr. and Mrs. Peter White - Raymond
with Laura Honey and W. P. Smith
February 10  The Country Squire - Dance  V
   (cont.)
   Nine Points of the Law - Taylor

February 11  George Christy Minstrels  AM
   "Hotel de Africa"
   The Rag Picker of Paris - William James  SC
      Lucas
   Jean......................E. Eddy
   Marie......................Mrs. Perrin
   The Little Savage - John Maddison Morton
   Kate.......................Laura Honey
   Leap Year - J. B. Buckstone  V
      with A. Davenport, John E. Owens, Mark Smith,
      Mrs. W. H. Leighton, Miss Godhard, and Mrs.
      W. H. Chapman
   dance......................Frances Brilliant
   The Morning Call
      with George Jordan, Charlotte Thompson
   The Bengal Tiger - Dance
      Benefit for A. Davenport

February 12  George Christy Minstrels  AM
   "Hotel de Africa"
   The Rag Picker of Paris - Lucas  SC
   Grand Mardi Gras Mask and Dress Ball to begin
      after the performance
   The Mystik Krewe of Comus used the Varieties for  V
      its festivities.
1861

February 13 George Christy Minstrels AM

"Hotel de Africa"

Jean Remy - Thomas D. Walden SC

Jean ................. E. Eddy
Perine ................ Mrs. Perrin

The Welsh Girl - Planché V

Leap Year - Buckstone

dance ..................... Frances and Paul
Brilliant

Yankee Teamster - Jones

S. Shingle ................. John E. Owens

February 14 George Christy Minstrels AM

"Hotel de Africa"

The Corsican Brothers - Boucicault SC

Fitzsmythe of Fitzsmythe Hall - Morton

Dot - Boucicault V

Po-ca-hon-tas - Brougham

February 15 George Christy Minstrels AM

"Hotel de Africa"

Jean Remy - Walden SC

The Little Savage - Morton

The Romance of a Poor Young Man - Feuillet V

February 16 George Christy Minstrels AM

"Hotel de Africa"
February 16  Hamlet - Shakespeare  SC
        Hamlet .................... E. Eddy
        Ghost ..................... Charles Pope
        Grave digger .............. Ben DeBar
        Ophelia ................... Laura Honey

        His Last Legs - William Bayle Bernard
        O'Callahan ................. E. Eddy

        Benefit for E. Eddy
        Married Life - Buckstone   V
        dance ..................... Frances and Paul Brilliant

        Nine Points of the Law - Taylor

February 17  George Christy Minstrels  AM
        The Battle of New Orleans - Grice  SC
        General Jackson ............ Charles Pope

        The Huguenots
        with Mrs. Perrin and Charles Pope

        Benefit for Mrs. Perrin
        Theatre dark (to prepare for   V
            Jeanie Deans)

February 18  George Christy Minstrels  AM
        "New Year's Calls" (extravaganza)

        The Old Plantation; or, Southern Life - SC
            George Jamison

        Uncle Tom .................... George Jamison
        Dainy ......................... Mrs. Perrin

        Toodles - Raymond
February 18  
**Jeanie Deans; or, The Heart of Midlothian**  
(adapted by Dion Boucicault from the novel by Sir Walter Scott)

Daniel Deans ..............Charles Bass  
Geordie Robertson ..........A. Davenport  
Duke of Argyle ............Mark Smith  
Ratcliffe ..................M. W. Leffingwell  
Fairbrother .................George Jordan  
Laird O'Dumbiedikes .......Charles Morton  
Queen Caroline .............Annie Graham  
Jeanie Deans ..............Charlotte Thompson  
Effie .....................Fannie Brown  
Meg Murdockson .............Mrs. W. H. Chapman  
Madge Wildfire .............Mrs. W. H. Leighton  

**Sarah's Young Man** - Suter

February 19  
**George Christy Minstrels**  
"New Year's Calls"

**The Old Plantation; or, Southern Life** - SC  
Jamison

**Toodles** - Raymond

**Jeanie Deans** - Boucicault  
dance .........................Frances and Paul Brilliant

**The Widow's Victim** - Selby

February 20  
**George Christy Minstrels**  
"New Year's Calls"

**The Hidden Hand** - Jones  
Capitols ......................Mrs. Perrin  
Wool ..........................W. P. Smith

**The Battle of New Orleans** - Grice  
General Jackson ..............Charles Pope

**Jeanie Deans** - Boucicault  
dance .........................Frances and Paul Brilliant
February 20  The Clockmaker's Hat
(cont.)

February 21  George Christy Minstrels
"New Year's Calls"

The Cricket - Waldauer

Fanchon, the cricket......Maggie Mitchell
Landry.....................Charles Pope
Barband....................R. F. McClannin

The Welsh Girl - Planche

Julia....................Laura Honey

Jeanie Deans - Boucicault

dance....................Frances and Paul
Brilliant

February 22  George Christy Minstrels
"New Year's Calls"

The Cricket - Waldauer

Aunt Charlotte's Maid - Morton

Matilda....................Laura Honey

Jeanie Deans - Boucicault

dance....................Frances and Paul
Brilliant

The Rendezvous; or, All in The Dark

February 23  George Christy Minstrels
"New Year's Calls"

The Cricket - Waldauer
February 23 (cont.)

**Don't Judge By Appearances** - Morton

Diana.........................Laura Honey

Jeanie Deans - Boucicault

dance.........................Frances and Paul Brilliant

The Rendezvous

February 24

George Christy Minstrels

The Cricket - Waldauer

Fanchon.......................Maggie Mitchell
Landry.......................Charles Pope

Katy O'Sheil - (Pilgrim?)

Katy O'Sheil..................Maggie Mitchell

Jeanie Deans - Boucicault

Nipped in the Bud

February 25

George Christy Minstrels

"New Year's Calls"

The Cricket - Waldauer

The French Spy - Haines

Benefit for Maggie Mitchell

Jeanie Deans - Boucicault

dance.........................Frances and Paul Brilliant

Nipped in the Bud

February 26

George Christy Minstrels

"New Year's Calls"
February 26
The Great American Sea Serpent [The American Sea Serpent - Charles Dance?]
Perseus.......................Maggie Mitchell
Sea Serpent.....................Ben DeBar
The Cricket - Waldauer
Jeanie Deans - Boucicault
dance..........................Frances and Paul Brilliant
The Rendezvous

February 27
George Christy Minstrels
"The Treaty with Japan"
"Downfall of Africa"
The Great American Sea Serpent - [Dance?] SC
The Cricket - Waldauer
Jeanie Deans - Boucicault
dance..........................Frances and Paul Brilliant
A Kiss in the Dark - Buckstone

February 28
George Christy Minstrels
"The Treaty with Japan"
"Downfall of Africa"
The Great American Sea Serpent - (Dance?) SC
Satan in Paris - Selby
Maggie Mitchell as six characters
Jeanie Deans - Boucicault
dance..........................Frances and Paul Brilliant
A Kiss in the Dark - Buckstone
1861

March 1  George Christy Minstrels  SM

"The Treaty with Japan"
"Downfall of Africa"

The Pet of the Petticoats - Buckstone  SC

Paul (Pet)........................Maggie Mitchell
Job...............................Ben DeBar

Margot, the Poultry Dealer

Margot..........................Maggie Mitchell

Jeanie Deans - Boucicault  V

dance............................Frances and Paul
Brilliant

Thirty-three Next Birthday - John Maddison Morton

March 2  George Christy Minstrels  AM

Matinee and evening performance

Benefit for George Christy (evening)

The Wept of the Wish-Ton-Wish - Bernard  SC

Naramata.........................Maggie Mitchell
Satisfaction Skunk.............Ben DeBar

The Bonny Fish Wife - Selby

Miss Thistledown..............Maggie Mitchell

The Four Sisters - Bernard

Maggie Mitchell as four characters

The Great American Sea Serpent - [Dance?]

Benefit for Maggie Mitchell

Jeanie Deans - Boucicault  V

dance............................Frances and Paul
Brilliant
1861

March 2 (cont.)

March 3

March 4

March 5

**Thirty-Three Next Birthday** - Morton

George Christy Minstrels

**The Minute Men; or, Southerners on Their Guard**

**Three Fast Men; or, Female Robinson Crusoes**

**Southerners On Their Guard**

**Benefit for W. P. Smith**

**Jeanie Deans - Boucicault**

**Thirty-Three Next Birthday** - Morton

**The Inkerman Zouaves**

Operatic Bouffo Spectaculars and Grand Military Display

"*Militaire Et Pensionnaire*" (vaudville)

"*La Coroe Sensible*" (French Vaudville)

**The Colleen Bawn; or, The Bride of Garryowen** - Dion Boucicault

Myles Na Coppaleen (with new songs)..............John Collins
Hardress Cragan................Charles Pope
Anne Chute........................Mrs. Perrin
Elly O'Conner (with songs).Laura Honey
(Celebrated Water cure. The Drowning girl. Danny Mann. The Lake of Killarney. The Collegians.)

**Jeanie Deans - Boucicault**

**The Two Buzzards** - John Maddison Morton

**The Inkerman Zouaves**

"*Militaire Et Pensionnaire*

"*La Corde Sensible*"
1861

March 5 (cont.)

The Colleen Bawn - Boucicault
Jeanie Deans - Boucicault
Pas De Deux ................. Frances and Paul Brilliant

The Two Buzzards - Morton

March 6

The Inkerman Zouaves
"Militaire Et Pensionnaire"
"La Corde Sensible"
The Colleen Bawn - Boucicault
Jeanie Deans - Boucicault
Pas De Deux ................. Frances and Paul Brilliant

Sarah's Young Man - Suter

March 7

The Inkerman Zouaves
"Une Fille Terrible" (vaudeville)
"Grand Military Display Tableaux"
The Colleen Bawn - Boucicault
A Race for a Widow
Cornelius ..................... W. P. Smith
Jeanie Deans - Boucicault
dance ....................... Frances and Paul Brilliant
Mr. and Mrs. Peter White - Raymond

March 8

The Inkerman Zouaves
"Une Fille Terrible"

Grand Military Display Tableaux
1861

March 8 (cont.)

"Militaire Et Pensionnaire"

_The Colleen Bawn_ - Boucicault

_Jeanie Deans_ - Boucicault

dance.......................Frances and Paul Brilliant

_Slasher and Crasher_ - Thomas Morton and John Maddison Morton

March 9

_The Inkerman Zouaves_ AM

"Une Fille Terrible"

Grand Military Display Tableaux

"Militaire Et Pensionnaire"

_The Colleen Bawn_ - Boucicault

_Jeanie Deans_ - Boucicault

"Highland Fling".............Frances Brilliant

_Slasher and Crasher_ - Morton and Morton

March 10

_The Inkerman Zouaves_ AM

_The Colleen Bawn_ - Boucicault

_The Victims_ - Tom Taylor

_The People's Lawyer_ - Jones

March 11

_The Inkerman Zouaves_ AM

"Une Fille Terrible"

Grand Military Display Tableaux

"Militaire Et Pensionnaire"

_The Colleen Bawn_ - Boucicault

song.........................Mr. Collins

dance.......................Miss B. Llewellyn
March 11 (cont.)

Jeanie Deans - Boucicault
"Highland Fling"..........Frances Brilliant
The Two Buzzards

March 12

The Inkerman Zouaves
"Une Fille Terrible"
Grand Military Display Tableaux
"Militaire Et Pensionnaire"
The Colleen Bawn - Boucicault
song..................Mr. Collins
The Welsh Girl - Planche
Julia..................Laura Honey
The Serious Family - Morris Barnett
dance..................Frances Brilliant
Jeanie Deans - Boucicault

Benefit for Charlotte Thompson

March 13

The Inkerman Zouaves
"Une Fille Terrible"
Grand Military Display Tableaux
"Militaire Et Pensionnaire"
The Colleen Bawn - Boucicault
song..................Mr. Collins
The Welsh Girl - Planche
Julia..................Laura Honey
The Victims - Taylor
"L'Andalouse"..........Frances Brilliant
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<th><strong>The People's Lawyer</strong> - Jones</th>
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<td>March 14</td>
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<td>&quot;Les Petites Miseres De La Vie Humaine&quot; (vaudeville)</td>
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<td>&quot;A Night in the Rocky Defiles of the Karabklnaia&quot; (spectacle)</td>
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<td><strong>The Colleen Bawn</strong> - Boucicault SC</td>
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<td>song..........................Mr. Collins</td>
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<td><strong>Don't Judge by Appearances</strong> - Morton</td>
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<td><strong>Rory O'More</strong> - Lover</td>
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<td>Rory O'More......................Mr. Collins</td>
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<td>Kathleen.......................Mrs. Perrin</td>
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</table>
March 16 (cont.)

**The Omnibus - Isaac Pocock (an alteration of R. J. Raymond's Cherry Bounce)**

- Pat ........................................ Mr. Collins
- Tommy ...................................... Ben DeBar

**How to Pay the Rent**

- Morgan ..................................... Mr. Collins

**Benefit for Mr. Collins**

**Delicate Ground**

- Sangfroid ................................. George Jordan
- Alphonso ................................. A. Davenport
- Pauline ................................... Charlotte Thompson
  with Mrs. W. H. Leighton

**Paul Pry - John Poole**

- Paul ........................................ John E. Owens
- Col. Hardy ................................. Mark Smith
- Harry Stanley ............................. A. Davenport
- Mrs. Subtle ................................. Mrs. W. H. Chapman
- Eliza ....................................... Fanny Brown
- Phoebe .................................... Mrs. W. H. Leighton

- dance ..................................... Frances and Paul
  Brilliant

**Sketches in India**

- Sir Matthew Scraggs .................. Mark Smith
- Glorieux ................................. Chippendale
  (a rare appearance)
- Lady Scraggs ............................. Mrs. W. H. Chapman
- Sally Scraggs ............................ Mrs. W. H. Leighton

**Benefit for Mrs. Leighton**

March 17

**The Inkerman Zouaves**

- Brian Boronime; or, The Maid of Erin - AM
  James Sheridan Knowles

- The Phantom Ship (The Flying Dutchman; or, The Phantom Ship) - Edward Fitzball

**Benefit for Corri**
1861

March 17  | Delicate Ground  | V
           | Paul Pry - Poole |
           | Sketches in India |
           | dance....................Frances and Paul Brilliant |

March 18  | The Inkerman Zouaves  | AM
           | "Deux Vieilles Gardes" (opera-bouffe) |
           | The Zouave Drill |
           | "La Tirelire" |
           | "A Night in the Rocky Defiles of the Karabklnaia" |
           | Guy Mannering - Daniel Terry  | SC
           | Meg Merrilies...............Emma Waller |
           | Dandie Dinmont...............Ben DeBar |

March 19  | The Inkerman Zouaves  | AM
           | "Deux Vieilles Gardes" (opera-bouffe) |
           | The Zouave Drill |
           | "La Tirelire" |
           | "A Night in the Rocky Defiles of the Karabklnaia" |
1861

March 19  
(cont.)

Guy Mannering  -  Terry  SC
A Race for a Widow
The Wife's Secret V
Pas de Deux.................Frances and Paul Brilliant

The Happiest Day of My Life
Mr. Gillman.................John E. Owens

March 20

The Inkerman Zouaves AM
"Deux Vieilles Gardes" (opera-bouffe)
The Zouave Drill
"La Tirelire"
"A Night in the Rocky Defiles of the Karabklnaia"

Guy Mannering  -  Terry  SC
The Wife's Secret V
Pas de Deux.................Frances and Paul Brilliant

The Omnibus  -  Pocock

March 21

The Inkerman Zouaves AM
"Deux Vieilles Gardes" (opera-bouffe)
The Zouave Drill
"La Tirelire"
"A Night in the Rocky Defiles of the Karabklnaia"

The Duchess of Malfi  -  John Webster SC
Duchess.........................Emma Waller
Manfred.........................Mr. Waller
March 21 (cont.)

Aunt Charlotte's Maid - Morton
Matilda .................... Laura Honey

The Wife's Secret
"Pas de Nymphe" .......... Frances Brilliant

The Old Guard - Boucicault
Haversack .................. Mark Smith

March 22

The Inkerman Zouaves
"The Bengal Tiger (vaudeville)
Zouave Drill

Benefit for Zouave Leon

The Duchess of Malfi - Webster
The Spectre Bridegroom - Moncrieff
The Wife's Secret
"Pas de Nymphe" ............ Frances Brilliant

Sketches In India

Sir Matthew Scraggs ....... Mark Smith
Count Glorieux ............. Mr. Morton
Lady Scraggs ............... Mrs. Chapman
Sally ...................... Mrs. W. H. Leighton

March 23

The Inkerman Zouaves
"The Bengal Tiger"
Zouave Drill

Othello - William Shakespeare

Othello .................... Mr. Waller
Iago ....................... Emma Waller
1861

March 23 (cont.)

**Sketches in India**

Tom Tape ..................Ben DeBar
Sally .....................Laura Honey

**Benefit for Emma Waller**

*The Wife's Secret*       **V**
"La Styrienne" ...............Frances Brilliant

*The Omnibus* - Pocock

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March 24

**The Inkerman Zouaves**

"The Bengal Tiger"

Zouave Drill

*Othello* - William Shakespeare

Othello ......................Mr. Waller
Iago .........................Emma Waller

*The Stranger* - August F. F. von Kotzebue

Mrs. Haller ..................Emma Waller
Stranger ....................Mr. Waller

**Brian Borohime** - Knowles

with Charles Pope, Mrs. Perrin, and Laura Honey

*The Wife's Secret*       **V**

*The Happiest Day of My Life* - Buckstone

Mr. Giliman ..................John E. Owens
Sophia .......................Mrs. W. H. Leighton

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March 25

**The Inkerman Zouaves**

"Taking the Malakoff, or the Forlorn Hope"

Grand military spectacle

Drill by Thirty Zouaves

"La Chambre A Deux Lits" (vaudeville)
March 25
(cont.)

The Patrician's Daughter - John Westland Marston

Lady Mabel ...................... Emma Waller
Mordaunt ....................... Mr. Waller

The Little Savage - Morton

Kate .......................... Laura Honey

Twelfth Night - William Shakespeare

Duke Orsino .................... M. W. Leffingwell
Sir Toby Belch .................. Charles Bass
Sir Andrew Aguecheek ......... John E. Owens
Malvolio ........................ George Jordan
Clown .......................... Mark Smith
Sebastian ....................... A. Davenport
Roberto ........................ Charles Morton
Olivia .......................... Annie Graham
Viola ........................... Charlotte Thompson
Maria ........................... Mrs. W. H. Leighton

La Manola (dance) ............ Frances and Paul Brilliant

An Object of Interest - Stocqueler

March 26

The Inkerman Zouaves

"Taking the Malakoff, or the Forlon Hope"

Grand military spectacle

Drill by Thirty Zouaves

"La Chambre A Deux Lits" (vaudeville)

Benefit for Zouave Glatigny

The Lady of Lyons - Bulwer-Lytton

Pauline ........................ Emma Waller
Claude .......................... Mr. Waller

The Welsh Girl - Planche

Julia ............................ Laura Honey

Twelfth Night - Shakespeare

V
March 26
(cont.)

La Manola (dance)

The Fool of the Family

Betsy ......................Mrs. W. H. Leighton

March 27

The Inkerman Zouaves AM

"Taking the Malakoff, or the Forlon Hope"

Grand military spectacle

Drill by Thirty Zouaves

"La Chambre À Deux Lits" (vaudeville)

The Duchess of Malfi – Webster SC

The Bonny Fish Wife – Selby

Gaiters .....................W. P. Smith
Miss Thistledown ..............Laura Honey

Faint Heart Never Won Fair Lady – James V
    Robinson Planché

King Charles of Spain......Frances Brilliant
Ruy Gomez ....................A. H. Davenport
Marquis de Santa Cruz ......C. H. Morton
Duchess de Torrenueva ......Charlotte Thompson
Donna Leonora ...............Mrs. W. H. Chapman

"La Cracovienne" (dance) ...Miss L. Creed

"Grand pas de Masque"
    (dance) ..................Frances and Paul Brilliant

Dot – Boucicault

John Pennybringle ...........George Jordan
Caleb Plummer ...............John E. Owens
Edward Plummer ............A. H. Davenport
Tackleton ...................M. W. Leffingwell
Dot ............................Charlotte Thompson
Bertha .......................Frances Brilliant
Tilly ........................Mrs. W. H. Leighton
May Fielding ..............Annie Graham
Mrs. Fielding ...............Mrs. Chapman

Benefit for Frances Brilliant
1861

March 28  The Inkerman Zouaves

"Taking the Malakoff, or the Forlon Hope"

Grand military spectacle

Drill by Thirty Zouaves

"La Chambre A Deux Lits" (vaudeville)

Othello - Shakespeare

Iago ......................Emma Waller
Othello ...................Mr. Waller
Desdemona ................Mrs. Perrin

A Kiss in the Dark - Buckstone

Pettibone ..................W. P. Smith

Jeanie Deans - Boucicault

Slasher and Crasher - Morton

dance .......................Frances and Paul

March 29  The Inkerman Zouaves

"Taking the Malakoff, or the Forlon Hope"

Grand military spectacle

Drill by Thirty Zouaves

"La Chambre A Deux Lits" (vaudeville)

Richelieu; or, The Conspiracy - Edward George Bulwer-Lytton

Richelieu ..................Mr. Waller
De Mauprat ..................Charles Pope

Milly, The Maid with the Milking Pail - Buckstone

Milly ......................Laura Honey

Benefit for Mr. Waller
March 29
(cont.)

Jeanie Deans - Boucicault
Sarah's Young Man - Suter
dance.......................Frances and Paul Brilliant

March 30

The Inkerman Zouaves
"Taking the Malakoff, or the Forlon Hope"

Grand military spectacle

Drill by Thirty Zouaves

"La Chambre A Deux Lits" (vaudeville)

Benefit for Zouave Frederick

Macbeth - Shakespeare
Lady Macbeth..............Emma Waller
Macbeth....................Mr. Waller

Mrs. Norma (burlesque)

Norma.......................Ben DeBar
Adeigias....................W. P. Smith
Pollio......................Laura Honey

Benefit for Emma Waller

The Merry Wives of Windsor - William Shakespeare

Falstaff.....................Charles Bass
Justice Shallow.............Mark Smith
Slender......................John E. Owens
Master Ford..................George Jordan
Master Page................M. W. Leffingwell
Mistress Ford...............Charlotte Thompson
Mistress Page...............Mrs. W. H. Leighton
Anne Page...................Fannie Brown
Dame Quickly................Mrs. W. H. Chapman

Scottish dance...............Miss L. Creed

"Polka Nationale" (dance) ..Frances and Paul Brilliant
March 30
The Last Man - George D. Pitt
Geoffrey Dale..............Charles Bass

Benefit for Charles Bass

March 31
The Inkerman Zouaves

Final performance

Richard III - Shakespeare

Richard III................Mr. Waller
Richmond..................Charles Pope
Lady Ann..................Mrs. Perrin

The Three Fast Men

with W. P. Smith and Laura Honey

The Merry Wives of Windsor - Shakespeare

"La Mandrilena" (dance).....Frances Brilliant

The Last Man - Pitt

April 1
Robert Heller (Wizardry and Music)

Mary Bertram, soloist

Professor Hermann (Prestidigitator)

Twelfth Night - Shakespeare

"La Manola" (dance)........Frances and Paul Brilliant

John Dobbs - Morton

Paternoster..................John E. Owens
John Dobbs................A. Davenport

April 2
Robert Heller

Professor Hermann

Twelfth Night - Shakespeare
April 2
(cont.)

"La Tyrolienne" (dance)....Frances and Paul Brilliant

The Bengal Tiger - Dance

Paul Pagoda.............Charles Bass
David....................T. Edwin
Miss Henderson..........Annie Graham
Mrs. Yellowleaf........Mrs. W. H. Chapman

April 3

Robert Heller
Professor Hermann

The Victims - Taylor

Mr. Merryweather........George Jordan
Mr. Rowley..............Mark Smith
Mr. Fitzherbert..........A. H. Davenport
Mr. Butterby............John E. Owens
Mr. Muddiemist..........T. Edwin
Mrs. Merryweather.......Charlotte Thompson
with Mr. Morton and M. W. Leffington

"La Mantille" (dance)......Frances and Paul Brilliant

Nine Points of the Law - Taylor

with Mark Sutton, M. W. Leffingwell, A. H. Davenport, Charlotte Thompson, F. Brown, and Mrs. Seymour

April 4

Robert Heller
Professor Hermann

The Serious Family - Barnett

Captain Murphy Maguire.....George Jordan
Charles Torrens...........A. Davenport
Aminidab Sleek............John E. Owens
Widow Ormsby Delmaine.....Charlotte Thompson
Lady Creamly.............Mrs. W. H. Chapman
Mrs. Charles Torrens.....Annie Graham
Emma Torrens.............Fannie Brown
1861

April 4  
Po-ca-hon-tas - Brougham

Captain John Smith ....... A. Davenport
Myheer Rolff ............. M. W. Leffingwell
Pow-ha-tan ................ Mark Smith
Po-ca-hon-tas ............. Mrs. W. H. Leighton
Poo-tee-pet ............... Fannie Brown
Wei-che-ven-da .......... Mrs. W. H. Chapman

April 5
Robert Heller AM
Professor Hermann SC

Jeanie Deans - Boucicault V

"La Mauresque" (dance) ..... Frances Brilliant
Sarah's Young Man - Suter

April 6
Robert Heller AM
Professor Hermann SC

Comedy of Errors - William Shakespeare V

Dromio of Syracuse ......... John E. Owens
Dromio of Ephesus .......... T. Edwin
Antipholis of Syracuse .... George Jordan
Antipholis of Ephesus .... M. W. Leffingwell
Duke of Ephesus .......... C. H. Morton
Aegeon ..................... W. H. Leighton
Abbess ..................... Mrs. W. H. Chapman
Adriana ........................ Charlotte Thompson
Lucina ........................ Annie Graham
Lubia ........................ Mrs. Seymour

"Laughing Song" .......... Mrs. W. H. Leighton
"Simon the Cellarar" ....... Mark Smith

The Militia Training - J. H. Hackett

Captain Pluck ............. John E. Owens
Hateful W. Perkins .......... M. W. Leffingwell

"Polka Nationale" (dance) .. Frances and Paul Brilliant
April 6 (cont.)

The Live Indian – W. T. Thompson

Tim Jones .......................John E. Owens
Miss Furbelow ..................John E. Owens
Wiskeedrunkum ..................John E. Owens
Julia ..........................Mrs. W. H. Leighton

Benefit for John E. Owens

April 7

Robert Heller AM

Professor Hermann SC

Comedy of Errors – Shakespeare V

Delicate Ground

"Pas du Masque" (dance)....Frances and Paul Brilliant

The Live Indian – Thompson

Last night of the regular season

April 8

Robert Heller AM

Miss Joey Goughenheim SC

with the Mobile Theatre Company

An Unequal Match – Tom Taylor

Hester ..........................Joey Goughenheim
Dr. Sotcherly ..................George Holland

The Secret; or, The Hole in the Wall – John Poole

song ..........................George Holland

Summer Season began for the Varieties V

The Romance of a Poor Young Man – Feuillet

(same cast as in regular season)

April 9

Robert Heller AM

An Unequal Match – Taylor SC
April 9
(cont.)

The Post of Honor (The Sentinel; or, The Post of Honor) - T. Mildenhall

Cobus Yerks...............George Holland
Trujeu....................Mrs. John Sefton

Playing With Fire - Brougham

Dr. Savage................George Jordan
Uncle Timothy...............Mark Smith
Pinchback..................A. Davenport
Herbert Waverly...........M. W. Leffingwell
Mrs. Herbert Waverly......Annie Graham
Mrs. L. Savage............Mrs. W. H. Leighton
Widow Crabstick...........Mrs. W. H. Chapman
Perkins....................Mrs. Seymour
Mary Ann...................Miss Anderson

April 10

Robert Heller

The Hidden Hand - Jones

Capitola....................Joey Goughenheim
Major Warfield.............H. B. Phillips
Mrs. Coudiment............Mrs. John Sefton

Out For A Holiday

Mizzle......................George Holland
Bolt.........................J. T. Ward

King Henry the Fourth - William Shakespeare

King Henry the Fourth.......W. H. Leighton
Henry, Prince of Wales.....George Jordan
Earl of Worchester...........C. H. Morton
Hotspur.....................M. W. Leffingwell
Falstaff.....................Charles Bass
First Carrier..............John E. Owens
Second Carrier...............Mark Smith
Poins........................A. Davenport
Bardolph...................T. Edwin
Lady Percy...................Charlotte Thompson
Hostess.....................Mrs. W. H. Chapman
1861

April 11

Robert Heller

The Hidden Hand - Jones

Out For A Holiday

King Henry the Fourth - Shakespeare

April 12

Robert Heller

The Doom of Deville (adapted from a story by Ledger)

with Joey Goughenheim

She Stoops to Conquer - Goldsmith

Sir Charles Marlow............F. Lanse
Hardcastle........................Mark Smith
Young Marlow....................George Jordan
Tony Lumpkin....................John E. Owens
Hastings..........................A. Davenport
Diggory............................T. Edwin
Mat Muggins.....................C. H. Morton
Miss Hardcastle.................Charlotte Thompson
Dolly..............................Mrs. Seymour

"Pas de Nymphe" (dance)....Frances Brilliant

The Fool of the Family

Betsy..............................Mrs. W. H. Leighton

April 13

Robert Heller

St. Charles Closed for the Season

John Bull - George Colman, the Younger

Honorable Tom Shuffleton...George Jordan
Sir Simon Rochdale..............W. H. Leighton
Frank Rochdale..................F. Maeder
Job Thornberry...................Charles Bass
John Barr..........................G. Wallack
Dennis Brulgruddery.............C. H. Morton
Dan..................................T. Edwin
Lady Caroline Barimore.........Charlotte Thompson
Mary Thornberry..................Annie Graham
Mrs. Brulgruddery..............Mrs. W. H. Chapman
April 13
(cont.)

Benefit

April 14

Robert Heller

John Bull - Colman

"L'Andalouse"

Sketches in India

April 15

Last night of the season

Benefit for Robert Heller

The Heir at Law - George Colman, The Younger

Lord Duberly..............Mark Smith
Dick......................George Jordan
Dr. Pangloss................John E. Owens
Mr. Steadfast..............W. H. Leighton
Zekiel Homespun............A. Davenport
Henrick.....................C. H. Morton
Cicely Homespun.............Charlotte Thompson
Caroline Dormer.............Annie Graham
Lady Duberly..............Mrs. W. H. Chapman

"La Madrilena" (dance).....Frances Brilliant

Sketches in India

April 16

The Lady of Lyons - Bulwer-Lytton

Beauseant..................W. H. Leighton
Mons. Deschapelles........C. H. Morton
(others in the cast as it was performed earlier in the season)
April 16 (cont.)
"El Ole Pas Espagnole"
(dance)........................Frances Brilliant

Poor Pillicoddy - John Maddison Morton
Pillicoddy.......................John E. Owens
O'Scuttle.......................C. H. Morton
Mrs. Pillicoddy................Mrs. Seymour
Mrs. O'Scuttle...................Mrs. W. H. Chapman
Sarah Blunt.....................Mrs. W. H. Leighton

April 17
The Honeymoon - John Tobin
Duke Aranza.....................A. Davenport
Rolando..........................George Jordan
Jacques..........................John E. Owens
Lopez............................Mr. Chippendale
Balthazar........................C. H. Morton
Juliana..........................Charlotte Thompson
Volante...........................Mrs. W. H. Leighton
Zamora...........................Mrs. Chippendale

"La Sicillienne" (dance)....Frances Brilliant

Phenomenon in a Smock Frock - William Brough
Sowerby..........................Mark Smith
Betsy Chirrup....................Mrs. W. H. Leighton

Benefit for Chippendale, the treasurer

April 18
The Country Squire - Dance
"La Sicillienne"..............Frances Brilliant

The Yankee Teamster - Jones

April 19
The Rivals - Sheridan
Faulkland......................Mrs. W. H. Leighton
David..........................Mr. T. Edwin
Julia Neville...................Annie Graham
Lucy.............................Mrs. W. H. Leighton
(the rest of the cast was as earlier in the season)

"Sailor's Hornpipe"
(dance).......................Frances Brilliant
April 19
The Rendezvous (cont.)

April 20
Dreams of Delusion - Simpson
Sir Bernard Harleigh......George Jordan
Dr. Pungent..................Mark Smith
Maunder....................A. Davenport
Lady Viola Harleigh........Charlotte Thompson

"Sailor's Hornpipe"
(dance)....................Frances Brilliant

The Honeymoon - Tobin

April 21
The Lady of Lyons - Bulwer-Lytton
"El Ole Pas Espagnole"
(dance).....................Frances Brilliant

The Fool of the Family

April 22
Victorine; or, I'll Sleep on It - V
John Baldwin Buckstone

Caesar Chanteloupe.........George Jordan
Alexandre....................A. Davenport
Mr. Bonassus...............Mark Smith
Blaise.........................T. Edwin
Michael......................F. Maeder
Victorine....................Charlotte Thompson
Mrs. Bonassus...............Mrs. W. H. Chapman

dance.......................Frances Brilliant

The Windmill
Sampson Low.................John E. Owens

April 23
Victorine; or, I'll Sleep on It - V
Buckstone

dance.......................Frances Brilliant

The Secret - Poole
April 24

**Victorine; or, I'll Sleep on It** - V
Buckstone

"La Cracovienne" (dance) ... Frances Brilliant

**The Hole in the Wall (The Secret; or,**
**The Hole in the Wall)** - Poole

with George Holland

April 25

**Bob Nettles; or, To Parents and Guardians** - V
Nettles

Bob Nettles ............... Mrs. W. H. Leighton
Monsieur Tourbillon .......... Mark Smith
Waddilove .................. George Holland

**Perfection** - Bayly

with George Jordan, John E. Owens, Mark Smith, and Charlotte Thompson

"Butterfly Dance" ........ Frances Brilliant

**Family Jars** - Joseph Lunn

Delph ..................... George Holland
Giddy Larragan ............ Mrs. W. H. Leighton

April 26

**Victorine** - Buckstone

"La Redowa" (dance) .... Frances Brilliant

**Family Jars** - Lunn

April 27

**Sweethearts and Wives** - James Kenney

Admiral Franklin .......... Mark Smith
Billy Lackaday .......... John E. Owens
Eugenia ................ Charlotte Thompson

**Living Too Fast**

Charles Prudent .......... George Jordan
Julia ..................... Annie Graham
Mary ..................... Miss Wallace
1861

April 27  Po-ca-hon-tas - Brougham
(cont.)
Captain John Smith........A. Davenport
Myheer Rolff...............M. W. Leffingwell
Pow-ha-tan................Mark Smith
Po-ca-hon-tas..............Mrs. W. H. Leighton
Poo-tee-pet................Fanny Brown
Wei-che-ven-da.............Mrs. W. H. Chapman

Benefit for Mark Smith

April 28  Bob Nettles - Taylor
Living Too Fast
Po-ca-hon-tas - Brougham

April 29  Nicholas Nickleby - Edward Stirling
(based on the novel by Charles Dickens)
Ralph Nickleby..............W. H. Leighton
Nicholas Nickleby..........A. Davenport
Mantilini...................George Jordan
Old Squeers................John E. Owens
John Browdie...............Mark Smith
Smike.......................Charlotte Thompson
Miss Squeers................Mrs. W. H. Leighton

Po-ca-hon-tas - Brougham

April 30  The Victims - Taylor
Mrs. Merryweather..........George Jordan
Rowley......................Mark Smith
Mr. Fitzherbert............A. Davenport
Mr. Joshua Butterby.......John E. Owens
Curdel......................C. H. Morton
Mr. Muddlemist............T. Edwin
Mr. Cartuttle..............George Holland
Mrs. Meryweather..........Charlotte Thompson
Mrs. Crane..................Mrs. W. H. Chapman
Mrs. Fitzherbert..........Annie Graham

"Butterfly Dance".........Frances Brilliant

"Miss Drizzle" (song
with barn-yard
imitations)..............George Holland
1861

April 30  Cousin Joe  (cont.)
Cousin Joe........................George Holland
Margery............................Mrs. W. H. Leighton

Benjamin for George Holland

May 1  Nicholas Nickleby (Stirling)  V
"La Redowa (dance).........Frances Brilliant

Sweethearts and Wives - Kenney

May 2  She Stoops to Conquer - Goldsmith  V
Hardcastle.......................Mark Smith
Young Marlow.....................George Jordan
Tony Lumpkin.....................John E. Owens
Hastings.........................A. Davenport
Miss Hardcastle..................Charlotte Thompson

"La Andalouse" (dance).....Frances Brilliant

The Fool of the Family

with Mrs. W. H. Leighton

Benefit for Charlotte Thompson

March 3  The Heir at Law - Colman  V

The Eton Boy

Captain Popham.................A. Davenport
Fanny.........................Mrs. W. H. Leighton

Benefit for A. Davenport

May 4  London Assurance - Boucicault  V
Sir Harcourt Courtly......Mark Smith
Dazzle..............................George Jordan
Charles Courtly................A. Davenport
Mark Meddle.....................John E. Owens
Lady Gay Spanker...............Charlotte Thompson
Pert...............................Mrs. W. H. Leighton
1861

May 4  The Eton Boy
(cont.)
Benefit for George Jordan

May 5  Cousin Cherry

Cousin Cherry.............Mrs. W. H. Leighton
Thomas Primrose.............C. H. Morton
Elinor......................Miss Anderson

"Sailor's Hornpipe"
(dance)....................Frances Brilliant

Victorine - Buckstone
Benefit for Mrs. Leighton

May 6  The Thumping Legacy - Thomas Morton and
 John Maddison Morton
Jerry Ominous.............John E. Owens
Forty Winks; or, The Blunders in a Bedroom -
 William E. Burton
Spruggins.....................John E. Owens

P. P.; or, The Man and the Tiger - Thomas Parry
Benefit for John E. Owens
The Season of 1861-1862

1861

August 7  Harry Macarthy, the Arkansas comedian (billed as "The author of 'The Bonnie Blue Flag,' the New National Song of the South")
           Songs and dances by Lottie Estelle

August 8  Harry Macarthy and Lottie Estelle
           A benefit for the New Orleans families of the boys in service.

August 9  Harry Macarthy and Lottie Estelle

August 10 Harry Macarthy and Lottie Estelle

August 11 Harry Macarthy and Lottie Estelle

August 12 Harry Macarthy and Lottie Estelle

August 13 Harry Macarthy and Lottie Estelle

August 14 Harry Macarthy and Lottie Estelle

August 15 Harry Macarthy and Lottie Estelle

August 16 Harry Macarthy and Lottie Estelle
           Nancy Doolittle............Lottie Estelle
           The Dutchman..............Harry Macarthy

           Benefit for Harry Macarthy
1861

August 17    Harry Macarthy and Lottie Estelle    AM
   Matinee and evening performance

August 18    Harry Macarthy and Lottie Estelle    AM

August 19    Dark    AM

August 20    Dark    AM

August 21    Dark    AM

August 22    Harry Macarthy and Lottie Estelle    AM
   Songs include "The Volunteer" dedicated to the Orleans Cadets and "The Bonnie Blue Flag" dedicated to Albert Pike of Arkansas

A benefit for assisting in equipping the Fourth Company of Orleans Cadets and for the purpose of supplying the companies in Virginia with warm winter clothing.

August 23    Dark    AM

August 24    Dark    AM

August 25    Dark    AM

August 26    Dark    AM

August 27    Dark    AM

August 28    Dark    AM

August 29    Dark    AM

August 30    Dark    AM
1861

August 31 Dark AM

September 1 Dark AM

September 2 Dark AM

September 3 Dark AM

September 4 Dark AM

September 5 Dark AM

September 6 Dark AM

September 7 Dark AM

September 8 Dark AM

September 9 Dark AM

September 10 Dark AM

September 11 Dark AM

September 12 Dark AM

September 13 Dark AM

September 14 Dark AM

September 15 Dark AM

September 16 Harry Macarthy and Lottie Estelle AM

Eccentricities and Peculiarities
Queer, Quaint and Quizzical
1861

September 17  Harry Macarthy and Lottie Estelle  AM

September 18  Harry Macarthy and Lottie Estelle  AM

September 19  Harry Macarthy and Lottie Estelle  AM

September 20  Harry Macarthy and Lottie Estelle  AM

September 21  Harry Macarthy and Lottie Estelle  AM

    New Patriotic Songs

    Matinee and evening performance

September 22  Harry Macarthy and Lottie Estelle  AM

September 23  Harry Macarthy and Lottie Estelle  AM

September 24  Harry Macarthy and Lottie Estelle  AM

September 25  Harry Macarthy and Lottie Estelle  AM

September 26  Irish drama
    with Harry Macarthy and Lottie Estelle and
    and excellent company

    New Dramatic Season Begins

September 27  Harry Macarthy and Lottie Estelle  AM

    The Two Fathers

    Tom Dribbles..............Harry Macarthy

    "Missouri" sung by Harry Macarthy

    Brian O'Linn

    Brian......................Harry Macarthy
1861

September 28  Harry Macarthy and Lottie Estelle AM

"The Bonnie Blue Flag" sung by Harry Macarthy

**Teddy Roe** - Edward Stirling

Teddy Roe.....................Harry Macarthy

**The Irish Mormon**

with Harry Macarthy, Lottie Estelle and company

Matinee and evening performance

September 29  Harry Macarthy and Lottie Estelle AM

**The Irish Mormon**

**Teddy Roe** - Stirling

September 30  Harry Macarthy and Lottie Estelle AM

**The Irish Emigrant** - John Brougham

O'Brian.........................Harry Macarthy

with John Davis and Lottie Estelle

"Irish Emigrant's Lament" sung by Harry Macarthy
"The Bonnie Blue Flag" sung by Harry Macarthy

**Contentment vs. Riches**

Christopher...............Harry Macarthy

October 1  Harry Macarthy and Lottie Estelle AM

**The Irish Emigrant** - Brougham

**Irish Tiger** - Morton

Ned.............................Harry Macarthy

Hans Vonderderdrumeldyke will "Smoke his Pipe"

Double Irish Jig...............Harry Macarthy

and Lottie Estelle
1861

October 2  The Irish Emigrant - Brougham  AM
"Bonnie Blue Flag" sung by Harry Macarthy
Limerick Boy - Pilgrim
Paddy Miles..............Harry Macarthy

October 3  The Irish Emigrant - Brougham  AM
"The Volunteer" sung by Harry Macarthy
Irish Mormon

October 4  More Blunders Than One - Rodwell  AM
Larry......................Harry Macarthy
"The Volunteer" sung by Harry Macarthy
Confidential Nigger
Thomas....................Harry Macarthy
The Secret

(Billed by the Picayune as the only theatre opened in the whole of the Confederacy)

October 5  Personal concert by Harry Macarthy  AM
Matinee performance

More Blunders Than One (The Irish Valet; or, More Blunders Than One) - G. H. Radwell
"Missouri" sung by Harry Macarthy
Irish Tiger - Morton
Ned Ryan..................Harry Macarthy

Evening performance
1861

October 6  The Object of Interest - Stocqueler
Barney....................Harry Macarthy

October 7  Ireland and America
Jimmie Finnegan............Harry Macarthy
"Bonnie Blue Flag"..........Harry Macarthy
Dumb Belle - James Robinson Planche
O'Smirk....................Harry Macarthy

October 8  Ireland and America
"Missouri"...................sung by Harry Macarthy

October 9  Ireland and America
"Missouri"...................sung by Harry Macarthy
Object of Interest - Stocqueler
Irish Tutor - Butler
Dr. O'Toole..................Harry Macarthy

October 10  Toodles - Raymond
Toodles.....................Harry Macarthy
"The Volunteer".............sung by Harry Macarthy
Irish Tutor - Butler

October 11  His Last Legs - Bernard
O'Callaghan..................Harry Macarthy
1861

October 11  "The Volunteer"..............sung by Harry  AM
             Macarthy

          Irish Tutor - Butler

October 12  Personal Concert - Harry Macarthy  AM

Matinee performance

          The Irish Tiger - Morton
          "Double Irish Jig"

          The Swiss Cottage; or, Why Don't She Marry? -  
          T. H. Bayly

Evening performance

          Benefit for Harry Macarthy

October 13  The Dumb Belle - Planche AM

          The Pleasant Neighbor
          with Harry Macarthy and Lottie Estelle

          The Confidential Nigger

          Thomas..................Harry Macarthy

Final performance of Harry Macarthy

October 14  The Soldier's Daughter - Andrew Cheery  AM

          Widow Cheerly..............Eloise Bridges  
          (Southern comedienne)

          "Billy Barlow"..............sung by C. H. Morton

          Loan of a Lover - James Robinson Planche

          Gertrude..................Alfreda Chippendale
          Peter Spyke.................C. H. Morton
1861

October 15  Soldier's Daughter - Cheery

Widow Cheerly...............Eloise Bridges
with W. B. Chippendale, Alfreda Chippendale,
C. H. Morton (formerly of the Varieties),
and John Davis

"Billy Barlow".................sung by C. H. Morton

A Pretty Piece of Business - Thomas Morton

Delores......................Alfreda Chippendale

October 16  The Rent' Day - Douglas Jerrold

Rachel Heywood...............Eloise Bridges
Polly Briggs..................Alfreda Chippendale
Liddy Larrigan...............C. H. Morton

"Billy Barlow".................sung by C. H. Morton

A Pretty Piece of Business - Morton

October 17  The Rent Day - Jerrold

"Billy Barlow".................sung by C. H. Morton

Family Jars - Lunn

Lyddy.........................Alfreda Chippendale

October 18  Lady of Lyons - Bulwer-Lytton

Pauline.......................Eloise Bridges
Claude.........................John Davis
Colonel Damas...............Mr. C. Morton
Beauseant....................Mr. St. Clair
Glavis.......................Alfreda Chippendale
Landlord of the Golden Lion.............W. B. Chippendale

"Billy Barlow"...............sung by C. H. Morton

The Dead Shot - John Baldwin Buckstone

Louise Lovetrick...............Eloise Bridges

Benefit for Eloise Bridges
October 19

**Therese, The Orphan of Geneva** - J. H. Payne

Therese........................Eloise Bridges

Address on Topics of the Day.........................C. H. Morton as Major General Barlow

**Swiss Cottage** - Bayly

Lisette..........................Eloise Bridges
Natz Teik.........................W. B. Chippendale

October 20

**Therese, The Orphan of Geneva** - Payne

Therese..........................Eloise Bridges

**The Spectre Bridegroom** - Moncrieff

Address on Topics of the Day.........................C. H. Morton as Major General Barlow

October 21

**Evadne; or, The Statue** - R. L. Shiel

Evadne............................Eloise Bridges

"Hits of the Times"..............C. H. Morton as Professor Barlow

**A Conjugal Lesson** - Danvers

Mrs. Lullaby......................Alfreda Chippendale
Mr. Lullaby.......................W. B. Chippendale

October 22

**All That Glitters is Not Gold** - Morton and Morton

Martha Gibbs.....................Eloise Bridges

**Carmond Brig** - William Henry Wood Murray

October 23

**Lady of Lyons** - Bulwer-Lytton

The Lottery Ticket - Samuel Beazley
October 24

The Factory Girl; or, All That Glitters is Not Gold – Morton and Morton

Martha Gibbs.................Eloise Bridges

Monsieur Tonson – William Thomas Moncrieff

with C. H. Morton

October 25

The Hunchback – James Sheridan Knowles

Julia.............................Eloise Bridges

Helen.............................Alfreda Chippendale

Master Walter....................C. H. Morton

The Modus........................Mr. Gobay

Fathom............................W. B. Chippendale

"We Never Can Be Conquered" (poem) – Eloise Bridges

The Spectre Bridegroom – Moncrieff

Benefit for Eloise Bridges

October 26

The Robber's Wife – Isaac Pocock

Rose Redland....................Eloise Bridges

An Irishman In Difficulties

October 27

The Robber's Wife – Pocock

His Last Legs – Bernard

The Stagestruck Tailor

October 28

Raffaello the Reprobate

with the entire company

The Stagestruck Tailor

October 29

Raffaello the Reprobate
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Authors/Contributors</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 29</td>
<td><strong>The Dumb Belle</strong> - Planché</td>
<td>AM</td>
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<tr>
<td></td>
<td>&quot;Bingen on the Rhine&quot; (poem) - C. H. Morton</td>
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<tr>
<td>October 30</td>
<td><strong>The Barrack Room</strong> - Thomas Haynes Bayly</td>
<td>AM</td>
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<tr>
<td></td>
<td>Clarrissa de Cryzee........Alfreda ChippendaleBernard, old soldier........C. H. MortonFerrier, the colonel lover........John Davisde Cryzee, the marquis......Mr. Terry</td>
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<tr>
<td></td>
<td><em>Raising the Wind</em></td>
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<tr>
<td>October 31</td>
<td><strong>Naval Engagements</strong> - Charles Dance</td>
<td>AM</td>
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<td></td>
<td>&quot;Bould Soger Boy&quot;........sung by C. H. Morton</td>
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<tr>
<td></td>
<td><em>The Weather Cock; or, Love Alone Can Fix Him</em> - J. T. Allingham</td>
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<tr>
<td>November 1</td>
<td><strong>Naval Engagements</strong> - Dance</td>
<td>AM</td>
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<tr>
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<td>&quot;Bould Soger Boy&quot;........sung by C. H. Morton</td>
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<td></td>
<td><em>Stage-struck Tailor</em></td>
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<td>November 2</td>
<td><strong>The Cramond Brig</strong> - Murray</td>
<td>AM</td>
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<tr>
<td></td>
<td><em>Raising the Wind</em></td>
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<tr>
<td>November 3</td>
<td><strong>Raffaelle the Reprobate</strong></td>
<td>AM</td>
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<td></td>
<td><em>The Soldier of Bingen</em> - C. H. Morton</td>
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<tr>
<td>November 4</td>
<td><strong>The Roll of the Drum; or, Incidents on The Potomac</strong> - John Davis</td>
<td></td>
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<tr>
<td></td>
<td>entire company</td>
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<tr>
<td></td>
<td><em>Loan of a Lover</em> - Planché</td>
<td></td>
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</tbody>
</table>
1861

November 5  The Roll of the Drum - Davis AM
Dumb Belle - Planche

November 6  The Roll of the Drum - Davis AM

November 7  The Roll of the Drum - Davis AM

November 8  The Roll of the Drum - Davis AM

November 9  The Roll of the Drum - Davis AM

November 10 The Roll of the Drum - Davis AM

November 11 The Roll of the Drum - Davis AM

November 12 The Roll of the Drum - Davis AM
Taming of the Shrew (cutting) - William Shakespeare
Petruchio...................John Davis
Katherine ..................Mrs. John Davis

Benefit for John Davis

November 13 The Roll of the Drum - Davis AM

November 14 The Roll of the Drum - Davis AM

November 15 The Roll of the Drum - Davis AM

November 16 The Roll of the Drum - Davis AM

November 17 The Roll of the Drum - Davis AM

November 18 Tekeli; or, The Siege of Montgatz - AM
T. E. Hook
November 18
( cont. )
Black-Eyed Susan - Jerrold
singing and dancing

November 19
Tekeli; or, The Seige of Montgatz - Hook
Bamboozling
singing and dancing

November 20
Raffaelle, The Reprobate
"Trust to Luck" ............ sung by Fanny
Cramond Brig - Murray

November 21
The Roll of the Drum - Davis
Laughing Hyena

November 22
Andy Blake; or, The Irish Diamond - Dion Boucicault
Andy ...................... Alfreda Chippendale
"Billy Barlow" ............ C. H. Morton
The Conscript of 1812
with Mr. and Mrs. Chippendale
"Scenes that are Brightest" sung by Fanny Pierson

Benefit for Mr. and Mrs. Chippendale

November 23
The Roll of the Drum - Davis
The Eton Boy

November 24
Don Caesar De Bazan; or, A Match for a King - Dion Boucicault and Benjamin Webster (adapted from a play by M. M. Dumanoir and D'Ennery)
1861

November 24  Black-Eyed Susan— Jerrold AM
(November 24 cont.)

November 25  The Conscript of 1812 AM

"Scenes that are brightest" ................ sung by Fanny Pierson
"Trust to Luck" ................ sung by Fanny Pierson
Hunting A Turtle — Charles Selby

November 26  Still Waters Run Deep — Tom Taylor AM

Nature and Philosophy
"Scenes that are brightest" ................ sung by Fanny Pierson

November 27  A Roland for an Oliver — Thomas Morton AM

songs by Fanny Pierson

The Day After the Wedding; or, A Wife's First Lesson — Marie Therese Kemble

November 28  Don Caesar De Bazan — Boucicault & Webster AM

Don Caesar ..................... J. Davis
Songs ..................... Fanny Pierson

The Dumb Belle — Planche'

November 29  Hunter of the Alps; or, The Runaway Horse — William Dimond AM

songs by Fannie Pierson

His Last Legs — Bernard

November 30  Still Waters Run Deep — Taylor AM

John Mildmay ..................... John Davis
November 30 song

Nature and Philosophy

December 1 The Golden Farmer - Benjamin Webster
Farmer.........................John Davis
A Day After The Wedding - Kemble
Closing night of the dramatic season

December 2 Closed to prepare for the Pan-Tech-Nop-To-Mon

December 3 Dark

December 4 Dark

December 5 Dark

December 6 Dark

December 7 Dark

December 8 Dark

December 9 "Pantechnoptomon"

The most perfect mechanical entertainment ever witnessed in New Orleans

War Illustrations - Lee Mallory

Showing the most striking events that have occurred in the War for Southern Liberty--Comic Incidents, Beautiful Scenic Effects and Historical Facts--The Battle of Manassas and the Yankee Famous Run.

December 10 "Pantechnoptomon" closed due to technical problems
1861

December 11 Closed due to technical problems AM

December 12 Closed due to technical problems AM

December 13 War Illustrations - Mallory AM

December 14 War Illustrations AM

Matinee and evening performance

December 15 War Illustrations AM

December 16 War Illustrations AM

December 17 War Illustrations AM

December 18 War Illustrations AM

December 19 War Illustrations AM

December 20 War Illustrations AM

December 21 War Illustrations AM

Matinee and evening performances

December 22 War Illustrations AM

December 23 War Illustrations AM

December 24 War Illustrations AM

December 25 War Illustrations AM

Matinee and evening performance
1861
December 26  War Illustrations AM
December 27  War Illustrations AM
December 28  War Illustrations AM
      Matinee and evening performance
December 29  War Illustrations AM
December 30  War Illustrations AM
December 31  War Illustrations AM

1862
January 1   War Illustrations AM
      Matinee and evening performance
January 2   War Illustrations AM
January 3   War Illustrations AM
January 4   War Illustrations AM
      Matinee and evening performance
January 5   War Illustrations AM
January 6   War Illustrations AM
January 7   War Illustrations AM
January 8   War Illustrations AM
1862
January 9  War Illustrations  AM
January 10 War Illustrations  AM
January 11 War Illustrations  AM
Matinee and evening performance
January 12 War Illustrations  AM
January 13 War Illustrations  AM
January 14 War Illustrations  AM
January 15 War Illustrations  AM
Matinee and evening performance
January 16 War Illustrations  AM
January 17 War Illustrations  AM
January 18 War Illustrations  AM
Matinee and evening performance
January 19 War Illustrations  AM
January 20 War Illustrations  AM
Final Performance
Benefit for William Hyland (machinist of the theatre)
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>January 21</td>
<td>Dark</td>
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<td>January 22</td>
<td>Dark</td>
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<td>January 23</td>
<td>Dark</td>
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<td>January 24</td>
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<td>January 25</td>
<td>Dark</td>
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<tr>
<td>January 26</td>
<td>Dark</td>
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<tr>
<td>January 27</td>
<td>Engagement of C. H. Morton, Comedian and Vocalist who will appear in conjunction with Lee Mallory's War Illustrations</td>
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<tr>
<td></td>
<td>The Old Guard (Haversack scene)........................................C. H. Morton</td>
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<tr>
<td></td>
<td>&quot;La Marseillaise&quot; (song)...C. H. Morton</td>
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<tr>
<td></td>
<td>&quot;Simon the Cellarer&quot; (song)</td>
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<tr>
<td></td>
<td>&quot;The Fine Old Irish Gentleman&quot; (song)</td>
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<td></td>
<td>&quot;The Wreck of the Emigrant Ship&quot; (song)</td>
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<tr>
<td>January 28</td>
<td>War Illustrations</td>
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<tr>
<td></td>
<td>&quot;Paddy's Trip to America&quot; (story)........................................C. H. Morton</td>
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<tr>
<td></td>
<td>&quot;La Marseillaise&quot; (song)...C. H. Morton</td>
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<tr>
<td>January 29</td>
<td>War Illustrations</td>
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<tr>
<td></td>
<td>&quot;My Maryland&quot; (song)......C. H. Morton</td>
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<tr>
<td></td>
<td>Yankee Militia Training (scene).............................................C. H. Morton as Capt. Popgun</td>
</tr>
</tbody>
</table>
|           | Musical Oration.............Major General William Barlow
1862

January 30  War Illustrations  AM

"My Maryland" (song)........C. H. Morton

Yankee Militia Training
(scene)....................C. H. Morton
as Capt. Popgun

Musical Oration..............Major General
William Barlow

January 31  War Illustrations  AM

"My Maryland".................C. H. Morton
"Paddy's Trip to America.....C. H. Morton
"The Fine Old Irish
Gentleman"...................C. H. Morton
"Billy Barlow"...............C. H. Morton
"Soldier from Binger"......C. H. Morton
"Dixie Doodle".............C. H. Morton

February 1  War Illustrations  AM

"My Maryland"................C. H. Morton
"Paddy's Trip to America.....C. H. Morton
"The Fine Old Irish
Gentleman"...................C. H. Morton
"Billy Barlow"...............C. H. Morton
"Soldier from Binger"......C. H. Morton
"Dixie Doodle".............C. H. Morton

Matinee and evening performance

February 2  War Illustrations  AM

February 3  War Illustrations  AM

Final performance

Benefit for C. H. Morton

February 4  Dark  AM

February 5  Dark  AM
1862

February 6  Dark  AM

February 7  Dark  AM

February 8  Ingomar - Münch-Bellinghausen  AM

with Alfreda Chippendale

A Day in Paris - Charles Selby

with Alfreda Chippendale

Benefit for Alfreda Chippendale

February 9 - February 21

Academy of Music Closed

February 22  Grand Dramatic Performance for the  AM

Benefit of Comp'y A, Pinckney

Battalion Artillery

February 23 - March 19

Academy of Music Closed

March 20  Grandfather Whitehead  AM

Don Caesar de Bazan - Boucicault and Webster

Benefit for the Free Market by the Juvenile Thespian Association

March 27  Don Caesar de Bazan - Boucicault and  AM

Webster

Grandfather Whitehead

Juvenile Thespian Association presented a second benefit for the fund for sick and wounded soldiers.
1862

March 29  Don Caesar de Bazan - Boucicault and Webster
          Grandfather Whitehead

Juvenile Thespian Association presented a third
benefit for the fund for sick and wounded soldiers.

Academy of Music closed until April 8

April 8  Little Blanche - D. Ottolinqui
          with Laura Queen, Fanny Queen, Julia Queen
          (The Queen Sisters, thespian family from Charleston, S.C.)
          "We Conquer or Die" (patriotic song)
          "Tipperty Witchit" (clown song)

April 9  Navel Engagements - Dance
          with Fanny Queen in three characters
          "We Conquer or Die"
          "Tipperty Witchit"

April 10 The Young Widow - J.T.G. Rodwell
          Splash....................Master Andrew
          "God Will Defend the Right" (song)
          "We All Use Checks" (song)
          "Soldier's Grave" (song)

April 11 Vigilance Committee; or, Lover in a
          Box - D. Ottolinqui
          Mike......................Master Andrew
          "Home Sweet Home" (song)
          "My Maryland" (song)
          "All Use Checks" (song)
1862

<table>
<thead>
<tr>
<th>Date</th>
<th>Performance</th>
<th>Songlist</th>
</tr>
</thead>
<tbody>
<tr>
<td>April 12</td>
<td>Vigilance Committee - Ottolini AM</td>
<td>Singing and dancing</td>
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<tr>
<td></td>
<td>The Lottery Ticket - Beazley</td>
<td>&quot;My Maryland&quot; (song)</td>
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<tr>
<td></td>
<td></td>
<td>&quot;Soldier's Grave&quot; (song)</td>
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<tr>
<td>Evening</td>
<td></td>
<td>Performance</td>
</tr>
<tr>
<td>April 13</td>
<td>Naval Engagements - Dance AM</td>
<td>&quot;My Maryland&quot; (song)</td>
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<tr>
<td></td>
<td></td>
<td>&quot;Conquer or Die&quot; (song)</td>
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<tr>
<td>April 14</td>
<td>Naval Engagements - Dance AM</td>
<td>&quot;My Maryland&quot; (song)</td>
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<td></td>
<td></td>
<td>&quot;Conquer or Die&quot; (song)</td>
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<tr>
<td></td>
<td></td>
<td>&quot;All Use Checks&quot; (song)</td>
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<tr>
<td>April 15</td>
<td>The Young Widow - Rodwell AM</td>
<td>&quot;My Maryland&quot; (song)</td>
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<td></td>
<td></td>
<td>&quot;Conquer or Die&quot; (song)</td>
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<td></td>
<td></td>
<td>&quot;Sweethearts vs. War&quot; (song)</td>
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<tr>
<td></td>
<td></td>
<td>&quot;All Use Checks&quot; (song)</td>
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<tr>
<td>April 16</td>
<td>The Lottery Ticket - Beazley AM</td>
<td>&quot;My Maryland&quot; (song)</td>
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<td>&quot;Conquer or Die&quot; (song)</td>
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<td></td>
<td>&quot;All Use Checks&quot; (song)</td>
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<tr>
<td>April 17</td>
<td>My Neighbor's Wife - Alfred Bunn AM</td>
<td>&quot;My Maryland&quot; (song)</td>
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<td>&quot;Conquer or Die&quot; (song)</td>
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<tr>
<td></td>
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<td>&quot;Sweethearts vs. War&quot; (song)</td>
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<td>&quot;All Use Checks&quot; (song)</td>
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<td></td>
<td>&quot;There is Life in the Old Land Yet&quot; (song)</td>
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April 18  
Vigilance Committee - Ottolinqui  
AM
"My Maryland" (song)  
"Conquer or Die" (song)  
"Sweethearts vs. War" (song)  
"All Use Checks" (song)  
"There is Life in the Old Land Yet" (song)

April 19  
Lottery Ticket - Beazley  
AM
Concert  
Matinee performance  
Little Blanche - Ottolinqui
Evening performance  
Benefit for Miss Laura Queen

April 20  
Little Blanche - Ottolinqui  
AM
Great Winglebury Duel  
Benefit for Fanny and Julia Queen

April 21  
A Rough Diamond - John Baldwin Buckstone  
AM
Great Winglebury Duel  
Concert

Summer Season of 1862 begins.

April 22  
Harry Macarthy and Lottie Estelle  
AM
Musical Entertainments

April 23  
Harry Macarthy and Lottie Estelle  
AM
Musical Entertainments

April 24  
Harry Macarthy and Lottie Estelle  
AM

April 25  
Harry Macarthy and Lottie Estelle  
AM
1862

April 26  Harry Macarthy and Lottie Estelle  AM

April 27  Harry Macarthy and Lottie Estelle  AM

April 28  Federal troops closed the theatre when they occupied New Orleans

May 8  The Daily Picayune announced on authority of the Federal Commander that, "All Places of public amusement are to be kept open. . . ." The newspapers carried no further notice of performances during the summer at the AM, however. (The Daily Picayune, May 8, 1862)
The Season of 1862-1863

1862

November 8  Christie's Minstrels
            songs, dances, burlesque and witticisms
            "Black Statue"
            "Rising Politician"

November 9  Dark (no performance on Sunday)

November 10 Christie's Minstrels

November 11 Christie's Minstrels

November 12 Christie's Minstrels

November 13 Christie's Minstrels
            "Ventriloquism"
            "Great Trial Dance"
            "Burlesque Circus"

November 14 Christie's Minstrels

November 15 Christie's Minstrels

November 16 Christie's Minstrels and Pantomime Troupe

November 17 Christie's Minstrels and Pantomime Troupe

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The newspaper advertisements listed the troupe as Christie's Minstrels instead of Christy's Minstrels.
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<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>November 18</td>
<td>Christie's Minstrels and Pantomime Troupe</td>
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<td>November 19</td>
<td>Christie's Minstrels and Pantomime Troupe</td>
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<td>November 20</td>
<td>Christie's Minstrels and Pantomime Troupe</td>
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<td>November 26</td>
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<tr>
<td>November 27</td>
<td>Christie's Minstrels and Pantomime Troupe</td>
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<tr>
<td></td>
<td>&quot;The African Giant&quot;</td>
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<td></td>
<td>&quot;The Stage-Struck Niggers&quot;</td>
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<td></td>
<td>&quot;The Hungarian Warblers&quot;</td>
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<tr>
<td>November 28</td>
<td>Christie's Minstrels and Pantomime Troupe</td>
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</tbody>
</table>
November 28  "The Black Gnome"  V
(cont.)  "The Wire Dance"

November 29  Christie's Minstrels and Pantomime Troupe  V

Final Performance

November 30  Dark  V

December 1  Regular Season Opening for the Varieties  V

December 1  Nine Points of the Law - Taylor

Widow Smylie................Mrs. W. C. Gladstane
Joseph Ironside...............George Ryer
Rodomont Rollingstone.......Lewis Baker
Cunningame..................L. F. Rand
Katie Mapleson..............Alfreda Chippendale
Sarah Jane..................Mrs. Preston
John Britton................Mr. Gobay

The Loan of a Lover - Planché

Gertrude....................Alexina Fisher Baker
(first appearance in New Orleans)
Peter Spyke..................Vining Bowers
Captain Amersfort..........L. F. Rand
Ernestine....................Alfreda Chippendale
Old Swyzel..................Mr. Pratt
Delve........................Mr. Cheevers

The First Night; or, The Debutante - John M. Maddox

Emile Antoinette Rose......Angela Sefton
Dufard......................Lewis Baker
Arabella Fitzsimmons......Mrs. Preston
Timothy Flat...............George Ryer
Hon. Bertie Fitzdangle....L. F. Rand
Hyacinth Parnassus........Mr. Gobay
Vamps......................Mr. Pratt
Call-boy..............Mr. Cheevers
December 2  The Lady of Lyons - Bulwer-Lytton

Pauline....................Alexina Fisher Baker
Claude Melnotte.............Lewis Baker
Glavis........................Vining Bowers
Col. Damas...................George Ryer
Beauseant....................M. Rand
Mrs. Clovis..................Vining Bowers
Mme. Deschappelles.........Alfreda Chippendale
Widow Melnotte...............Mrs. Preston

Our Country Cousin; or, A Rough Diamond - Buckstone

Margery.....................Mrs. W. C. Gladstane
Cousin Joe...................Vining Bowers
Sir M. Evergreen...........L. F. Rand

December 3  The Hunchback - Knowles

Julia........................Mrs. W. C. Gladstane
Helen.........................Alexina Fisher Baker
Sir Thomas Clifford.........Lewis Baker
Master Walter................George Ryer
Fathom........................Vining Bowers
Modus.........................L. F. Rand

The Loan of a Lover - Planché

December 4  Giralda; or, The Wife of Four Husbands

Giralda.......................Alexina Fisher Baker
Gil............................Vining Bowers
Philip, King of Arragon....Lewis Baker
Don Japhet Della Tromba....George Ryer
Don Manuel...................L. F. Rand

Nine Points of the Law - Taylor

December 5  Duprez and Green's Original New Orleans AM and Metropolitan Burlesque Opera Troupe (songs, dances, burlesques, operettas and Ethiopian delineations)

Hereafter referred to as Green's Minstrels
1862

December 5 (cont.)

"The Great Railroad Explosion" AM
"The French Dancing Master"
"Whitewash Lilly Patterson" (dance)

Giralda V

Nine Points of the Law - Taylor

December 6

Green's Minstrels AM

The Stranger - Kotzebue V

Mrs. Haller .................. Mrs. W. C. Gladstane
The Stranger .................. Lewis Baker
Old Solomon .................. George Ryer
Peter ........................ Vining Bowers

Giralda

December 7

Green's Minstrels AM

The Serious Family - Barnett V

Mrs. Ormsby Delmaine ...... Alexina Fisher Baker
Mrs. Charles Torrens ...... Mrs. W. C. Gladstane
Aminidab Sleek .............. Vining Bowers
Capt. Murphy Maguire ...... Lewis Baker

The Wandering Minstrel - Henry Mayhew

Jem Hags ..................... Vining Bowers

December 8

Green's Minstrels AM

The Hunchback - Knowles V

The Kiss in the Dark - Buckstone

December 9

Green's Minstrels AM

"Burlesque Masquerade Ball"
"Barbershop in an Uproar"

Scenes from a domestic drama
1862

December 9  The Serious Family - Barnett  V
            The Wandering Minstrel - Mayhew

December 10 Green's Minstrels  AM

"Burlesque Masquerade Ball"
"Barbershop in an Uproar"

Scenes from a domestic drama

Micawber; or, Waiting for Something to Turn Up (original play based on David Copperfield by Charles Dickens)

Wilkins Micawber..............Lewis Baker
Uriah Heap....................Vining Bowers
Mr. Dick......................George Ryer
Waddles........................L. F. Rand
David Copperfield...........Alexina Fisher Baker
Aunt Betsy.....................Mrs. Preston
Mrs. Micawber...............Alfreda Chippendale
Agnes..........................Angela Sefton

The Stagestruck Tailor

Sally Scraggs.................Mrs. W. C. Gladstane
Tom Tape.....................Vining Bowers

December 11 Green's Minstrels  AM

"Burlesque Masquerade Ball"
"Barbershop in an Uproar"

Scenes from a domestic drama

Micawber; or, Waiting for Something to Turn Up

The Stagestruck Tailor

December 12 Green's Minstrels  AM

"Deaf as a Post"
December 12

"Matrimonial Blessings"
Burlesque Prestidigitation
"The Donkey's Apparition"
"The Picture Gallery"

Paul Pry - Poole
Paul Pry........................Vining Bowers
Col. Hardy.....................George Ryer
Harry Stanley................Mrs. W. C. Gladstane
Phoebe................................Alexina Fisher Baker
Eliza............................Angela Sefton

The First Night - Maddox
Talma............................Lewis Baker

December 13

Green's Minstrels

"Deaf as a Post"
"Matrimonial Blessings"
Burlesque Prestidigitation
"The Donkey's Apparition"
"The Picture Gallery"

Matinee and evening performance

Married Life - Buckstone

with Mrs. W. C. Gladstane, Alexina Fisher Baker, Mrs. Preston, Alfreda Chippendale, Angela Sefton, Lewis Baker, Vining Bowers, George Ryer, L. F. Rand, and Mr. Gobay

Slasher and Crasher - Morton
Slasher............................Vining Bowers
1862

December 14  Green's Minstrels  AM

"The Haunted House"

"African Giant"

"Black Blunders"

"The Fireman Song"

(Burlesque Opera from "Cork Ireland")

**The Married Rake** - Charles Selby  V

Mrs. Trictrac..............Mrs. W. C. Gladstane
Cornet Fitzhenry...........Mrs. W. C. Gladstane

**The Volunteer's Return** (from the French operetta *Le Chalet*)

Lisetete........................Alexina Fisher Baker
Natz Tieck.....................Vining Bowers
Corporal Max................Lewis Baker

**My Neighbor's Wife** - Bunn

with Vining Bowers and Lewis Baker

December 15  Green's Minstrels  AM

"The Haunted House"

"African Giant"

"Black Blunders"

"The Fireman Song"

(Burlesque Opera from "Cork Ireland")

**The Soldier's Daughter** - Cheery  V

Widow Cheerly..............Mrs. W. C. Gladstane
Frank Heartall..............Lewis Baker
Governor.....................George Ryer
Timothy Quamt..............Vining Bowers
1862

December 15  The Swiss Cottage - Bayly
            (cont.) Lisette...................Alexina Fisher Baker

December 16 Green's Minstrels
            "The Haunted House"
            "African Giant"
            "Black Blunders"
            "The Fireman Song"
            (Burlesque Opera from "Cork Ireland")

            The Honeymoon - Tobin
            Duke Aranza...............Lewis Baker
            Rolando..................George Ryer
            Jacques..................Vining Bowers
            Juliana..................Alexina Fisher Baker
            Volante..................Mrs. C. W. Gladstane

            The Married Rake - Selby
            Mrs. Trictrac.............Mrs. W. C. Gladstane
            Frederick Flighty........Lewis Baker

December 17 Green's Minstrels
            "The Haunted House"
            "African Giant"
            "Black Blunders"
            "The Fireman Song"
            (Burlesque Opera from "Cork Ireland")

            Everybody's Friend - Joseph Stirling Coyne
            Frank Featherly...........Lewis Baker
            Major DeBoots.............Vining Bowers
            Icebrook..................L. F. Rand
            Trap........................Mr. Austin
            Gardner...................Mr. D. Williams
1862

December 17 (cont.)

Mrs. Featherly ................ Mrs. W.C. Gladstane
Mrs. Swansdown ................. Alexina Fisher Baker
Mrs. DeBoots .................. Mrs. Preston
Fanny .......................... Alfreda Chippendale
Cook .......................... Mrs. McClosky

Uncle John

Uncle John .................. George Ryer
Nephew Hawk ............... L.F. Rand
Friend Thomas ............... Mr. Platt
Edward Easel ................ Mr. Platt
Andrew ....................... Mr. Cheevers
Niece Hawk .................. Alfreda Chippendale
Eliza ......................... Angela Sefton
Mrs. Comfort ................ Mrs. Preston

December 18

Green's Minstrels AM

"The Haunted House"
"African Giant"
"Black Blunders"
"The Fireman Song"
(Burlesque Opera from "Cork Ireland")

Everybody's Friend - Joseph Stirling V
Coyne

Uncle John

December 19

Green's Minstrels AM

"Hungarian Warblers"
"Darkeys on the Levee"
"Honesty is the Best Policy"
"The Famous Raw Recruits"
"Defrauding the Mail"
"Sleigh Bell Polka"
December 19 (cont.)

Everybody's Friend - Coyne
My Neighbor's Wife - Bunn

Timothy Brown............Vining Bowers
Johnathan Smith..........Lewis Baker
Mr. Somerton...............L. F. Rand

December 20

Green's Minstrels

"Hungarian Warblers"
"Darkeys on the Levee"
"Honesty is the Best Policy"
"The Famous Raw Recruits"
"Defrauding the Mail"
"Sleigh Bell Polka"

Matinee and evening performance

Lucretia Borgia - Hugo

Lucretia Borgia............Mrs. W.C. Gladstane
Captain Genarro............Lewis Baker
Duke Alfonso D'Este.......George Ryer
Jeppe.....................Vining Bowers
Gubetta...................L.F. Rand

The Loan of a Lover - Planché

Gertrude....................Alexina Fisher Baker
Peter Spyk.................Vining Bowers

December 21

Green's Minstrels

"Hungarian Warblers"
"Darkeys on the Levee"
"Honesty is the Best Policy"
"The Famous Raw Recruits"
"Defrauding the Mail"
1862

December 21 (cont.)

"Sleigh Bell Polka" AM

The Victor Vanquished V

Ika ......................... Mrs. W. C. Gladstane
Charles XII .................. George Ryer
Baron DeGortz ................ Vining Bowers

The Jealous Wife - George Colman, the Elder

Mr. Simpson ..................... Lewis Baker
Mrs. Simpson .................... Alexina Fisher Baker

Ici On Parle Francaise

Victor Dubois ..................... Lewis Baker
Spriggins ......................... Vining Bowers

December 22

Green's Minstrels AM

Everybody's Friend - Coyne V

Ici On Parle Francaise

Victor Dubois ..................... Lewis Baker
Mr. Spriggins .................... Vining Bowers

December 23

Green's Minstrels AM

"Hungarian Warblers"
"Darkeys on the Levee"
"Honesty is the Best Policy"
"The Famous Raw Recruits"
"Defrauding the Mail"

The Young Rascal of Paris V
(a translation of Le Gamin de Paris)

Joseph ....................... Alexina Fisher Baker
General Morine ............... Lewis Baker
1862

December 23 (cont.)

<table>
<thead>
<tr>
<th>Performance</th>
<th>Artist(s)</th>
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</thead>
<tbody>
<tr>
<td><strong>A Rough Diamond</strong> - Buckstone</td>
<td>V</td>
</tr>
<tr>
<td>Margery</td>
<td>Alexina Fisher Baker</td>
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<tr>
<td>Cousin Joe</td>
<td>Vining Bowers</td>
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<tr>
<td><strong>The Wandering Minstrel</strong> - Mayhew</td>
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<tr>
<td>Jem Bags</td>
<td>Vining Bowers</td>
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December 24

**Green's Minstrels**

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<tbody>
<tr>
<td>&quot;The Three Countrabands&quot;</td>
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<tr>
<td>&quot;Mesmerism a Humbug&quot;</td>
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<tr>
<td>&quot;Storm Gallop&quot;</td>
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<tr>
<td>&quot;Dignity and Impudence&quot;</td>
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<td>&quot;Dentist Perplexed&quot;</td>
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<tr>
<td>Stump Speech</td>
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<tr>
<td>&quot;Mrs. Watkin's Evening Party&quot;</td>
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<tr>
<td>&quot;The Negro Holiday Festival&quot;</td>
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December 25

**Green's Minstrels**

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<tr>
<td>&quot;The Negro Holiday Festival&quot;</td>
</tr>
</tbody>
</table>

Matinee and evening performance
331

1862

December 25  Dot - Boucicault
     (cont.)  

John Peerybingle............George Ryer
Dot..........................Alexina Fisher Baker
Caleb Plummer..............Lewis Baker
Bertha......................Mrs. W.C. Gladstane
Edward Plummer.............L.F. Rand
Tilly Slowboy..............Vining Bowers
Mrs. Fielding..............Mrs. Preston
May Fielding..............Angela Sefton
Tackleton..................Mr. Pratt
Oberon.....................Mrs. Preston
Titania....................Angela Sefton
Puck......................Miss Greuilling
Home.......................Mrs. McClosky
Kettle.....................Miss Schoolcraft
Cricket....................Alfreda Chippendale

Out On A Spree

Bolt.......................Lewis Baker
Mizzle........................Vining Bowers

December 26  Green's Minstrels

"The Three Countrabands"
"Mesmerism a Humbug"
"Storm Gallop"
"Dignity and Impudence"
"Dentist Perplexed"
Stump Speech
"Mrs. Watkin's Evening Party"
"The Negro Holiday Festival"

Matinee and evening performance

Dot - Boucicault

Tackleton..................Mr. Gobay
(replacement)

Out On A Spree
1862

December 27  Green's Minstrels AM

"The Three Countrabands"
"Mesmerism a Humbug"
"Storm Gallop"
"Dignity and Impudence"
"Dentist Perplexed"

Stump Speech

"Mrs. Watkin's Evening Party"
"The Negro Holiday Festival"

Matinee and evening performance

  Dot - Boucicault V

  Out On A Spree

December 28  Green's Minstrels AM

"The Three Countrabands"
"Mesmerism a Humbug"
"Storm Gallop"
"Dignity and Impudence"
"Dentist Perplexed"

Stump Speech

"Mrs. Watkin's Evening Party"
"The Negro Holiday Festival"

Matinee and evening performance

  Dot - Boucicault V

  Out On A Spree
1862

December 29  Green's Minstrels  AM

Dot - Boucicault  V

My Neighbor's Wife - Bunn

December 30  Green's Minstrels  AM

"The Burlesque Prize Fight for the Championship of England"

"Chaw Roast Beef"

"Gideon's Band"

"The Good-by at the Door"

"Barbershop in an Uproar"

"A New Quick Step"

"Sixteen Thousand Years Ago"

"Orleans by Gaslight"

Paul Pry - Poole  V

Married Life - Buckstone

Mr. Samuel Coddle ............ Lewis Baker
Mrs. Coddle .................... Alexina Fisher Baker
Henry Dove ..................... Vining Bowers
Mrs. Henry Dove ............... Mrs. Preston
Mrs. Younghusband ............ Mrs. W.C. Gladstane
Mr. Dismal ..................... George Ryer
Mrs. Dismal ................... Angela Sefton

December 31  Green's Minstrels  AM

"The Burlesque Prize Fight for the Championship of England"

"Chaw Roast Beef"

"Gideon's Band"

"The Good-by at the Door"
1862

December 31
(cont.)
"Barbershop in an Uproar"
"A New Quick Step"
"Sixteen Thousand Years Ago"
"Orleans by Gaslight"

The Stranger - Kotzebue

The Jealous Wife - Colman, the Elder

1863

January 1

Green's Minstrels

"The Burlesque Prize Fight for the Championship of England"
"Chaw Roast Beef"
"Gideon's Band"
"The Good-by at the Door"
"Barbershop in an Uproar"
"A New Quick Step"
"Sixteen Thousand Years Ago"
"Orleans by Gaslight"

Matinee and evening performance

Lucretia Borgia - Hugo

The Forty Thieves - Richard B. Sheridan and George Colman

Morgiana..................Alexina Fisher Baker
Ganen......................Alfreda Chippendale
Ali Baba...................Lewis Baker
Cobbler....................Vining Bowers
1863

January 2  Green's Minstrels  AM

"The Burlesque Prize Fight for the Championship of England"

"Chaw Roast Beef"

"Gideon's Band"

"The Good-by at the Door"

"Barbershop in an Uproar"

"A New Quick Step"

"Sixteen Thousand Years Ago"

"Orleans by Gaslight"

Matinee and evening performance

The Forty Thieves - Sheridan and Colman  V

January 3  Green's Minstrels  AM

"The Burlesque Prize Fight for the Championship of England"

"Chaw Roast Beef"

"Gideon's Band"

"The Good-by at the Door"

"Barbershop in an Uproar"

"A New Quick Step"

"Sixteen Thousand Years Ago"

"Orleans by Gaslight"

Matinee and evening performance

Jane Shore - Nicholas Rowe  V

Jane Shore..................Alexina Fisher Baker
Duke of Gloster............George Ryer
Dumont........................Lewis Baker
Lord Hastings..............L.F. Rand
January 3  
The Forty Thieves - Sheridan and Colman (cont.)

January 4  
Green's Minstrels

"The Burlesque Prize Fight for the Championship of England"
"Chaw Roast Beef"
"Gideon's Band"
"The Good-by at the Door"
"Barbershop in an Uproar"
"A New Quick Step"
"Sixteen Thousand Years Ago"
"Orleans by Gaslight"

Matinee and evening performance

The Young Rascal of Paris V

The Englishman in India - William Dimond

Lady Scraggs.................Mrs. W.C. Gladstane
Tom Tape....................Vining Bowers
Count Glorieux................Lewis Baker
Milton.......................L.F. Rand

State Secrets (burletta) - T. E. Wilks

Gregory Thimblewell......Vining Bowers

January 5  
Green's Minstrels

"The Burlesque Prize Fight for the Championship of England"
"Chaw Roast Beef"
"Gideon's Band"
"The Good-by at the Door"
"Barbershop in an Uproar"
January 5
(cont.)
"A New Quick Step"
"Sixteen Thousand Years Ago"
"Orleans by Gaslight"

Matinee and evening performance

She Stoops to Conquer - Goldsmith V

Miss Hardcastle.............Alexina Fisher Baker
Mr. Hardcastle..............George Ryer
Young Marlowe...............Lewis Baker
Tony Lumpkin...............Vining Bowers

The Married Rake - Selby

January 6

Green's Minstrels AM

"Gibble Gobble Family"
"Down by the Riverside"
"Row in a Lottery Shop"
"The Gal in Blue"
"Deaf as a Post"
"Countryman in Distress"
"Jockey Hat and Feather"
"Old Sexton"
"Chin Chop Music"
"Louisiana Belle"

Douglas - John Home V

Young Norval.................Alexina Fisher Baker
Lady Randolph................Mrs. C. W. Gladstone
Glenalvan...................George Ryer
Old Norval...................Lewis Baker
Lord Randolph.................L.F. Rand
1863

January 6 (cont.)
The Forty Thieves - Sheridan and Colman V
Morgiana................Alexina Fisher Baker
Mustapha................Vining Bowers
Ali Baba................Lewis Baker

January 7
Green's Minstrels AM
"Gibble Gobble Family"
"Down by the Riverside"
"Row in a Lottery Shop"
"The Gal in Blue"
"Deaf as a Post"
"Countryman in Distress"
"Jockey Hat and Feather"
"Old Sexton"
"Chin Chop Music"
"Louisiana Belle"
The Hunchback - Knowles V
Julia.....................Mrs. W.C. Gladstane
Helen....................Alexina Fisher Baker
Master Walter............George Ryer
Sir Thomas Clifford......Lewis Baker
Fathom....................Vining Bowers
Modus....................L.F. Rand

The Conjugal Lesson - Danvers
Mrs. Lullaby.............Mrs. W.C. Gladstane
Mr. Lullaby.............Vining Bowers

Grand Complimentary Testimonial for Mrs. Gladstane and Mrs. Baker.
January 8  Green's Minstrels  AM

"Gibble Gobble Family"
"Down by the Riverside"
"Row in a Lottery Shop"
"The Gal in Blue"
"Deaf as a Post"
"Countryman in Distress"
"Jockey Hat and Feather"
"Old Sexton"
"Chin Chop Music"
"Louisiana Belle"

Matinee and evening performance

The Midnight Watch  -  John Maddison Morton  V

Pauline ..........................Mrs. W.C. Gladstane
Pierre De La Roche..............George Ryer
Coco..............................Vining Bowers

Po-ca-hon-tas  -  Brougham

Po-ca-hon-tas....................Alexina Fisher Baker
Pow-ha-tan.......................Lewis Baker
Captain John Smith............Vining Bowers

January 9  Green's Minstrels  AM

"Gibble Gobble Family"
"Down by the Riverside"
"Row in a Lottery Shop"
"The Gal in Blue"
"Deaf as a Post"
January 9  (cont.)

"Countryman in Distress"
"Jockey Hat and Feather"
"Old Sexton"
"Chin Chop Music"
"Louisiana Belle"

The Midnight Watch - Morton

Po-ca-hon-tas - Brougham

January 10

Green and Ellinger

Green's Minstrels combined with Colonel Ellinger's Troupe of Living Wonders. (Hereafter referred to as Green and Ellinger)

"Mooney Me, Mooney My Virginia Echoes"
"Deceit to Extremes"
"Stump Speech"
"Railroad Smash-up"
"Trials in Dentistry"
"Dinah's Courtship"

with Commodore Foote and Col. Small - the two smallest men living

Matinee and evening performance

La Tour de Nesle or The Chamber of Death - Victor Hugo

Margaret of Burgundy.......Mrs. W.C. Gladstane
Captain Buridan...............George Ryer
Count Savoisy..............Lewis Baker
Landri...........Vining Bowers
1863

January 10 (cont.)

The Loan of a Lover - Planché

Peter Spyke ................ Vining Bowers
Gertrude ...................... Alexina Fisher Baker

January 11

Green and Ellinger

"Mooney Me, Mooney My Virginia Echoes"
"Deceit to Extremes"
"Stump Speech"
"Railroad Smash-up"
"Trials in Dentistry"
"Dinah's Courtship"

The Youth Who Never Saw a Woman

Colin ......................... Alexina Fisher Baker

The Conjugal Lesson - Danvers

Robert Macaire - Selby

Robert Macaire .............. Lewis Baker
Jacques Strop ............... Vining Bowers

January 12

Green and Ellinger

"Mooney Me, Mooney My Virginia Echoes"
"Deceit to Extremes"
"Stump Speech"
"Railroad Smash-up"
"Trials in Dentistry"
"Dinah's Courtship"

The Cross of Gold

Theresa ....................... Mrs. W.C. Gladstane
Manette ...................... Alfreda Chippendale
Sergeant ..................... George Ryer
Walter Perier ............... Vining Bowers
January 12
(cont.)

Good For Nothing - J. B. Buckstone

Nan..................Alexina Fisher Baker
Tom Dribbles..............Lewis Baker

Robert Macaire - Selby

Robert Macaire.............Lewis Baker
Jacques......................Vining Bowers

January 13

Green and Ellinger AM

"Mooney Me, Mooney My Virginia Echoes"
"Deceit to Extremes"
"Stump Speech"
"Railroad Smash-up"
"Trials in Dentistry"
"Dinah's Courtship"

She Stoops to Conquer - Goldsmith V

Miss Hardcastle............Alexina Fisher Baker
Mr. Hardcastle..............George Ryer
Young Marlow..............Lewis Baker
Tony Lumpkin..............Vining Bowers

A Conjugal Lesson - Danvers

January 14

Green and Ellinger AM

"Mooney Me, Mooney My Virginia Echoes"
"Deceit to Extremes"
"Stump Speech"
"Railroad Smash-up"
"Trials in Dentistry"
"Dinah's Courtship"

Matinee and evening performance
1863

January 14 (cont.)

Jane Shore - Rowe
State Secrets - Wilks
Gregory Thimblewell......Vining Bowers

January 15

Green and Ellinger
"Mooney Me, Mooney My Virginia Echoes"
"Deceit to Extremes"
"Stump Speech"
"Railroad Smash-up"
"Trials in Dentistry"
"Dinah's Courtship"

The Ladies' Battle - Thomas V
William Robertson

Countess D'Autreval........Mrs. W.C. Gladstane
Le Baron De Montrichard.....George Ryer
Gustave De Grignan...........Lewis Baker
Henri De Flavigneuc..........L. F. Rand
Leonie De La Villegoutier..Angela Sefton

Po-ca-hon-tas - Brougham

January 16

Green and Ellinger AM
"Mooney Me, Mooney My Virginia Echoes"
"Deceit to Extremes"
"Stump Speech"
"Railroad Smash-up"
"Trials in Dentistry"
"Dinah's Courtship"
1863

January 16 (cont.)

The Ladies' Battle - Robertson

Po-ca-hon-tas - Brougham

January 17

Green and Ellinger

"Mooney Me, Mooney My Virginia Echoes"

"Deceit to Extremes"

"Stump Speech"

"Railroad Smash'up"

"Trials in Dentistry"

"Dinah's Courtship"

Matinee and evening performance

Faint Heart Never Won Fair Lady - Planché

Duchess De Torreneuva......Mrs. W.C. Gladstane
Ruy Gomez.................Lewis Baker
Marques De Santa Cruz......George Ryer

Sweethearts and Wives - Kenney

Laura......................Alexina Fisher Baker
Eugenia.....................Mrs. W.C. Gladstane
Admiral Franklin............George Ryer
Charles Franklin..........Lewis Baker
Billy Lackaday..............Vining Bowers
Sandford....................L.F. Rand

A Kiss in the Dark - Buckstone

Mr. Pettibone..............Vining Bowers

January 18

Green and Ellinger

Don Caesar de Bazan - Boucicault and Webster

Don Caesar................Lewis Baker
Don Jose De Santiana.....George Ryer
King Charles...............L.F. Rand
Maritanna...................Mrs. W.C. Gladstane
1863

January 18  
(cont.)  
Lazarillo...................Alexina Fisher Baker  

Sweethearts and Wives - Kenney  

January 19  
Green and Ellinger  

Money - Edward George Bulwer-Lytton  

Clara Douglas............Mrs. W.C. Gladstone  
Lady Franklin............Alexina Fisher Baker  
Elfred Evelyn............Lewis Baker  
Sir John..................George Ryer  
Mr. Graves..............Vining Bowers  
Sir Frederick............L.F. Rand  
Georgiana.................Angela Sefton  

Nature and Philosophy  

Colin the Youth.........Alexina Fisher Baker  

January 20  
Green and Ellinger  

Benefit for J. H. Campbell and Harry Slate  

The Corsican Brothers - Boucicault  

Fabien and Louis........Alexina Fisher Baker  
Chateau Renaud..........Lewis Baker  
Montigiron..............George Ryer  

A Conjugal Lesson - Danvers  

Mrs. Lullaby.............Mrs. W.C. Gladstone  
Mr. Lullaby..............Vining Bowers  

January 21  
Green and Ellinger  

Matinee and Evening Performance  

The Corsican Brothers - Boucicault  

Reflection - Bayly  

Kate.......................Mrs. W.C. Gladstone  
Sir Laurence............George Ryer  
Charles..................Lewis Baker  
Sam.......................Vining Bowers
1863

January 22  Green and Ellinger  AM

The Corsican Brothers - Boucicault  V
The Englishman in India - Dimond

Lady Scroggs.................Mrs. W.C. Gladstane
Tom Tape........................Vining Bowers
Count............................Lewis Baker
Milton........................L.F. Rand

January 23  Green and Ellinger  AM

The Corsican Brothers - Boucicault  V
Reflection - Bayly

January 24  Green and Ellinger  AM

Matinee and evening performance
Benefit for J.E. Green and C. Lavallee (evening)

The Corsican Brothers - Boucicault  V
The Ladies' Battle - Robertson

January 25  Green and Ellinger  AM

To Oblige Benson - Tom Taylor  V

Mrs. Southdown..............Mrs. W.C. Gladstane
Mr. Southdown..............Vining Bowers
Mr. Benson......................George Ryer
Mrs. Benson...................Angela Sefton

The Corsican Brothers - Boucicault

My Young Wife and My Old Umbrella - Benjamin Webster

Gregory Grizzle ............Vining Bowers
1863

January 26   Green and Ellinger

Agnes de Vere; or, The Wife's Revenge - John Baldwin Buckstone

Agnes de Vere .................. Mrs. W.C. Gladstane
Alfred de Vere .................. Lewis Baker
Oliver Dobbs .................. Vining Bowers
with Alexina Fisher Baker

The Pride of the Market - James Robinson
Planché

Martin .................. Alexina Fisher Baker
Baron Tropard ........... George Ryer
Isidore .................. Lewis Baker
with Mrs. Preston and L.F. Rand

January 27   Green and Ellinger

Benefit for Com. Foote and Col. Small

Money - Bulwer-Lytton

My Young Wife and My Old Umbrella - Webster
Gregory .................. Vining Bowers

January 28   Academy of Music closed until May 27

The Morning Call

Mrs. Chiltington ............ Alexina Fisher Baker
Sir Edward Ardent ........... Lewis Baker

Don Caesar De Bazan - Boucicault and Webster

Don Caesar ................... Lewis Baker
Don Jose ................... George Ryer
Maritanna .................. Alexina Fisher Baker

A Kiss in the Dark - Buckstone
Petitbone .................. Vining Bowers
1863

January 29  Victorine - Buckstone  V

Victorine......................Alexina Fisher Baker
Alexander......................Lewis Baker
Blaise.........................Vining Bowers
Sophia.........................Miss Wallace
   (First Appearance)

dance..........................Angela Sefton

Toodles - Raymond

Timothy Toodles................Vining Bowers

"Blow Ye Windy Morning"....sung by Vining
   Bowers

Seeing Bowers

John Downey....................Vining Bowers

Benefit for Vining Bowers

January 30  Victorine - Buckstone  V

dance..........................Angela Sefton

Robert Macaire - Selby

Robert Macaire................Lewis Baker
Jacques Strop...................Vining Bowers

January 31  Ingomar, the Barbarian - Munch-Bellinghausen  V

Ingomar.........................George Ryer
Parthenia......................Alexina Fisher Baker
Polyder.........................Lewis Baker
Alastor.........................Vining Bowers

The Swiss Cottage - Bayly

Lizette.........................Alexina Fisher Baker
Natz Teick......................Vining Bowers
Corporal Max....................Lewis Baker
<table>
<thead>
<tr>
<th>Date</th>
<th>Play Title</th>
<th>Author</th>
<th>Cast</th>
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<tr>
<td>February 1</td>
<td><em>The Married Rake</em> - Selby</td>
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<td>Mrs. Trictrac...........Mrs. W.C. Gladstane</td>
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<td>Mr. Flighty...............Lewis Baker</td>
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<td><em>Victorine</em> - Buckstone</td>
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<td><em>Toodles</em> - Raymond</td>
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<tr>
<td>February 2</td>
<td><em>Jessie Brown; or, The Seige of Lucknow</em></td>
<td>(military drama) - Dion Boucicault</td>
<td>Jessie Brown............Alexina Fisher Baker</td>
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<td>Amy Campbell...............Mrs. W.C. Gladstane</td>
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<td>Rev. Mr. Blount...........George Ryer</td>
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<td>Randal McGregor..........Lewis Baker</td>
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<td>Georgie McGregor.........L.F. Rand</td>
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<td>Cassidy..................Vining Bowers</td>
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<td><em>Seeing Bowers</em></td>
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<td>February 3</td>
<td><em>Jessie Brown</em> - Boucicault</td>
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<td><em>Seeing Bowers</em></td>
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<td>February 4</td>
<td><em>Jessie Brown</em> - Boucicault</td>
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<td><em>Toodles</em> - Raymond</td>
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<td>Timothy Toodles................Vining Bowers</td>
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<td>February 5</td>
<td><em>Jessie Brown</em> - Boucicault</td>
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<td><em>Toodles</em> - Raymond</td>
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<td>February 6</td>
<td><em>Jessie Brown</em> - Boucicault</td>
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<td><em>State Secrets</em> - Wilks</td>
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<td>Gregory Thimblewell................Vining Bowers</td>
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<td>February 7</td>
<td><em>The Golden Farmer</em> - Webster</td>
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February 7 (cont.)

Golden Farmer ............. George Ryan
Harry Hammer ............. Lewis Baker
Jemmy Twitcher ........... Vining Bowers
Elizabeth ................ Mrs. W.C. Gladstane

Jessie Brown - Boucicault V

February 8

Uncle John

Uncle John ............... Mr. Ryer

Jessie Brown - Boucicault

Poor Pillicoddy - Morton

Pillicoddy ............... Vining Bowers

February 9

Ingomar, The Barbarian - Munch-Bellinghausen

Ingomar .................. George Ryer
Parthenia .................. Mrs. W.C. Gladstane
Polydor .................. Lewis Baker
Alastor .................. Vining Bowers

The Pet of the Petticoats - Buckstone

Paul ..................... Alexina Fisher Baker
Zephyr .................... Vining Bowers
Job ...................... Lewis Baker

February 10

Leap Year - Buckstone

Mrs. Flowerby ............. Mrs. W.C. Gladstane
Miss O'Leary ............. Alexina Fisher Baker
Walker .................... Lewis Baker
Dimple ................... Vining Bowers

Jessie Brown - Boucicault

February 11

Leap Year - Buckstone

Jessie Brown - Boucicault
1863

February 12  The Merchant of Venice - William Shakespeare

Shylock......................George Ryer
Portia......................Alexina Fisher Baker
Gratiano....................Lewis Baker
Launcelot Bobbo............Vining Bowers

"Charge of the Light Brigade" recited by Mrs. W. C. Gladstane

"Il Pirato" and "The Carnival of Venice" (violin and piano) played by Jacques Olivera and M. Greuelling

The French Spy - Haines

The French Spy...............Angela Sefton

Benefit for George Ryer

February 13  Love; or, The Countess and the Serf - James Sheridan Knowles

Countess....................Mrs. W.C. Gladstane
Catharine...................Alexina Fisher Baker
Huon........................Lewis Baker
Duke........................George Ryer
Sir Rupert...................L.F. Rand

Poor Pillicoddy - Morton

Pillicoddy....................Vining Bowers

February 14  Evadne - Shiel

Evadne.......................Alexina Fisher Baker
Ludovico.....................George Ryer
Colonna......................Lewis Baker
Vincentio....................L.F. Rand

Married Life - Buckstone

Samuel Coddle................Lewis Baker
Henry Dove....................Vining Bowers
Mrs. Younghusband.........Mrs. W.C. Gladstane
Mr. Dismal...................George Ryer
February 15  My Sister Kate - Mark Lemon
Kate ......................Mrs. W.C. Gladstane
Tom .......................Vining Bowers
Charles ...................Mr. Rand

The Pet of the Petticoats - Buckstone
Paul, the Pet...............Alexina Fisher Baker
Zephyr .....................Vining Bowers
Job .......................Lewis Baker

The Thumping Legacy - Morton
Jerry .....................Vining Bowers

February 16  The Merchant of Venice - Shakespeare
Shylock .....................George Ryer
Portia ......................Alexina Fisher Baker
Gratiano ...................Lewis Baker
Launcello & Gubbo ........Vining Bowers

The Soldier's Daughter - Cheery
Widow Cheerly .............Mrs. W.C. Gladstane
Evernor Heartall ..........George Ryer
Timothy Quaint ............Vining Bowers

February 17  Rob Roy - Pocock
Rob Roy ...................George Ryer
Helen McGregor .......... Mrs. W.C. Gladstane
Francis ..................Alexina Fisher Baker
Billie Nicol Jarvis .......Lewis Baker
Major Gilbraith ..........Vining Bowers
Rashleigh ..................L.F. Rand

A Thumping Legacy - Morton
Jerry .....................Vining Bowers
Leoni .......................L.F. Rand
Rosetta ......................Mrs. Wallace

February 18  Rob Roy - Pocock

A Thumping Legacy - Morton
1863

February 19  The Wonder; or, A Woman Keeps a Secret - V  Suzannah Centlivre

Donna Violante................Mrs. W.C. Gladstane
Flora..........................Alexina Fisher Baker
Don Felix.......................Lewis Baker
Lisardo........................Vining Bowers
Don Pedro......................George Ryer

Poor Pillicoddy - Morton
Pillicoddy.....................Vining Bowers

February 20  Old Heads and Young Hearts - Dion V  Boucicault

Lady Alice.....................Alexina Fisher Baker
Littleton Coke...............L.F. Rand
Tome Coke....................George Ryer
Jesse Rural..................Lewis Baker
Bob..............................Vining Bowers

My Sister Kate - Lemon
Kate...............................Mrs. W.C. Gladstane
Tom..............................Vining Bowers

February 21  Wonder - Centlivre  V

The Pet of the Petticoats - Buckstone

Paul..............................Alexina Fisher Baker
Zephyr..........................Vining Bowers
Cavalier St. Pierre..........L.F. Rand

February 22  To Oblige Benson - Taylor  V

The Foundling of Paris

A Kiss in the Dark - Buckstone

February 23  Love - Knowles  V

Countess......................Mrs. W.C. Gladstane
Catherine...................Alexina Fisher Baker
February 23
Hoon ......................... Lewis Baker
Daks ......................... George Ryer
Sir Rupert .................. L.F. Rand

The Quiet Family

Benjamin Bibbs .............. George Ryer
Barnaby Bibbs ............... Vining Bowers

February 24
Old Heads and Young Hearts - Boucicault

To Oblige Benson - Taylor

Mrs. Southdown ............ Mrs. W. C. Gladstane
Mr. Southdown ............. Vining Bowers
Mr. Benson ................. George Ryer
Mr. Meredith ............... L.F. Rand

February 25
The Hunchback - Knowles

The Wandering Minstrel - Mayhew

February 26
London Assurance - Boucicault

Lady Gay Spanker .......... Alexina Fisher Baker
Grace Harksaway .......... Mr. W.C. Gladstane
Dazzle ...................... Lewis Baker
Sir Harcourt Courtley .... George Ryer
Charles Courtley .......... L.F. Rand
Mark Meddle ............... Vining Bowers

Satan in Paris - Selby

Mrs. Baker took six roles: a prima donna, le Gamin de Paris, a Polish Princess, a French officer, and Clarisse Delville

Benefit for Alexina Fisher Baker

February 27
Ingomar the Barbarian - Munch-Bellinghausen

The Pet of the Petticoats - Buckstone
1863

February 28  London Assurance - Boucicault

Catharine and Petruchio - David Garrick

Katherine ......................... Mrs. W.C. Gladstane
Petruchio ......................... Lewis Baker
Gremio .......................... Vining Bowers

March 1  Faint Heart Never Won Fair Lady - Planche

Duchess ......................... Mrs. W.C. Gladstane
Ruy Gomez ........................ Lewis Baker
King Charles ...................... Mr. Chippendale

Satan in Paris - Selby

The Quiet Family

Benjamin ........................... Mr. Ryer
Barnaby ............................ Vining Bowers

March 2  The Foundling of Paris

Madelaine ........................ Alexina Fisher Baker
Bertrand ............................ L.F. Rand
Remy ............................... Lewis Baker

Leap Year - Buckstone

March 3  The Merchant of Venice - Shakespeare

Catharine and Petruchio - Garrick

March 4  The Cross of Gold

Theresa ......................... Mrs. W.C. Gladstane
Sergeant Austerlitz .............. George Ryer
Walter ............................. Vining Bowers

Simpson and Company - John Poole

Mrs. Simpson ....................... Alexina Fisher Baker
Mr. Simpson ....................... Lewis Baker
Mr. Bromley ....................... L.F. Rand
March 4 (cont.)

My Neighbor's Wife - Bunn

Timothy Bowers ............. Vining Bowers

March 5

The Naiad Queen; or, The Revolt of the Water Nymphs

Rupert ....................... Lewis Baker
Schnapps ..................... Vining Bowers
Amphibio .................... L.F. Rand
Lurine ....................... Mrs. W.C. Gladstane
Idex ........................ Alexina Fisher Baker

Naiads, Water Nymphs, Amazons, Demons and Monsters were performed by the Corps de Ballet and an auxiliary corps.

March 6

The Naiad Queen

V

March 7

The Naiad Queen

Uncle John

Uncle John .................... George Ryer

March 8

The Naiad Queen

Uncle John

March 9

The Naiad Queen

Uncle John

March 10

The Naiad Queen

Uncle John

March 11

The Naiad Queen

Uncle John
March 12  As You Like It - Shakespeare
Rosalind .................. Mrs. W.C. Gladstane
Celia ...................... Anglea Sefton
Jacques ................... George Ryer
Duke ...................... Lewis Baker
Touchstone ................ Vining Bowers
Orlando ................... L.F. Rand
songs ...................... Madame De Latournerie
Nicholas Nickleby - Stirling
Smike ...................... Alexina Fisher Baker

Benefit for Mrs. W.C. Gladstane

March 13  As You Like It - Shakespeare

The Naiad Queen

March 14  She Stoops to Conquer - Goldsmith

The Naiad Queen

March 15  Perfection - Bayly
Kate ...................... Mrs. W.C. Gladstane
Sir Laurence ................ Mr. Ryer
Charles ..................... Lewis Baker
Sam  ...................... Vining Bowers

The Naiad Queen

Robert Macaire - Selby

March 16  The Marble Heart - Selby
Marco ...................... Mrs. W.C. Gladstane
Marie ...................... Alexina Fisher Baker
Raphael .................... L.F. Rand
Viscount Chateau Margaux .... Vining Bowers
Ferdinand Volage ......... Lewis Baker
1863

March 17  The Marble Heart - Selby  

Marco........................Mrs. W.C. Gladstane  
Marie........................Alexina Fisher Baker  
Raphael........................L.F. Rand  
Viscount Chateau Margaux...Vining Bowers  
Ferdinand Volage..........Lewis Baker  

March 18  Everybody's Friend - Coyne  

Major Wellington de Boots..Vining Bowers  
Felix Featherly..............Lewis Baker  
Icebrook....................L.F. Rand  
Mrs. Featherly.............Mrs. Gladstane  
Mrs. Swansdown.............Alexina Fisher Baker  

violin and piano............Signor Olivera and P.H. Greulling  

The Carpenter of Rouen; or, A Revenge for the Massacre of St. Bartholomew - Joseph Stevens Jones  

Marteau........................George Ryer  
Nykin........................Vining Bowers  
Antoine......................L.F. Rand  
Madelon......................Mrs. W.C. Gladstane  

Benefit for Vining Bowers  

March 19  Lucretia Borgia - Hugo  

The Pet of the Petticoats - Buckstone  

March 20  Money - Bulwer-Lytton  

Clara Douglas..............Mrs. W.C. Gladstane  
Lady Franklin...............Alexina Fisher Baker  
Alfred Evelyn..............Lewis Baker  
Sir John Vessey...........George Ryer  
Mr. Graves...............Vining Bowers  
Sir Frederick Blount........L.C. Rand  

A Kiss in the Dark - Buckstone
March 21

Richard III - Shakespeare

Richard .................. George Ryer
Earl of Richmond ........ Lewis Baker
King Henry VI ............. L.C. Rand
Queen Elizabeth ........... Mrs. W.C. Gladstane

The Loan of a Lover - Planché

March 22

The Marble Heart - Selby

March 23

Il Trovatore - Giuseppe Verdi
(second act)

Prima Donna................. Mme. De Latournerie
Prima Basso.................. M. Du Bearn
Prima Tenore............... M. Devisme

Robert Le Diable - Meyerbeer
(third act)

The Morning Call

Sir Edward................ Lewis Baker
Mrs. Chillingstone.......... Alexina Fisher Baker

March 24

The Victims - Taylor

Mr. Merryweather........... Lewis Baker
Mr. Rowley............... George Ryer
Herbert Fitzherbert......... L.C. Rand
Joshua Butterfly............ Vining Bowers
Mrs. Merryweather......... Mrs. W.C. Gladstane
Mrs. Fitzherbert............ Alexina Fisher Baker

Slasher and Crasher - Morton

Slasher..................... Vining Bowers
Crasher.................... Lewis Baker

March 25

Il Trovatore - Verdi
(second act)

Prima Donna................. Mme. De Latournerie
Prima Tenore............... M. Devisme
Prima Basso.................. M. Du Bearn

with a full chorus of male and female voices and enlarged orchestra
March 25
The Morning Call
Robert Le Diable - Meyerbeer
(third act)
Helena....................Angela Sefton
Alice.......................Mme. Latournerie
Bertram....................Mr. Du Bearne
Raimbault................Mr. Devisme

March 26
Richard III - Shakespeare
Nature and Philosophy
Colin.......................Alexina Fisher Baker

March 27
The Victims - Taylor
The Carpenter of Rouen - Jones
Carpenter....................George Ryer
Nykin.......................Vining Bowers
Antoine......................L.C. Rand
Madelon.....................Mrs. W.C. Gladstane

March 28
Pizarro - Sheridan
Rolla.......................George Ryer
Pizarro.....................Lewis Baker
Alonzo......................L.C. Rand
High Priest................Vining Bowers
Cora.........................Alexina Fisher Baker
Elvira......................Mrs. W.C. Gladstane

March 29
The King's Rival; or, The Court and the Stage - Tom Taylor
Nell Gwynne..................Alexina Fisher Baker
Sam Pepys....................Vining Bowers
Earl of Richmond...........Lewis Baker
March 30

The King's Rival - Taylor

Nell Gwynne..................Alexina Fisher Baker
Frances Stewart..............Mrs. W.C. Gladstane
King Charles II..............L.F. Rand
Earl of Richmond............Lewis Baker
Major Wildman................George Ryer
Sam Pepys....................Vining Bowers

March 31

The Corsican Brothers - Boucicault

Nine Points of the Law - Taylor

Ironside.....................George Ryer
Widow Smythe................Mrs. W.C. Gladstane

April 1

Douglas - Home

Young Norval..................Alexina Fisher Baker
Lady Randolph................Mrs. W.C. Gladstane
Lord Randolph................L.F. Rand
Old Norval...................Lewis Baker
Gienalvan....................George Ryer

The Corsican Brothers - Boucicault

April 2

Othello - Shakespeare

Othello......................George Ryer
Desdemona....................Mrs. W.C. Gladstane
Emilia.......................Alexina Fisher Baker
Iago..........................L.F. Rand
Cassio.......................Lewis Baker
Roderigo.....................Vining Bowers

April 3

The Ladies' Battle - Robertson

The Serious Family - Barnett

April 4

The Jewess - James Robinson Planche

Rachel......................Mrs. W.C. Gladstane
Cardinal De Brogni............Lewis Baker
The Jew........................George Ryer
Juan.........................Vining Bowers
Prince Leopold................L.F. Rand
1863

April 4 (cont.) Nature and Philosophy

April 5 The Jewess - Planche'
Rachel .................... Mrs. W.C. Gladstane
Cardinal .................. Lewis Baker
John Forrester ............ Vining Bowers

Nature and Philosophy

with Alexina Fisher Baker

April 6 Jeanie Deans - Boucicault

David Deans.............. Lewis Baker
Jeanie Deans............. Alexina Fisher Baker
Effie Deans.............. Mrs. W.C. Gladstane
Fairbrother.............. George Ryer
Laird..................... Vining Bowers

The School For Scandal (The "Screen Scene") - Sheridan

Sir Peter.................... Lewis Baker
Lady Teazle................. Alexina Fisher Baker

Benefit for Lewis Baker

April 7 Jeanie Deans - Boucicault

The Wandering Minstrel - Mayhew

April 8 Jeanie Deans - Boucicault

The Wandering Minstrel - Mayhew

April 9 The Jewess - Planche'

The Jealous Wife - Colman, the Elder

Mr. Simpson.................. Lewis Baker
Mrs. Simpson.................. Alexina Fisher Baker
April 10

**The Love Chase** – James Sheridan Knowles

Master Waller .................. L.F. Rand
Master Wildrake ............... Lewis Baker
Sir William Fondlove .......... George Ryer
Master Trueworth ............. Mr. Grazer
Neville .......................... Mr. Gobay
Constance ....................... Alexina Fisher Baker
Lydia ............................ Angela Sefton
Widow Green ................... Mrs. Preston

Ballad .......................... Mr. Collins
Violin solo ...................... Signor Olivera
"La Madillene" (song) ......... Angela Sefton

**Therese; or, The Orphan of Geneva** – Payne

Carvin ......................... Rand
Fontaine ....................... Ryer
Lavigner ....................... Vining Bowers
Count ........................... Gobay
Picard .......................... Mr. Frazer
Therese ........................ Mrs. Gladstane

Benefit for L.F. Rand

April 11

**Othello** – Shakespeare

Othello ........................ George Ryer
Iago ............................. L.F. Rand
Cassio ........................... Lewis Baker
Roderigo ......................... Vining Bowers
Desdemona ...................... Mrs. W.C. Gladstane
Emilia ........................... Alexina Fisher Baker

April 12

**Jeanie Deans** – Boucicault

**The Jewess** – Planché

April 13

**The Love Chase** – Knowles

Master Waller .................. L.F. Rand
Master Wildrake ............... Lewis Baker
Sir William Fondlove .......... George Ryer
Master Trueworth ............. Mr. Grazer
Neville .......................... Mr. Gobay
Constance ....................... Alexina Fisher Baker
Lydia ............................ Angela Sefton
1863

April 13 (cont.)

Widow Green...............Mrs. Preston

Therese; or, The Orphan of Geneva - Payne

Therese....................Mrs. W.C. Gladstane

April 14

The Dumb Boy of Manchester

Tom.........................Angela Sefton
Edward Wilton...............L.F. Rand

The Barber of Seville (aria) - Mr. Devisme

The Lady of the Lake - Thomas John Dibdin

Lady Ellen..................Mrs. W.C. Gladstane
Blanche....................Alexina Fisher Baker
Roderick....................George Ryer
Brian........................Lewis Baker
Fitzjames..................L.F. Rand

Benefit for Angela Sefton

April 15

The Young Rascal of Paris

Joseph......................Alexina Fisher Baker
General Morina...............Lewis Baker
Count Arthur...............L.F. Rand

Esmeralda; or, The Hunchback of Notre Dame - Edward Fitzball

Esmeralda..................Mrs. W.C. Gladstane
Qusaimodo..................George Ryer

April 16

Satan in Paris - Selby

The Stranger................Alexina Fisher Baker
Count Henry................Lewis Baker
Crequer.....................Vining Bowers

Esmeralda - Fitzball

April 17

A Bold Stroke for a Husband - Hannah Crowley
1863

April 17
Don Caesar ................ George Ryer
Don Julio .................. Lewis Baker
Don Carlos ................ L.F. Rand
Don Vicentio .............. Vining Bowers
Donna Olivia .............. Alexina Fisher Baker
Donna Victoria ............ Mrs. W.C. Gladstane
Donna Laura ............... Angela Sefton
Minette .................. Alfreda Chippendale

The Forty Thieves - Sheridan

Morgianna .................. Alexina Fisher Baker
Gahem ...................... Alfreda Chippendale
Ali Baba .................... Lewis Baker
Bustapha .................. Vining Bowers

Benefit for Alfreda Chippendale

April 18
Macbeth - Shakespeare V

Macbeth .................. George Ryer
Macduff .................. Lewis Baker
First Witch .............. Vining Bowers
Singing Witch ........... Alexina Fisher Baker
Lady Macbeth ........... Mrs. W.C. Gladstane

April 19
A Bold Stroke for a Husband - Crowley V

The Dumb Boy of Manchester

April 20
Married Life - Buckstone V

Lucia Di Lammermoor - Gaetano Donizetti

Lucia .................... Mlle. Zanetti
Ashton ................... M. Zanetti
Edgar ..................... M. Gerard
Arthur .................... M. Clausse
Rayneaud ................. M. Isidore
Gilbert .................. M. Vanderbosh

April 21
Macbeth - Shakespeare V
1863

April 22  Richelieu - Bulwer-Lytton
(cont.)
Richelieu................George Ryer
Sieur De Berringhen.......Vining Bowers
Chevalier De Mauprat......Lewis Baker
Count De Baradae...........L.F. Rand
Julie De Mauprat...........Mrs. W.C. Gladstane
Francois................Alexina Fisher Baker

Benefit for George Ryer

April 23  No performance at the Varieties - Season
considered closed

April 29  A Morning Call
Perfection - Bayly
Nature and Philosophy

Benefit for Lewis Baker by the Union Citizens of New
Orleans.

May 27  Don Caesar de Bazan - Boucicault and
Webster
Don Caesar..................J. B. Duff
Maritana....................Miss Kena

The Barrack Room - Bayly

Benefit for J.B. Duff and Miss Kena by the Juvenile
Thespian Association.

This benefit was the last performance of the regular
season of 1862-1863 at the Academy of Music.

June 2  Miss Minnie Howe, concert

V
The Season of 1863-1864

1863

October 7  S. S. Sanford and his Burlesque Opera Troupe (hereafter referred to as Sanford's Troupe)

  Songs, ballads, duets, choruses, burlesques on opera, comedy and tragedy

October 8  Sanford's Troupe

October 9  Sanford's Troupe

October 10 Sanford's Troupe

  Matinee and evening performance

October 11 Sanford's Troupe

October 12 Sanford's Troupe

October 13 Sanford's Troupe

October 14 Sanford's Troupe

October 15 Sanford's Troupe

  "Old Josh's Troubles"......S.S. Sanford

  "The Irish Ambassador"

October 16 Sanford's Troupe

  "Strange Scenes from the Stranger"

  Handy Andy - T.D. English
1863

October 17: Sanford's Troupe

"The Rivals" (comic opera)
Gumbo Cuff.............S.S. Sanford
"Burlesque Circus Fetes"
Matinee and evening performance

October 18: Sanford's Troupe

"Drawing Room Concert"
"Sanford's Selections"
"The Black Statue".......S.S. Sanford
and J. Williams

October 19: Sanford's Troupe

"Villikins and His Dinah"
"The Old Sexton"
"The Black Statues"
"Mrs. McGowan's Reel"

October 20: Sanford's Troupe

"La Sonnambula" (burlesque opera)
Elvina.................C. Salvie
Lazy Joe..............S.S. Sanford
Dinah.................Myers
1863

October 22  Sanford's Troupe  AM
"La Sonnambula"

October 23  Sanford's Troupe  AM
"La Sonnambula"

October 24  Sanford's Troupe  AM
"The Black Statue"
Matinee performance
"Drawing Room Concert"
The Mummy - W. B. Bernard

Evening performance

October 25  Sanford's Troupe  AM
The Mummy - Bernard
Ginger Blue (the mummy)....S.S. Sanford

October 26  Sanford's Troupe  AM
The Mummy - Bernard

October 27  Sanford's Troupe  AM
The Mummy - Bernard

October 28  Sanford's Troupe  AM
Handy Andy - English
Villikins and His Dinah
Villikins.................S.S. Sanford
"Romeo and Juliet"
October 28
(cont.)
Romeo........................Sanford
Juliet........................Meyers

October 29
Sanford's Troupe
"Romeo and Juliet"
The Four Lovers
Grampis....................S.S. Sanford
Mrs. Grampis.............Haven

Simpson and Co. - Poole
Mrs. Simpson..............Alexina Fisher Baker
Mrs. Bromley................Viola Barrett
Mrs. Fitzallen............Angela Sefton
Mme. La Trappe............Mrs. J. Seymour
Mr. Simpson..............Lewis Baker
Mr. Bromley..............Joseph Barrett
Foster....................A. Dennison
John......................J. Collins

A Regular Fix - John Maddison Morton
Hugh de Brass..............Dan Setchell
Mr. Surplus................A.H. Campbell
Charles Surplus...........F.A. Gossin
Able Quick................Lewis Morrison
Porter....................J. Collins
Mrs. Surplus..............Isabella Preston
Emilfy.....................Angela Sefton
Miss Caroline Carter......Mrs. J. Seymour
Matilda Jane...............Mrs. Schubert

To Parents and Guardians; or, Bob Nettles - Taylor
Bob Nettles................Rose Shewell
Virginia....................Viola Barrett
Mary Swish.................Angela Sefton
Akubler....................Mrs. Schubert
Skraggs...................Miss Casenave
Pupils of Jubilee House...Ladies of the Ballet
Tourbillion................Lewis Baker
Waddilove.................Dan Setchell
Mr. Swish................A.H. Campbell
Doggett...................Mr. Freeman
Nubbles....................Mr. Denison
1863

October 30
Sanford's Troupe

The Stranger – Kotzebue
Mrs. Haller...............Meyers
The Irish Brothers
The Four Lovers
Money – Bulwer-Lytton

Alfred Evelyn...............Lawrence Barrett
Graves........................Dan Setchell
Stout.......................Lewis Baker
Sir John Vesey..............C. Kingsland
Frederick Blount...........Joseph Barrett
Dudley Smooth...............F.A. Gossin
Lord Glossmore...............Lewis Morrison
Clara............................Alexina Fisher Baker
Lady Franklin................Viola Barrett
Georgina....................Angela Sefton

October 31
Sanford's Troupe

Matinee and evening performance

The Serious Family – Barnett

Aminadab Sleek..............Dan Setchell
Captain Murphy Maguire.....Lawrence Barrett
Charles Torrens...............Joseph Barrett
Frank Vincent...............F.A. Gossin
Mrs. Delmaine...............Mrs. Baker
Mrs. Charles Torrens........Viola Barrett
Emma Torrens...............Rose Shewell
Lady Creamly..............Isabella Preston

Bob Nettles – Taylor

November 1
Sanford's Troupe

Simpson and Co. – Poole

A Regular Fix – Morton
Toodles – Raymond
1863

November 1 (cont.)
Timothy Toodles............Dan Setchell
George Acorn................C. Kingsland
Farmer Acorn...............A.H. Campbell
Charles Fenton.............F.A. Gossin
Farmer Fenton...............Mr. Dennison
Mary Acorn..................Miss Angela Sefton
Mrs. Toodles................Isabella Preston

November 2
Sanford's Troupe AM
The Serious Family - Barnett V
Toodles - Raymond

November 3
Sanford's Troupe AM
"Happy Uncle Tom"
Uncle Tom..................S.S. Sanford
Hamlet - Shakespeare V
Hamlet......................Lawrence Barrett
Polonius....................Lewis Baker
Gravedigger.................Dan Setchell
Ghost........................C. Kingsland
Laertes.....................Joseph Barrett
Queen.......................Alexina Fisher Baker
Ophelia.....................Viola Barrett
Osrick.....................Angela Sefton
Player Queen...............Isabella Preston

November 4
Sanford's Troupe AM
"Old Josh & His Family"
John.......................S.S. Sanford
Married Life - Buckstone V
The First Night - Maddox
Duford.......................Lewis Baker

November 5
Sanford's Troupe AM
"The Rivals"
November 5 (cont.)
The Lady of Lyons - Bulwer-Lytton
The Company
John Jones of the War Office (John Jones?) -
John Baldwin Buckstone
Guy Goodluck.................Dan Setchell

November 6
Sanford's Troupe
The Mummy - Bernard
Hamlet - Shakespeare

November 7
Sanford's Troupe
"Uncle Tom"
Matinee and evening performance
The Stranger - Kotzebue
with Lawrence Barrett, Dan Setchell, Lewis Baker, Alexina Fisher Baker, and Rose Shewell

One Thousand Milliners Wanted
Mme. Vaudepants.............Dan Setchell

November 8
Sanford's Troupe
"Louisiana Lowlands"
"The Wife's Dream"
"Come Home to Die"
"High Daddy"
The Hard Struggle - John Westland
Marston

One Thousand Milliners Wanted
The Limerick Boy - Pilgrim
Paddy Miles.................Joseph Barrett
1863

November 9  Sanford's Troupe AM
"The Ghost"

London Assurance - Boucicault V
Sir Harcourt Courtly.......Lewis Baker
Dazzle........................Lawrence Barrett
Mark Meddle......................Dan Setchell
Charles Courtly..............Joseph Barrett
Max Harkaway.....................C. Kingsland
Dolly Spanker...............A.H. Campbell
Lady Gay Spanker........Alexina Fisher Baker
Grace Harkaway...............Viola Barrett
Pert............................Rose Shewell

November 10  Sanford's Troupe AM
"The Ghost"

Hamlet - Shakespeare V

November 11  Sanford's Troupe AM
"The Ghost"

Dombev and Son - adapted from Dickens by V
John Brougham
Captain Cuttle...........Dan Setchell
Mr. Toots................Lawrence Barrett
Major Joe Bagstock........Lewis Baker
Jack Bunsby..................Lewis Baker
Mr. Dombey................C. Kingsland
Mr. Carker....................Joseph Barrett
Edith Dombey...............Alexina Fisher Baker
Susan Nipper.................Rose Shewell
Florence Dombey..............Angela Sefton
Mrs. Skewton...............Isabella Preston

First Night - Maddox
Dufard.......................Lewis Baker

November 12  Sanford's Troupe AM
"The Ghost"
1863

November 12 (cont.)

Dombey and Son - Brougham

One Thousand Milliners Wanted

Mme. Vandepants...........Dan Setchell

November 13

Sanford's Troupe

"The Ghost"

The Honeymoon - Tobin

Married Life - Buckstone

November 14

Sanford's Troupe

"The Ghost"

Matinee and evening performance

Richard III - Shakespeare

King Richard III...........Lawrence Barrett

November 15

Sanford's Troupe

The Swiss Cottage - Bayly

Natz Tiek......................Dan Setchell

Corporal Max................Joseph Barrett

Lisette......................Viola Barrett

The Mummy - Bernard

Toby.........................Dan Setchell

John Jones of the War Office

Guy Goodluck..............Dan Setchell

November 16

Sanford's Troupe

"The Doomed Bride, or The Jealous Mute"

London Assurance - Boucicault
1863

November 17     Sanford's Troupe AM

"The Doomed Bride"

Richelieu - Bulwer-Lytton

Richelieu.................Lawrence Barrett
DeMauprat..................Lewis Baker
DeBerringhen...............Dan Setchell
King........................Joseph Barrett
Francois....................Viola Barrett
Julia de Mortemore.........Alexina Fisher Baker
Marion de Lorme............Angela Sefton

November 18     Sanford's Troupe AM

"The Doomed Bride"

"All in Mid Air" (illusion)

Richard III - Shakespeare

November 19     Sanford's Troupe AM

"The Doomed Bride"

"All in Mid Air"

Our American Cousin - Taylor

Asa Trenchard.............Dan Setchell
Lord Duncreary...............Joseph Barrett
Coyle........................A.H. Campbell
Abel Murcott................Lawrence Barrett
Binney.......................Lewis Baker
Sir Edward Trenchard.......C. Kingsland
Florence Trenchard.........Alexina Fisher Baker
Mary Meredith...............Viola Barrett
Georgina....................Rose Shewell
Agusta......................Angela Sefton

November 20     Sanford's Troupe AM

"The Doomed Bride"

Our American Cousin - Taylor

V
1863

November 21  Sanford's Troupe  AM
"The Doomed Bride"

Matinee and evening performance

Our American Cousin - Taylor  V

November 22  Sanford's Troupe  AM
Our American Cousin - Taylor  V

November 23  Sanford's Troupe  AM
"Richard III" (with ghosts in illusion)
Our American Cousin - Taylor  V

November 24  Sanford's Troupe  AM
"Richard III"
Richard III...............S.S. Sanford

Benefit for E. Haven, banjoist

Richelieu - Bulwer-Lytton  V

November 25  Sanford's Troupe  AM
"The Doomed Bride"

Rosedale; or, The Rifle Ball - Lester Wallack  V

Elliott Gray.................Lawrence Barrett
Miles McKenna.................Lewis Baker
Bunberry Robb..................Dan Setchell
Matthew Leigh................Joseph Barrett
Lady May......................Alexina Fisher Baker
Rosa Leigh...................Viola Barrett

November 26  Sanford's Troupe  AM

F. M. Oralli, gymnastic and acrobatic performer
1863

November 26

("The Doomed Bride"

Benefit for C. Villiars

Rosedale - Wallack

November 27

Sanford's Troupe

Bone Squash - T.D. Rice

Rosedale - Wallack

November 28

Sanford's Troupe

Bone Squash - Rice

"Richard III"

Matinee and evening performance

Rosedale - Wallack

November 29

Sanford's Troupe

Bone Squash - Rice

Rosedale - Wallack

November 30

Sanford's Troupe

Bone Squash - Rice

"Romeo & Juliet"

"The Haunted House of Lafayette"

Rosedale - Wallack

December 1

Sanford's Troupe

"The Haunted House of Lafayette"

"The Ball Masque"

Rosedale - Wallack
1863

December 2  Sanford's Troupe  AM

Bone Squash - Rice

Benefit for "Bones"

Rosedale - Wallack  V

December 3  Sands, Nathan and Co. and George F. Bailey and Co. Circuses  AM

Equestrian (Somersault Act) Philo Nathans
Bottle Act .................. Mr. Carlo
Antipodia (horseback) ...... Geo. Sloman
Trapeze ..................... Shappee & Whitney
Equestrians .................. Rivers & Burt
Balancing and plate spinning .................. Jas. Ward
Tumbling ...................... Company

intermission

Equestrienne .................. Mlle. Josephine
Slack Rope (clown) ............ Jas. Ward
Classic Scenes on Horseback .................. Jas. De Motte
Hurdle Act ..................... Leo J. Burt
Acrobatic ..................... Geo. Clotman

"The Rivals"

Rosedale - Wallack  V

December 4  Sands, Nathan and Company and George F. Bailey and Company Circuses  AM

(hereafter referred to as Circus)

Equestrians for the season: Mlle. Josephine;
Miss Huntley; Loe Jeune Burt; George Ross;
Wm. Carlo; James De Motte; James Ward (clown);
Philo Nathens; George Sloman; Chas. Rivers;
Sam Shappee; Henry Whitney; Charles McClean;
Robert Ellingham (Mgr.)

Rosedale - Wallack  V
1863

December 5  Circus  AM

Matinee and evening performance

The Merchant of Venice - Shakespeare

Shylock ................... Lawrence Barrett
Gratiano ................... Lewis Baker
Launcelot Gobbo .......... Dan Setchell
Bassanio ................... Joseph Barrett
Portia ..................... Mrs. A. Baker
Jessica .................... Miss Viola Barrett

The Mummy - Bernard

December 6  Circus  AM

Paul Pry - Poole

Paul Pry................... Dan Setchell
Col. Hardy .................. Lewis Baker
Frank Hardy ................ Joseph Barrett
Witherton .................. C. Salisbury
Barry Stanley ................ Lewis Morrison
Doubeldot .................. A.H. Campbell
Old Stanley ................ A. Dennison
Simon ....................... Mr. Freeman
Phoebe ...................... Alexina Fisher Baker
Eliza ....................... Angela Sefton
Mrs. Subtle ................ Isabella Preston

A Regular Fix - Morton

Hugh DeBrass ................ Dan Setchell
Mr. Surplus .................. A.H. Campbell
Charles Surplus ............ C. Shelley
Able Quick .................. Lewis Morrison
Smiler ....................... Mr. Denison
Porter ...................... J. Collins
Mrs. Surplus ................ Isabella Preston
Emily ....................... Angela Sefton
Miss Caroline Carter .... Mrs. J. Seymour
Matilda Jane .............. Mrs. Schubert

The Limerick Boy - Pilgrim

Paddy Miles ............... Joseph Barrett
1863

December 7  Circus        AM

**Much Ado About Nothing** - William Shakespeare

Benedict ..................Lawrence Barrett
Dogberry ..................Dan Setchell
Antonia ..................Lewis Baker
Clemore ..................Joseph Barrett
Don Pedro .................C. Kingsland
Beatrice ..................Alexina Fisher Baker
Hero ......................Viola Barrett

December 8  Circus        AM

**The Stranger** - Kotzebue

with the company and Miss E. Forrest (first appearance)

**Paul Pry** - Poole

December 9  Circus        AM

Matinee and evening performance

**The Romance of a Poor Young Man** - Feuillet

Manuel ....................Lawrence Barrett
DeBevannes ...............Dan Setchell
Dr. Desmarets ...........Lewis Baker
Laroque ..................C. Kingsland
Marguerite ...............Alexina Fisher Baker
Madame Aubrey .........Viola Barrett
Mlle. Helonia ..........Angela Sefton

December 10 Circus        AM

"Temple of Olympic Games"

**Romance of a Poor Young Man** - Feuillet

December 11 Circus        AM

"Temple of Olympic Games"

**The Romance of a Poor Young Man** - Feuillet
1863

December 12  Circus

"Temple of Olympic Games"

Matinee and evening performance

The Robbers of the Forest of Bohemia
[The Robbers - Schiller?]

Charles de Moor............Lawrence Barrett
Seplegelberg...............Dan Setchell
Switzer.....................Joseph Barrett
Roller........................C. Salisbury
Amelia....................Viola Barrett

Toodles - Raymond

December 13  Circus

Romance of a Poor Young Man - Feuillet

December 14  Circus

Mlle. Lola Lehman (French Esquestrienne)

Everybody's Friend - Coyne

"Highland Fling" - Mrs. Salisbury

A Loan of a Lover - Planche

December 15  Circus

Mlle. Lola Lehman

The Romance of a Poor Young Man - Feuillet

December 16  Circus

Lola Lehman

Matinee and evening performance
1863

December 16  The Merry Wives of Windsor - Shakespeare V
(cont.)

Falstaff .................. Dan Setchell
Master Ford................ Lawrence Barrett
Dr. Caius.................. Lewis Baker
Sir Hugh Evans............. Joseph Barrett
Justice Shallow............ C. Kingsland
Master Page................. C. Shelley
Mrs. Ford.................. Alexina Fisher Baker
Mrs. Page.................. Viola Barrett

December 17  Circus AM

Lola Lehman

Much Ado About Nothing - Shakespeare V

Benedict.................. Lawrence Barrett
Dogberry.................. Dan Setchell
Leonato.................. Lewis Baker
Beatrice.................. Alexina Fisher Baker
Hero........................ Viola Barrett

"Highland Fling" - Mrs. Salisbury

John Jones of the War Office [John Jones - Buckstone?]

December 18  Circus AM

Lola Lehman

"Games of the Curriculum"

The Merry Wives of Windsor - Shakespeare V

December 19  Circus AM

Matinee and evening performance

Leah, the Forsaken - Augustin J. Daly V

Leah........................ Alexina Fisher Baker
Nathan...................... C. Kingsland
Abraham.................... C. Salisbury
Sarah...................... Isabella Preston
1863

December 19 (cont.)
Lorenz .................... Lewis Baker
Rudolph ................... Lawrence Barrett
Father Herman ............. Joseph Barrett
Ludwig .................... Dan Setchell
Madalena .................. Viola Barrett

December 20
Circus AM
Leah, the Forsaken - Daly V

December 21
Circus AM
Hippodramatic Scenes
Leah, the Forsaken - Daly V

December 22
Circus AM
Hippodramatic Scenes
Leah, the Forsaken - Daly V

December 23
Circus AM
"Holiday Sports" - Christmas Pantomime
Matinee and evening performance
Leah, the Forsaken - Daly V

December 24
Circus AM
"Holiday Sports" - Christmas Pantomime
Matinee and evening performance
The Colleen Bawn - Boucicault V
Danny Mann ................ Lawrence Barrett
Shelah .................... Dan Setchell
Mylesna Coppaleen ........ Lewis Baker
Hardress Cogan ........... Joseph Barrett
Corrigan .................. C. Kingsland
Elly O'Connor ............. Alexina Fisher Baker
1863

December 25  Circus
            Matinee and evening performance
            The Colleen Bawn - Boucicault

December 26  Circus
            The Colleen Bawn - Boucicault

December 27  Circus
            The Colleen Bawn - Boucicault

December 28  Circus
            Henry Cooke's Animal Circus joined with Sands,
            Nathan and Company and George F. Bailey and
            Company.
            The Colleen Bawn - Boucicault

December 29  Circus
            The Colleen Bawn - Boucicault

December 30  Circus
            Sam Long - jester & vocalist
            Cooke's monkeys & dogs
            Matinee and evening performance
            The Colleen Bawn - Boucicault

December 31  Circus
            The Colleen Bawn - Boucicault
January 1  Circus  AM

Matinee and evening performance

*Babes in the Wood* - Tom Taylor  V

Frank Rushton ................ Lawrence Barrett
Lord Azaenby ................ Lewis Baker
Tommy Sidell ................. Joseph Barrett
Sir George Loosestrife ...... C. Shelley
Lady Blanche Rushton ....... Alexina Fisher Baker
Mrs. Beeltee ............... Isabella Preston
Trotter ........................ Angela Sefton

dance ........................ Miss Salisbury

*The Swiss Cottage* - Bayly

January 2  Circus  AM

*The Robbers* - Schiller  V

January 3  Circus  AM

*Babes in the Wood* - Taylor  V

*The Old Dutch Governor*

Von Dunder .................... Dan Setchell
Peter the Great .............. C. Kingsland
Baron Von Clump ............. Joseph Barrett
Admiral Varensloff .......... C. Salisbury
Peter Staimitz .............. A.H. Campbell
Count de Manville ........... C. Shelley
Bertha ........................ Viola Barrett

January 4  Circus  AM

*The Corsican Brothers* - Boucicault  V

Fabien and Louis del Francha ................ Lawrence Barrett
M. De Chateau Renaud ....... Joseph Barrett
Orlando ...................... Lewis Baker
Colonna ........................ Dan Setchell
Emilie de Lesparre ........... Viola Barrett

One Thousand Milliners Wanted
January 4  (cont.)

The Lady of Lyons - Bulwer-Lytton  SC
Glavis......................Master Claudius

The Loan of a Lover - Planche

Peter Spike...............Master Claudius

Amateur and professional performers entertained for the benefit of the New Orleans Branch of the United States Sanitary Commission. The proceeds were used for the sick and wounded.

January 5  Circus  AM

Sam Long

Cooke's Dogs & Monkeys

The Corsican Brothers - Boucicault  V

One Thousand Milliners Wanted

The Lady of Lyons - Bulwer-Lytton  SC

The Loan of a Lover - Planche

La Sylphide (dance).........Mlle. Carolista

A grand tight-rope ascension...............Mlle. Carolista

Benefit for U.S. Sanitary commission

January 6  Circus  AM

Matinee and evening performance

The Corsican Brothers - Boucicault  V

One Thousand Milliners Wanted

The Stranger - Kotzebue  SC

Stranger....................Lewis Morrison
Baron Steinfurt.............A. DeCourey
Peter......................Master Claudius
Charlotte...................Miss Graham
Francis....................Kate Ward
Old Soloman...............F. Fratha
1864

January 6 (cont.)
Tobias..................A. Cavalho
Count Winterson.........D. Williamson
La Sylphide (dance).....Mlle. Carolista
A grand tight-robe ascension

January 7
Circus AM
Vaulting Act

The Corsican Brothers - Boucicault V
The Old Dutch Governor

January 8
Circus AM

"Professor Nicolo & His Pupil"
"Zampillaerestation" - Trapeze act

Matinee and evening performance

Rob Roy - Pocock V
Rob Roy Macgregor.........Lawrence Barrett
Bailie Nicol Jarvie........Lewis Baker
Major Galbraith...........Dan Setchell
Captain Thornton...........Joseph Barrett
Helen Macgregor...........Alexina Fisher Baker
Diana Vernon...............Viola Barrett

January 9
Circus AM

Leah, the Forsaken - Daly V

January 10
Circus AM

Leah, the Forsaken - Daly V

January 11
Circus AM

Camille - Alexander Dumas, fils V
1864

January 11  Camille ..........................Alexina Fisher Baker
           Armand Duval................Lawrence Barrett

Our Country Cousin - Buckstone

Margery....................Alexina Fisher Baker
Country Cousin........Dan Setchell

Benefit for Alexina Fisher Baker

January 12  Circus

         Rosedale - Wallack  V

January 13  Circus

        Matinee and evening performance

         Rosedale - Wallack  V

January 14  Circus

         Rosedale - Wallack  V

January 15  Circus

        Camille - Dumas, fils  V

Camille....................Alexina Fisher Baker
Olympe....................Viola Barrett
Armand Duval..............C. Kingsland
St. Frivole...............Lewis Baker
Count DeVarville........Joseph Barrett

Toodles - Raymond

Toodles................Dan Setchell
Mrs. Toodles........Isabella Preston

January 16  Circus

         Hamlet - Shakespeare  V
1864

January 17  Circus AM

The Corsican Brothers - Boucicault V
Our Country Cousin - Buckstone

Our country cousin........Dan Setchell

January 18  Circus AM

Macbeth - Shakespeare V

Macbeth................Lawrence Barrett
Macduff................Lewis Baker
First Witch..............Dan Setchell
Lady Macbeth............Alexina Fisher Baker
Hecate..................Viola Barrett
with Joseph Barrett, C. Kingsland, C. Shelley

Ici on Parle Francais

Benefit for Lawrence Barrett

January 19  Circus AM

Arena Display - Equestrian Co.

Merry Wives of Windsor scheduled but canceled due to illness. Three farces played instead.

January 20  Circus AM

Matinee and evening performance

London Assurance - Boucicault V

Mark Meddle..............Dan Setchell
Sir Harcourt Courtly......C. Kingsland
Charles Courtney..........Joseph Barrett
Lady Gay Spanger..........Alexina Fisher Baker
Grace Harkaway...........Viola Barrett
Dazzle....................Lewis Baker
1864

January 21  Circus  AM
  Our Country Cousin - Buckstone  V
  A Regular Fix - Morton
  The Mummy - Bernard

January 22  Circus  AM
  Robert Macaire - Selby  V
  Toodles - Raymond
  The Irish Tutor - Butler

January 23  Circus  AM
  Matinee and evening performance
  Our American Cousin - Taylor  V

January 24  Circus  AM
  Everybody's Friend - Coyne  V
  Felix Featherly ........... Lewis Baker
  Major DeBoots ............. Dan Setchell
  Icebrook .................. Joseph Barrett
  Mrs. Swandown ............ Alexina Fisher Baker
  Mrs. Featherly ........... Viola Barrett

  Robert Macaire - Selby
  Robert Macaire ............ Lewis Baker
  Jacques Strop ............. Dan Setchell

January 25  Circus  AM
  Sweethearts and Wives - Kenney  V
  Billy Lackaday ............ Dan Setchell
  Admiral Franklin .......... Lewis Baker
  Eugenia ................... Alexina Fisher Baker
  Laura ...................... Viola Barrett
  Charles Franklin .......... Lawrence Barrett
January 25 (cont.)  
"Shamus O'Brien" - recited by Lawrence Barrett  

Leah, the Forsook [a parody of Leah, The Forsaken] - Frank wood  

Leah.........................Dan Setchell  
Rudolf......................Viola Barrett  
with Joseph Barrett, Lewis Baker, C. Salisbury, and A.H. Campbell  

Benefit for Dan Setchell  

January 26  
Circus AM  

Leah, the Forsook - Wood V  

Ici on Parle Francais  

Spriggins..................Dan Setchell  
Victor.....................Lewis Baker  

January 27  
Circus AM  

Matinee and evening performance  

Leah, the Forsook - Wood V  

A Loan of a Lover - Planche'  

January 28  
Circus AM  

Benefit for Robert Nicolo  

Leah, the Forsook - Wood V  

Robert Macaire - Selby  

January 29  
Circus AM  

Leah, the Forsook - Wood V  

The First Night - Maddox  

Dufard......................Lewis Baker
1864

January 30  Circum AM

Matinee and evening performance

Leah, the Forsook - Wood V

Retribution - Tom Taylor

Count Pruili................Lawrence Barrett
Oscar de Beaupre...............Lewis Baker
Morissep.....................C. Kingsland
Victor de Mornac............Joseph Barrett
Gamier........................C. Shelley
Servant.......................Mr. Freeman
Mme. de Beaupre.............Alexina Fisher Baker
Mme. de Pomenais...........Mrs. J. Seymour

January 31  Circum AM

Retribution - Taylor V

The Serious Family - Barnett

A. Sleek.....................Dan Setchell
Capt. Maquire...............Lawrence Barrett
Charles Tarrens.............Lewis Baker
Frank Vincent...............C. Shelley
Mrs. Delmaine...............Alexina Fisher Baker
Mrs. Torrens...............Viola Barrett
Emma Torrens...............Angela Sefton
Lady Creamly...............Isabella Preston

February 1  Circum AM

Mlle. Carolista (female Blondin)

Lola Lehman (equestrienne) and Robert Nicolo (Leaper)

Dogs and Monkeys

Dot - Boucicault V

Caleb Plummer..............Lewis Baker
John Peerybingle...........Lawrence Barrett
Tilly Slowboy...............Dan Setchell
 Stranger....................Joseph Barrett
Dot..........................Alexina Fisher Baker
1864

February 1 (cont.)

Bertha ................................ Viola Barrett

_The Comedy of Errors_ - Shakespeare

Dromios ........................ Lewis Baker and Dan
Setchell
Antipholises ............... Lawrence Barrett
and C. Kingsland
Adriana ........................ Alexina Fisher Baker
Luciana ........................ Viola Barrett

_Benefit for Lewis Baker_

February 2

Circus

_Dot - Boucicault_ V

_Comedy of Errors_ - Shakespeare

February 3

Circus

Matinee and evening performance

_Benefit for Henry Cook_

_Dot - Boucicault_ V

_Comedy of Errors_ - Shakespeare

February 4

Circus

_Dot - Boucicault_ V

_Comedy of Errors_ - Shakespeare

February 5

Circus

_Benefit for Robert Nicolo_

_Dot - Boucicault_ V

_Comedy of Errors_ - Shakespeare
February 6  Circus AM

Matinee and evening performance

The Marble Heart - Selby

Gorgias......................C. Kingsland
Alcibiades...................C. Shelley
Phidias........................Lawrence Barrett
Diogenes.....................Lewis Baker
Slave..........................Mr. Freeman
Thea..........................Miss Viola Barrett
Aspasia........................Mrs. Alexina Fisher Baker
Lais............................Miss Angela Sefton
Phryne........................Mrs. J. Seymour
Lord Merton...................Mr. Shepard
viscount Chateau Margaux...Dan Setchell
Ferdinand Volage..............Lewis Baker
Raphael Duchatlet............Lawrence Barrett
M. Veaudore...................C. Kingsland
Frederick de Courcy..........C. Shelley
John...........................Mr. Freeman
Baptiste......................Breen
Mlle. Marco...................Mrs. Alexina Fisher Baker
Clementine....................Miss Angela Sefton
Mariette........................Mrs. J. Seymour
Fedora........................Mrs. Schubert
Mme. Duchatlet...............Mrs. I. Preston
Marie..........................Miss Viola Barrett

St. Charles Company reopens with the following:

Ben DeBar Lesser
T. W. Davey - Manager
N.L. Griffin - Acting Manager
Star - Mary J. Gladstane

February 6 (cont.)

*The Hunchback* - Knowles

Julia.........................Mary J. Gladstane

*An Object of Interest* - Stocqueler

February 7

Circus

*Camille* - Dumas, fils

Camille......................Alexina Fisher Baker
Armand.......................C. Kingsland

*Toodles* - Raymond

*The Female Gambler (Plot and Passion; or, The Female Gambler - Tom Taylor)*

Mme. de Fontanges..........Mary Gladstane
De Nouvelle...............E.L. Mortimer
Fouche.......................G.D. Chaplin
Berthier....................G.G. Turner
Jabot........................H. Melmer
Cecile........................Mrs. H. Melmer
De Cavennes.................C.T. Murphy

*Toodles* - Raymond

Timothy Toodles.............J.A. Graver
George Acorn...............E.L. Mortimer
Charles Fenton.............C.T. Murphy
Farmer Acorn..............G.G. Turner
Farmer Fenton.............H. Melmer
Mrs. Toodles...............Alfreda Chippendale

February 8

Circus

*The Merchant of Venice* - Shakespeare

*The Comedy of Errors* - Shakespeare

*Masks and Faces* - Tom Taylor and Charles Reade

Reg Woffington.............Mary Gladstane

*The Irish Tutor* - Butler

Dr. O'Toole..................Mr. Graver
Mary..........................Alfreda Chippendale
February 9

Circus AM

Don Caesar de Bazan - Boucicault and Webster

Don Caesar................Lawrence Barrett
Charles II................Joseph Barrett
Don Jose de Santarem......C. Kingsland
Maritana..................Alexina Fisher Baker
Marchioness de Rotondo.....Isabella Preston

Catharine and Petruchio - Garrick

Catharine.................Alexina Fisher Baker
Petruchio................Lawrence Barrett
Grumio....................Dan Setchell
Baptista..................C. Salisbury
Curtis.....................Isabella Preston

The Stranger - Kotzebue SC

Mrs. Haller.................Mary Gladstane

The Limerick Boy - Pilgrim

Paddy Miles...............J.A. Graver

Fancy Dress and Mask Ball following performance

February 10

Circus AM

Benefit for George Ross, W.M. Carlo, Sham Shappee, and J. H. Whitney

Matinee and evening performance

The Merry Wives of Windsor - Shakespeare V

Masks and Faces - Taylor and Reade SC

The Honey Moon - Tobin

Julians.....................Mary Gladstane

February 11

Circus AM

Benefit for Loe Jeune Burt, Jas. DeMott, Mlle. Josephine and George Sloman
February 11 (cont.)

**The Marble Heart** - Selby

**Ingomar, The Barbarian** - Münch-Bellinghausen

Parthenia..................Mary Gladstane
Ingomar....................G.D. Chaplin
Polidore....................J.A. Graver

**A Rough Diamond** - Buckstone

Cousin Joe...............J.A. Graver

February 12

**Circus**

Benefit for Sam Long (Clown), Robert Ellingham, (Ringmaster, Charles Rivers (Rider)

**The Ticket-of-Leave-Man** - Tom Taylor

Robert Brierly........Lawrence Barrett
James Dalton........C. Kingsland
Hawkshaw...............Lewis Baker
Melter Moss........C. Salisbury
Green Jones........Dan Setchell
Sam Willoughby........Alexina Fisher Baker
Mary Edwards........Viola Barrett
Emily St. Erremond......Angela Sefton
Mrs. Willoughby........Isabella Preston

**The Artist's Bride; or, The Discarded Daughter** - August Waldauer

Alice................Mary Gladstane
Conrad................G.D. Chaplin
Taunanhof..............J.A. Graver

**Oliver Twist; or, The Fortunes of London** - Rees (adapted from the novel by Charles Dickens)

Nancy Sykes........Mary Gladstane

Benefit for Mary Gladstane

February 13

**Circus**

Matinee and evening performance
1864

February 13  (cont.)
The Ticket-of-Leave-Man - Taylor  V
The Female Gambler - Taylor  SC
Madam De Fontagnes...........Mary Gladstane
Oliver Twist - Rees
Nancy Sikes.................Mary Gladstane

February 14  Circus  AM

Final performance

The Ticket-of-Leave-Man - Taylor  V
Lucretia Borgia - Hugo  SC
The Maniac Lover(Richard Earle, The Maniac Lover - Benjamin Nottingham Webster?)
with J.A. Graver, G.D. Chaplin, Mrs. C.F. Walters and company

February 15  Dark  AM

The Ticket-of-Leave-Man - Taylor  V
Jeanette (from the French by C.B. Hill)  SC
Jeanette......................Mary Gladstane
Calude Marie...............G.D. Chaplin
Roussel...............J.A. Gravier
Paul Causade..............Mrs. C.F. Walters

February 16  Dark  AM

The Ticket-of-Leave-Man - Taylor  V
Jeanette - Hill  SC

February 17  Mr. George Lee's Grand Combination Troupe  AM

Hereafter referred to as Lee's Troupe
February 17 (cont.)

Grand ballet, pantomime, comedy, farce, AM
Negro minstrelsy, Burlesque opera, sentimental and comic songs, acrobats and gymnastic wonders

Mr. George Lee's Troupe:

Millie Fowler - premier danseuse
Clara Fowler - premier danseuse
Mlle. Katrina - premier danseuse
Julia Mortimer - the bird of song
Agnus Sutherland - the Scotch Nightingale
Fanny Wilson - vocalist and the only true representative of Greek and Roman Statuary on the American Stage
Josephine Zanfretta - Danseuse and Pantomimist (formerly of the Revel Troupe)
Ida Zanfretta - Columbine (from the Revel Troupe)
Frank Rivers - acting manager
Mons. Tophoff - Maitre de Ballet

Romeo and Juliet - Shakespeare

Juliet .................... Viola Barrett
Nurse ........................ Isabell Preston
Romeo ........................ Lawrence Barrett
Mercutio ..................... Lewis Baker
Friar Lawrence ............ C. Kingsland
Benvolio ..................... C. Shelley
Paris ........................ Joseph Barrett
Peter ........................ Dan Setchell

A Kiss in the Dark - Buckstone

Selim Pettibone ....... Dan Setchell
Frank Fathom ............. Joseph Barrett
Mrs. Pettibone .......... Angela Sefton

Benefit for Viola Barrett

Jeanette - Hill

February 18

Lee's Troupe

The Ticket-of-Leave-Man - Taylor
The Artist's Bride - Waldauer
Alice ...................... Mary Gladstane
February 18
Michael Earle, The Maniac Lover – Webster
Michael Earl..................G.D. Chaplin
Mary..........................Mrs. Walters

February 19
Lee’s Troupe
The Daughter of the Regiment – Edward V
Fitzball
Marie.........................Mary Shaw (guest artist)
Marchioness..................Isabella Preston
Suplise........................Lewis Baker
Gamard........................Dan Setchell
Andreas.......................C. Shelley

Catharine and Petruchio – Garrick
An Unequal Match – Taylor SC
Hester Graybrook.............Mary Gladstane

An Actress by Daylight [adaptation of Fournier's Tridate, or Comedie et Tragedie]
Mlle. Dumesnil..............Mary Gladstane

Stagestruck – William Dimond
Sally Scraggs..................Mary Gladstane
Tom Tape......................C. Wilkinson

Benefit for Mary Gladstane

February 20
Lee’s Troupe
Matinee and evening performance

Jenny Lind

Jenny Leatherlungs..........Mary Shaw
Baron Swigg-itoff Beery.....Joseph Barrett
Granby Gag....................Dan Setchell
Mr. Leatherlungs...........C. Salisbury
students......................Mr. Freeman
Mr. Barton
Mr. Sheppard
Mr. Denison
Mr. Collins
1864

February 20 (cont.)

Don Caesar de Bazan - Boucicault and Webster
Lucretia Borgia - Hugo SC
Lucretia Borgia ..........Mary Gladstane
An Unequal Match - Taylor

February 21

Lee's Troupe AM
A Loan of a Lover - Planché V
Gertrude ....................Alexina Fisher Baker
The Daughter of the Regiment - Fitzball
Marie ......................Mary Shaw
A Kiss in the Dark - Buckstone
Pettibone ..................Dan Setchell
Mrs. Pettibone ............Angela Sefton
The Foundling of Paris SC
Madeline ...................Mary Gladstane
Ireland As It Was - Amherst
with Mary Gladstane

February 22

Lee's Troupe AM
No record of performance available V
Polyorama of the Present War - Cutting SC and Pearson
First performance in New Orleans
A hundred different scenes from the firing of the first gun on Fort Sumter down to the latest attack on Fort Wagner
The Wandering Minstrel - Mayhen
February 23  Lee's Troupe  AM
  Don Caesar De Bazan - Boucicault  V
  and Webster
  The Daughter of the Regiment - Fitzball
  Polyorama of the Present War - Cutting  SC
  and Pearson
  An Object of Interest - Stocqueler

February 24  Lee's Troupe  AM
  Jenny Lind  V
  Jenny............................Mary Shaw
  Baron............................Joseph Barrett
  Romeo and Juliet - Shakespeare
  Juliet.........................Viola Barrett
  Nurse..........................Isabella Preston
  Romeo..........................Lawrence Barrett
  Mercutio......................Lewis Baker
  Friar Laurence..............C. Kingsland
  Paris..........................Joseph Barrett
  Polyorama of the Present War - Cutting  SC
  and Pearson
  The Wandering Minstrel - Mayhew

Matinee and evening performance

February 25  Lee's Troupe  AM
  The Famous Ravel Pantomime
  Othello - Shakespeare  V
  Othello.......................Lawrence Barrett
  Iago.........................C. Kingsland
  Cassio.....................Lewis Baker
  Desdemona...............Viola Barrett
  Emelia......................Alexina Fisher Baker
February 25

Sarah's Young Man - Suter
Sam Sloeleaf.............Dan Setchell
Sarah Tibbs.............Mary Shaw

Benefit for C. Kingsland

The Irish Tutor; or, New Lights - Butler SC
Polyorama of the Present War - Cutting and Pearson

February 26

Lee's Troupe AM

Mr. Varrecke - Trapeze
Mr. Collins - "The Cure & Clog Dance"
Mrs. Mortimer & Sutherland - ballads
Zanfretta Family - pantomimes

Kate Kearney - William Collier V

Kate Kearney.............Mary Shaw
Rose Kearney.............Viola Barrett
Filadaune..................Angela Sefton
Ned Ryan..................Dan Setchell
Lenty O'Loughlin...........Joseph Barrett

Simpson and Co. - Poole

Mr. Simpson................Lewis Baker
Mrs. Simpson................Alexina Fisher Baker

The Limerick Boy - Pilgrim SC
Polyorama of the Present War - Cutting and Pearson

The Irish Tutor - Butler

February 27

Lee's Troupe AM

Matinee and evening performance

Kate Kearney - Collier V

The First Night - Maddox

The Merchant of Venice (4th act) - Shakespeare
1864

February 27  Polyorama of the Present War - Cutting and Pearson

(cont.)  Matinee performance

Fanchon, the Little Cricket (translated from the German by Augustus Waldauer)

Fanchon ....................Emma Maddern

A Day Too Late

Emma Maddern played five characters

Evening performance

February 28  Lee's Troupe

Kate Kearney - Collier

Fanchon, the Little Cricket - Waldauer

A Day Too Late

February 29  Lee's Troupe

The Gypsy Trio

Kate Kearney - Collier

Leap Year - Buckstone

Fanchon, the Little Cricket - Waldauer

In and Out of Place - Johnson

Emma Maddern in five characters

March 1  Lee's Troupe

Speed the Plough - Morton

Susan Ashfield .................Angela Sefton
Miss Blandoff ................Viola Barrett
Bob Handy ...................Lawrence Barrett
Sir Able Mandy ..............Lewis Baker
March 1
(cont.)

Farmer Ashfield ...........Dan Setchell
Sir Philip Blandford ......C. Kingsland
Henry ....................Joseph Barrett

The Wept on the Wish-ton-wish - Bernard
Narramattah ..............Angela Sefton
"Pas Seul" ................Angela Sefton

Benefit for Angela Sefton

Fanchon, the Little Cricket - Waldauer SC
In and Out of Place  - Johnson

Clod ....................J.A. Graver
Emma Maddern in five characters

March 2

Lee's Troupe AM

Zanfretta's comic pantomime, The Gypsy Trio,
The Happy old Man (Collins) "Esmeralda" (ballet),
"The Conscript" (comic act), Trapeze (Verreck)

Negro Eccentricities

Othello - Shakespeare V

The Irish Tutor - Butler

The Three Fast Men SC

Emma Maddern in six characters

March 3

Lee's Troupe AM

Speed the Plough - Morton V

"Pas Seul" ..................Angela Sefton

The Wept on the Wish-ton-wish - Bernard

Three Fast Men SC

with Emma Maddern
1864

March 4  Lee's Troupe  AM

Delicate Ground  V

Paul Pry - Poole

Jenny Lind

The Little Treasure - John Baldwin  SC
  Buckstone

Gertrude .................. Emma Maddern

The French Spy - Haines

Matilde de Meric ........... Emma Maddern
Henri St. Alme ............ Emma Maddern
Hamet  ..................... Emma Maddern

Benefit for Emma Maddern

March 5  Lee's Troupe  AM

Matinee and evening performance

Macbeth - Shakespeare  V

Macbeth ....................... Lawrence Barrett
Macduff  ...................... Lewis Baker
First Witch .................... Dan Setchell
Lady Macbeth ................ Alexina Fisher Baker

The French Spy - Haines  SC

Ireland As It Was - Amherst

with Emma Maddern

March 6  Lee's Troupe  AM

Sweethearts and Wives - Kenney  V

Billy ....................... Dan Setchell
Charles ..................... Joseph Barrett
Admiral Franklin ............ Lewis Baker
Eugenia ..................... Alexina Fisher Baker
Laura  ....................... Viola Barrett
1864

March 6 (cont.)

Leah, the Forsook - Wood

Leah ......................Dan Setchell
Randolph ..................Viola Barrett
Madelina ..................Joseph Barrett
Doctor ....................Lewis Baker

The Three Fast Men

The Maniac of the Woods

Grand female minstrel dance

with Emma Maddern and Company

March 7

Lee's Troupe

Still Waters Run Deep - Taylor

Mrs. Sternhold .............Isabella Preston
John Mildmay ..............Lawrence Barrett
Captain Hawkesly ........Lewis Baker
Mrs. Mildmay .............Viola Barrett

Cavatina from Linda sung by Mary Shaw

The Pride of the Market - Planche'

Marton ....................Alexina Fisher Baker
Javotte ...................Isabella Preston
Isidore Farine ............Dan Setchell

Benefit for Isabella Preston

The Hidden Hand - Jones

Capitola ...................Emma Maddern

A Day Too Late

Emma Maddern in five characters

March 8

Lee's Troupe

Rosedale - Wallack
1864

March 8 (cont.)

The Hidden Hand - Jones

Capitola....................Emma Maddern
Black Donald................G.D. Chaplin
Major Warfield..............Mr. Campbell
Wool..........................J.A. Graver

A Day Too Late

March 9

Lee's Troupe

Still Waters Run Deep - Taylor

Paul Pry - Poole

The Little Treasure - Buckstone

A Husband at Sight - John Baldwin Buckstone

Catherine......................Emma Maddern

The Wandering Minstrel - Mayhew

March 10

Lee's Troupe

The Dead Heart - Phillips

Robert Landry..............Lawrence Barrett
Abbe Latour.................Lewis Baker
Anatole Loupet...............Dan Setchell
Jacques Reboul..............C. Kingsland
Catherine Duval..............Alexina Fisher Baker
Cerisette....................Mary Shaw

Fanchon, the Little Cricket - Waldauer

In and Out of Place - Johnson

March 11

Lee's Troupe

The Dead Heart - Phillips

Benefit for Joseph Barrett

Prisoner of War - Douglas William Jerrold

Polly...........................Emma Maddern
1864

March 11 (cont.)

Daughter of the Regiment - Fitzball
Josephine ................. Emma Maddern

March 12

Lee's Troupe AM

Matinee and evening performance

The Dead Heart - Phillips V
The Hidden Hand - Jones SC
Three Fast Men
with Emma Maddern

March 13

Lee's Troupe AM

The Dead Heart - Phillips V
Daughter of the Regiment - Fitzball SC
Jack Sheppard - Phillips

March 14

Lee's Troupe AM

The Dead Heart - Phillips V
Richard III - Shakespeare SC
Richard III ................. John Wilkes Booth

March 15

Lee's Troupe AM

The Dead Heart - Phillips V
Hamlet - Shakespeare SC
Hamlet ...................... John Wilkes Booth

March 16

Lee's Troupe AM

The Dead Heart - Phillips V
1864

March 16
(cont.)

The Apostate; or, The Moors in Spain - Richard Sheil

Pescara........................J.W. Booth
Hemeya................................G.D. Chaplin
Florinda............................Mrs. C.F. Walters

The Irish Tutor - Butler

J.W. Booth and Company

March 17

Lee's Troupe

Gymnast, Mons. Verrecke in "Cloud Leaps"
"Enchantment" (pantomime)..Alex Zanfretti

Rosedale - Wallack

Richelieu - Bulwer-Lytton

Richelieu.........................J.W. Booth

March 18

Lee's Troupe

Hamlet - Shakespeare

Money - Bulwer-Lytton

Alfred Evelyn.....................J.W. Booth

Benefit for J.W. Booth

March 19

Lee's Troupe

Richelieu - Bulwer-Lytton

The Robbers - Schiller

Charles de Moor...................J.W. Booth

The Limerick Boy - Pilgrim

Grand Ball after performance
1864
March 20  Lee's Troupe
No record of performance
Richard III - Shakespeare
Richard ......................... J.W. Booth

March 21  Lee's Troupe
The Robbers - Schiller
Poor Pillicoddy - Morton
Othello - Shakespeare
Othello ......................... J.W. Booth
Iago ........................... G.D. Chaplin

March 22  Lee's Troupe
Merchant of Venice - Shakespeare
Leah, the Forsook - Wood
The Lady of Lyons - Bulwer-Lytton
Claude Melnott ..................... J.W. Booth
Pauline ........................... Mrs. Walters
The Wandering Minstrel - Mayhew

March 23  Lee's Troupe
The Duke's Motto; or, "I Am Here" -
John Brougham

Captain Henri de Lagardere, Lawrence Barrett
Aesop .............................. Lawrence Barrett
Devil .............................. Lawrence Barrett
Carrickfergus ..................... Lewis Baker
Regent ............................. Joseph Barrett
Gorzabues ........................ C. Kingsland
Blanche de Nevers ................ Viola Barrett
Helen de Nevers ................... Isabella Preston
Zillah ............................... Angela Sefton
Juanita ............................. Mary Shaw
March 23  
Macbeth - Shakespeare  
Macbeth....................J.W. Booth  
Lady Macbeth...............Mrs. C.F. Walters

March 24  
Lee's Troupe  
Verrecke in his wonderful acts  
The Duke's Motto - Brougham  
Romeo and Juliet - Shakespeare  
Romeo.....................J.W. Booth  
Juliet....................Mrs. C.F. Walters  
The Irish Tutor - Butler  
Dr. O'Toodle...............J.A. Graver

March 25  
Lee's Troupe  
Cloud Leaps; Pantomime; Ballet; Dances;  
Songs; Negro Minstrelsy  
The Duke's Motto - Brougham  
The Merchant of Venice - Shakespeare  
Shylock....................J.W. Booth  
Catharine and Petruchio - Garrick  
Petruchio...................J.W. Booth  
Benefit for J.W. Booth

March 26  
Lee's Troupe  
Matinee and evening performance  
The Duke's Motto - Brougham  
The Hidden Hand - Jones  
Capitola....................Lizzie Maddern  
Black Donald...............G.D. Chaplin
1864

March 26 (cont.)

The Loan of a Lover - Planche'
Gertrude........................Alfreda Chippendale

March 27

Lee's Troupe AM
The Duke's Motto - Brougham V
Lucretia Borgia - Hugo SC
Lucretia........................Mrs. C.F. Walters
The Drunkard; or, The Fallen Saved - W.H. Smith
(adapted from a play by P.T. Barnum)
Edward..........................G.D. Chaplin
Dowton..........................J.A. Graham

March 28

Lee's Troupe AM
The Duke's Motto - Brougham V
Damon and Pythias - John Banim SC
Damon.............................J.W. Booth
Pythias.............................G.D. Chaplin
The Irish Lion - John Baldwin Buckstone
Tim Moore..........................J.A. Graver

March 29

Lee's Troupe AM
The Duke's Motto - Brougham V
The Marble Heart - Selby SC
Raphael.............................J.W. Booth
Marce...............................Mrs. C.F. Walters
The Irish Lion - Buckstone

March 30

Lee's Troupe AM
Miss Dora Dawson, double-voiced singer
1864

March 30 (cont.)

<table>
<thead>
<tr>
<th>Jeanie Deans - Boucicault</th>
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<tr>
<td>Jeanie Deans...............Alexina Fisher Baker</td>
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<tr>
<td>David Deans...............Lewis Baker</td>
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<tr>
<td>Effie Deans...............(an amateur from New Orleans)</td>
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<tr>
<td>Madge Wildfire.............Mary Shaw</td>
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<td>Fairbrother...............Lawrence Barrett</td>
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<tr>
<td>Laird O'Dumbiedikes........Dan Setchell</td>
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</tbody>
</table>

The Census

Mr. Peter Familias.........Dan Setchell

Benefit for Alexina Fisher Baker

The Corsican Brothers - Boucicault SC

The Brothers...............J.W. Booth
Chateau Renaud.............G.C. Chaplin

The Loan of a Lover - Planche'

Peter......................J.A. Graver

March 31

Lee's Troupe AM

The Duke's Motto - Brougham V

The Marble Heart - Selby SC

Raphael....................J.W. Booth

The Loan of a Lover - Planche'

April 1

Lee's Troupe AM

The Duke's Motto - Brougham

The Lady of Lyons - Bulwer-Lytton SC

Claude.....................J.W. Booth
Pauline....................Mrs. C.F. Walters

Catharine and Petruchio - Garrick

Petruchio..................J.W. Booth

Benefit for J.W. Booth
April 2  Lee's Troupe  AM
Matinee and evening performance

The Duke's Motto - Brougham  V
The Corsican Brothers - Boucicault  SC
Ireland as It Was - Amherst

Judy O'Trot.................Mrs. C.F. Walters
Ragged Pat..................J.A. Graver

April 3  Lee's Troupe  AM

The Duke's Motto - Brougham  V
Richard III - Shakespeare  SC

Richard.....................J.W. Booth
Richmond......................G.D. Chaplin

April 4  Lee's Troupe  AM

"The Rugged Path" (burlesque)
"The Unfortunate Pantaloon" (pantomime)

The King of the Commons - James White  V

King James V.................Lawrence Barrett
Madeline Weir..............Viola Barrett
Laird Small................Dan Setchell
Malcom Young...............Joseph Barrett
George Weir................C. Kingsland
Sir Adam Weir...............C. Salisbury
Widow Barton.................Isabella Preston

Cool as a Cucumber - William Blanchard Jerrold

Plumper....................Lawrence Barrett

"Ever as the Sun" with
flute obligato..............Miss Shaw

Benefit for Lawrence Barrett
April 4 (cont.) Camille (adapted from a play by Alexandre Dumas) - Matilda Heron

Camille .................. Matilda Heron
Armand .................. G.D. Chaplin

April 5 Lee's Troupe
The Duke's Motto - Brougham
Camille - Heron

April 6 Lee's Troupe
The Duke's Motto - Brougham
Camille - Heron

April 7 Lee's Troupe
Jeanie Deans - Boucicault
Cool as a Cucumber - Jerrold
Camille - Heron

April 8 Lee's Troupe
The Duke's Motto - Brougham
The Belle of the Season - Matilda Heron
Florence Upperton ........... Matilda Heron
Edward Hardtoil ............ G.D. Chaplin

Benefit for Matilda Heron

April 9 Lee's Troupe
Matinee and evening performance
The King of the Commons - White
The First Night - Maddox
The Belle of the Season - Heron
1864

April 10

Lee's Troupe

Delicate Ground

Jenny Lind

Robert Macaire - Selby

The Belle of the Season - Heron

April 11

Lee's Troupe

Mons. Verreck - trapeze

"La Favorita" - ballet

"The Thirty-Six Troubles of a Notary" (pantomime)

The Honey Moon - Tobin

Juliana....................Mary Shaw

Po-ca-hon-tas - Brougham

Benefit for Mary Shaw

East Lynne; or, Edith, The Earl's Daughter (adapted from a novel by Mrs. Henry Wood) - W.C. Tayleure

Edith.......................Matilda Heron

Sir Rashton..................G.D. Chaplin

Heenan in England

April 12

Lee's Troupe

The King of the Commons - White

The Irish Tutor - Butler

East Lynne - Tayleure

Heenan in England
April 13
Lee's Troupe
Mons. Martini Chiriski - Ventriloquist
Rosedale - Wallack
Baronet
Benefit for Master Willie Seymour
The Belle of the Season - Heron

April 14
Lee's Troupe
The Conjugal Lesson - Danvers
Mr. Lullaby
Mrs. Lullaby
California Diamonds
Mr. Kerr Mudgeon
"Shamus O'Brien" recited by Lawrence Barrett
One Thousand Milliners Wanted
Joe Baggs
Mme. Vanderpants
John Jones of the War Office
Guy Goodluck
Benefit for Dan Setchell
Camille - Heron

April 15
Lee's Troupe
D. Gibbonnoise (The Boneless Man)
She Stoops to Conquer - Oliver Goldsmith
Young Marlow

1864

April 15
Old Hardcastle..............Lewis Baker
Tony Lumpkin................Dan Setchell
Hastings.....................Joseph Barrett
Miss Hardcastle..............Viola Barrett
Mrs. Hardcastle..............Isabella Preston
Miss Neville..................Angela Sefton

Leah, the Forsook – Wood

Leah..........................Dan Setchell
Rudolph.......................Viola Barrett
Madelina.......................Joseph Barrett
Doctor..........................Lewis Baker

Benefit for Viola Barrett

Medea – Euripides
Medea................................Matilda Heron
Jason................................G.D. Chaplin

The Loan of a Lover – Planché

Heenan in England

April 16
Lee's Troupe

Matinee and evening performance

The Romance of a Poor Young Man – Feuillet V

Manuel..........................Lawrence Barrett
Dr. Desmarets..................Lewis Baker
M. De Bevannes..................Dan Setchell
Larcque..........................C. Kingsland
Marguerite......................Alexina Fisher Baker
Madame Aubrey..................Viola Barrett

Benefit for J.G. Marks, Treasurer

East Lynne – Tayleure

with Miss Heron

In and Out of Place – Johnson

Lotty............................Lizzie Maddern
April 17
Lee's Troupe

The Marble Heart - Selby

A Kiss in the Dark - Buckstone

Benefit for Mr. Kesler and Mr. Stronback, Machinists

Norah McShane; or, The Escape of Fitzgerald

Norah.........................Matilda Heron
Penford Ferret...............G.D. Chaplin

Toodles - Raymond

Toodles.......................J.A. Graver

April 18
Lee's Troupe

Teresa Contoli - selections from popular operas
Grand Ballet
Pantomime (Zanfretta family)

The School for Scandal - Sheridan

Benefit for the U.S. Sanitary Commission

Miriam's Crime - B.A. Lomas

Miriam.........................Matilda Heron
Bernard.........................C.D. Chaplin

In and Out of Place - Johnson

April 19
Lee's Troupe

Married Life - Buckstone

Po-ca-hon-tas - Brougham

Pocahontas.....................Mary Shaw

The Happy Man

Paddy Murphy...................J.A. Graver
1864

April 19
(cont.)

Heenan in England

Medea - Euripides

with Matilda Heron

April 20

Lee's Troupe

A Conjugal Lesson - Danvers

Mr. Simon Lullaby............Dan Setchell
Mrs. Simon Lullaby............Mary Shaw

California Diamonds

Kerr Mudgeon..................Dan Setchell

One Thousand Milliners Wanted

Aurora Floyd; or, The Deed in the Woods - C.S. Cheltnam

Aurora........................Matilda Heron
John Melliah...................G.D. Chaplin

April 21

Lee's Troupe

Old Heads and Young Hearts - Boucicault

Ballad sung by Mary Shaw

Toodles - Raymond

Benefit for Lewis Baker

Last night of the Season

Aurora Floyd - Cheltnam

with Matilda Herron

April 22

Lee's Troupe

Camille - Heron
April 23  Lee's Troupe  AM
Alex Zanfretta - tight rope walking
Gypsy Trio
Matinee and evening performance

April 24  Lee's Troupe  AM
The Belle of the Season - Heron  SC

April 25  Lee's Troupe  AM
"The House That Jack Built" (pantomime)
Ingomar, the Barbarian - Münch-Bellinghausen  SC

Benefit for G.D. Chaplin

April 26  Lee's Troupe  AM
"The House That Jack Built"
Perfection - Bayly  SC

The Happy Man
1864

April 27 Lee's Troupe AM
"The House That Jack Built"

Satan in Paris - Selby SC
A grand musical olio

Ireland as It Was - Amherst
Judy O'Trot.........................Mrs. C. F. Walters

Benefit for Mrs. C. F. Walters

April 28 Lee's Troupe AM
"The House That Jack Built"

Martinetti and Marzetti Troupe SC
(pantomimists)

Ballet and gymnast

April 29 Lee's Troupe AM
Martinetti and Marzetti Troupe SC
"Endymion's Dream" (pantomime)
"The Magic Trumpet" (pantomime)
"Simon's Mishap" (pantomime)

April 30 Lee's Troupe AM
Matinee and evening performance
M and M Troupe SC

The Irish Tutor - Butler
"The Contrabundist" (pantomime)
"La Vivandiere" (extravaganza) - William Schwenk Gilbert
"Les Hommes de L'Air"
"Godenski" (pantomime)

Matinee and evening performance
1864

May 1
Lee's Troupe
M and M Troupe
"The Contrabundist"
Robert Macaire - Sleby
"Les Hommes de L'Air"
"Endymion's Dream" (divertissement—a kind of entertainment, ballet, song, or other presented in between acts or performances.)

May 2
Lee's Troups
W. H. Fuller - Champion Skater
Martinetti and Marzetti Troupe
"Jeannett & Jeannot" (pantomime)
"Le Diable A Quatre" (mime)
"Vol-au-vent" (mime)

May 3
Lee's Troupe
W. H. Fuller
Martinetti and Marzetti Troupe
"La Vivandiere" - Gilbert
"Roman Games"
"Jocko; or, The Brazilian Ape" (pantomime)
Jocko.........................J. Marzetti

May 4
Lee's Troupe
"The House That Jack Built"
1864

May 4
(cont.)
Martinetti and Marzetti Troupe
"Simon's Mishap"
"Mons Dechalameau" (pantomime)
"The Stars" (ballet)

May 5
Lee's Troupe
"The Coopers" (mime)

May 6
Lee's Troupe
"The Original Cure"
"Happy Old Man"
Benefit for Charles Collins

May 7
Lee's Troupe
Martini Chiriski - Ventriloquist
W.H. Fuller - Skater
Matinee and evening performance

Jennett and Jeannot (musical drama) - Selby
May 7
(cont.)
"The Green Monster" (mime)
"Les Hommes de L'Air" (mime)

May 8
Lee's Troupe AM
M and M Troupe SC
"Vol-au-Vent" (pantomime)
"The Green Monster"
A new diverteisement

May 9
Lee's Troupe AM
The Zanfretta Family - mime
Fuller and Chiriski
Martinetti and Marzetti Troupe SC
"The Belle of Madrid" (ballet)
"The Green Monster"

with a performance of the "perpendicular ropes"

May 10
Lee's Troupe AM
Benefit for Millie and Clara Fowler
Martinetti and Marzetti Troupe SC
Flying Trapeze Act
"La Vivandiere" - Gilbert (mime)
"The Green Monster" (mime)

Paul Martinetti in all three

May 11
Lee's Troupe AM
New songs - Julia Mortimer
New pantomimes - Zanfretta family

Martinetti and Marzetti Troupe SC
1864

May 11 Flying Trapeze Act
(cont.)
"The Contrabundist" (mime)
"Jocko" (mime)

Benefit for Paul Martinetti

May 12 Lee's Troupe AM
"La Belle De Cadiz" (ballet)
Martinetti and Marzetti Troupe SC
Flying Trapeze Act
"Roman Games"
"Le Diable a Quartre" (ballet)
"The Magic Pills" (pantomime)

May 13 Lee's Troupe AM
Grand pas de Deux - Julia Mortimer and J. Tophoof
"Enchantment" (mime)

Benefit for Julia Mortimer

Martinetti and Marzetti Troupe SC
"The Milliners" (pantomime)
Graceful groupings
"The Magic Pills"

A new grand divertissement

Benefit for the Martinetti family

May 14 Lee's Troupe AM
Grand Skating Carnival

Matinee and evening performance
Benefit for W. H. Fuller
May 14
(cont.)

Martinetti and Marzetti Troupe
"The Soldier for Love" (mime)
"The Magic Pills" (mime)
"The Stars" (ballet)

May 15

Lee's Troupe
"The House That Jack Built" (mime)

M and M Troupe
"Maji of Seville" (ballet)
"Godenski"
"The Magic Pills"

May 16

Lee's Troupe
Fanchon - Waldauer
Fanchon..................Emma Maddern
Sanchez..................G. D. Chaplin

A Day Too Late
with Miss Maddern in several characters

May 17

Lee's Troupe
Stilt act
Songs - Julia Mortimer and Dora Dawson
Banjo solo - J. G. Morefield
Grand Pas De Trios - Millie and Clara Fowler and Tophoff

"The House That Jack Built"

Benefit for J. Kittredge, Treasurer

The Hidden Hand - Jones
Capitola..................Emma Maddern
Black Donald..............G. D. Chaplin
1864

May 17  (cont.)

A Day Too Late
Emma Maddern in five characters

May 18

Lee's Troupe

Tight rope

"French Dancing Master" (mime) - Zanfretta Family

"Jocko"

A Husband at Sight - Buckstone

with Emma Maddern

The Three Fast Men

with Emma Maddern as two characters

May 19

Lee's Troupe

Benefit for Billy Emerson, Ethiopian Comedian

"The Double Cure" - Emerson and Collins

"Charcoal Sketches" - Emmerson, Leavitt, Armstrong, and McKenna

A Husband at Sight - Buckstone

Daughter of the Regiment - Fitzball

Josephine.................Emma Maddern

Guilotte.................G.D. Chaplin

May 20

Lee's Troupe

Benefit for Frank Rivers and Alexander Zanfretta

The Hidden Hand - Jones

In and Out of Place - Johnson

Benefit for Emma Maddern
May 21  Lee's Troupe (beginning of Summer Season)  AM
Matinee and evening performance
"The House That Jack Built"
Agnes Sutherland, the Scottish Nightingale

The Little Treasure - Buckstone  SC
Gertrude.......................Emma Maddern

The French Spy - Haines
Mathilde.......................Mlle. Hattie Vallee

A duet - Mrs. C.F. Walters and G.D. Chaplin

Benefit for Lizzie Maddern

May 22  Lee's Troupe  AM
The Three Fast Men  SC
cast included Emma Maddern in several roles,
Mrs. Alfreda Chippendale, Mr. J.A. Graver,
Mr. A.H. Campbell and Miss Salisbury

May 23  Lee's Troupe  AM
Agnus Sutherland, Dawson, Zanfretta Family
Fanchon - Waldauer  SC
Fanchon.......................Emma Maddern
Father Bratbeant.............J.A. Graver

Richard III (burlesque in Dutch)
Richard.......................J.A. Graver

Benefit for J.A. Graver

May 24  Lee's Troupe  AM
May 24
(cont.)

**Little Treasure** - Buckstone

*A Husband at Sight* - Buckstone

May 25

Lee's Troupe

**The Seven Sisters** - George H. Miles

*Diavonne* .................Emma Maddern

cast included Mlle. Hattie Vallee and the company

**Benefit for Emma Maddern**

May 26

Lee's Troupe

"The Magic Book" (mime)

**The Seven Sisters** - Miles

May 27

Lee's Troupe

"The Magic Book"

songs by Agnes Sutherland and Dora Dawson

**The Seven Sisters** - Miles

May 28

Lee's Troupe

Matinee and evening performance

"Prima Donna" (comic sketch)

"Jocko; or, The Brazilian Ape" (mime)

**The Seven Sisters** - Miles

**Benefit for Hattie Vallee**

May 29

Lee's Troupe

"Prima Donna"

"Jocko; or, The Brazilian Ape"

Record of performance unavailable
1864

May 30  Lee's Troupe  AM
  Agnes Sutherland, Dora Dawson
  "The Magic Trumpet" (mime)
  with Alexander Zanfretta
  The Seven Sisters - Miles  SC

May 31  Lee's Troupe  AM
  "The Black Dentist"
  with William Carter, banjoist (first appearance)
  "The Belle of Cadiz"
  with Josephine Zanfretta
  "The Magic Trumpet"
  The Seven Sisters - Miles  SC

June 1  Lee's Troupe  AM
  "Belle of Cadiz"
  "Magic Trumpet"
  The Seven Sisters - Miles  SC

Benefit for Alfreda Chippendale

June 2  Lee's Troupe  AM
  "Syren and Friar" - Dora Dawson (singing tenor and soprano)
  The Seven Sisters - Miles  SC

June 3  Lee's Troupe  AM
  "Syren and Friar"
1864

June 3

(cont.)

Benefit for A.H. Campbell

June 4

Lee's Troupe

Ballads – Charles Shelley (first appearance)

"Magic Trumpet"

Pas De Deux

The Seven Sisters – Miles

June 5

Lee's Troupe

The Seven Sisters – Miles

June 6

Lee's Troupe adding attractions:

"Madina; or, The Magic Star" (mime)

Charles Morrison, gymnastic and acrobatic
Charles Shelley, balladist
Mlle. Carolista – tight rope tricks
Agnes Sutherland – Scotch Nightingale
Dora Dawson – double-voiced singer

The Seven Sisters – Miles

June 7

Lee's Troupe

"Madina" (mime)

Charles Morrison, gymnastic and acrobatic
Charles Shelley, balladist
Mlle. Carolista – tight rope tricks
Agnes Sutherland – Scotch Nightingale
Dora Dawson – double-voiced singer

The Seven Sisters – Miles
1864

June 8  Lee's Troupe  AM

Irish recitation - E.L. Thornton
Contortion act - Charles Morrison
"The Conscript" (mime) - Zanfretta Family

The Seven Sisters - Miles  SC

Benefit for the Louisiana refugees

June 9  Lee's Troupe  AM

The Seven Sisters - Miles  SC

Benefit for Charity Hospital

June 10  Lee's Troupe  AM

"Madina"

Charles Morrison, gymnastic and acrobatic
Charles Shelley, balladist
Mlle. Carolista - tight rope tricks
Agnes Sutherland - Scotch Nightingale
Dora Dawson - double-voiced singer

The Seven Sisters - Miles  SC

Last night of the season.
During the summer only occasional amateur performances
were presented.

June 11  Lee's Troupe  AM

"Madina"

Charles Morrison, gymnastic and acrobatic
Charles Shelley, balladist
Mlle. Carolista - tight rope tricks
Agnes Sutherland - Scotch Nightingale
Dora Dawson, double-voiced singer

Matinee and evening performance

June 12  Lee's Troupe  AM
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<th>Performance Details</th>
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<td>Lee's Troupe</td>
<td>&quot;French Dancing Master&quot; &quot;Madina&quot;</td>
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<td>June 14</td>
<td>Lee's Troupe</td>
<td>&quot;French Dancing Master&quot; &quot;Madina&quot;</td>
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<td>June 15</td>
<td>Lee's Troupe</td>
<td>The Burlesque Circus &quot;French Dancing Master&quot; &quot;Madina&quot;</td>
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<td>June 16</td>
<td>Lee's Troupe</td>
<td>&quot;French Dancing Master&quot; &quot;Vol-au-Vent&quot; (mime)</td>
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<td>June 17</td>
<td>Lee's Troupe</td>
<td>&quot;Robert Macaire&quot; (comic mime) Scotch Dance - Mlle. Ida Devere</td>
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<td>Benefit for Agnes Sutherland</td>
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<td>June 18</td>
<td>Lee's Troupe</td>
<td>Matinee and evening performance A Kiss in the Dark - Buckstone</td>
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<td>with C.P. Salisbury, Mrs. Mary Salisbury and Miss Emily Salisbury</td>
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<td></td>
<td>&quot;Robert Macaire&quot; (mime) Dances and songs</td>
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<td>Date</td>
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<td>June 19</td>
<td>Lee's Troupe</td>
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<td>June 20</td>
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<td>June 22</td>
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<td>June 23</td>
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<td>June 24</td>
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1864

June 26  Lee's Troupe  AM

June 27  Lee's Troupe  AM

The Frolicsome Oyster (farce)
with the Salisbury Family
"Unfortunate Pantaloon" (mime)
with Alex Zanfretta

June 28  Lee's Troupe  AM

June 29  Lee's Troupe  AM

"The Hole In One"
"The Troubles of a Returned Volunteer" (mime)
Agnes Sutherland appeared for Armstrong's benefit

Benefit for Willis Armstrong

June 30  Lee's Troupe  AM

"The Milliners" (mime)

The Two Gregories - Thomas John Dibdin

July 1  Lee's Troupe  AM

"Empire Jig" - Mike McKenna
Tamborine Dance - Ida Devere
Songs and Sketches

Benefit for Mike McKenna - Ethiopian comedian and jig dancer

July 2  Lee's Troupe  AM

"The House That Jack Built"

Matinee and evening performance
1864

July 3  Lee's Troupe

Paddy Miles
"The House That Jack Built" (mime)
Songs and dances

July 4  Lee's Troupe

Toodles - Raymond
Mr. Toodles.................C.P. Salisbury
"Jocko"

July 5  Lee's Troupe

Tight rope acts
Benefit for Mlle. Carolista

July 6  Lee's Troupe

Benefit for Ida Devere

July 7  Lee's Troupe

The Swiss Cottage - Bayly
"De Chalumeux" (mime)
Songs and Dances
Benefit for Jas. Collins
Closing night of the Season

July 26  Pizarro; or, The Death of Rolla  - Sheridan

recitation....................Mrs. Thorpe
song..............................Mrs. Collins
dance.........................Miss Salisbury
1864

July 26
(cont.)

On this evening Mrs. Thorpe began a series of performances for the benefit of the hospitals and asylums of the City. Only one other notice appeared, however, in the newspaper.

August 24  **Ingomar, the Barbarian** - Münch-Bellinghausen

singing and dancing

Benefit for Mrs. Thorpe
The Season of 1864-1865

1864

September 19  **Handy Andy** - English

Handy Andy................William Scallan
Oonah......................Josephine Henry

**The Swiss Swains** - Benjamin Walker

Swig......................William Scallan with Mrs. Viola Barrett

**Sketches in India**

Sir Matthew Scraggs.......Mr. Curtis
Tom Tape....................William Scallan
Sally Scraggs...............Mrs. Viola Barrett
dance.......................Miss Rose Wood

September 20  **Good for Nothing** - Buckstone

**Handy Andy** - English

Out on a Spree

dance.......................Rose Wood

September 21  **Man and Wife** - S.J. Arnold

Helen.........................Mrs. J.H. Allen
(first night)
Captain Astencourt.........Barton Hill (first night)
Fanny.........................Mrs. Viola Barrett

"Pas de Matelot" (dance)...Misses Rose and Kate Wood

**Handy Andy** - English
September 22  **The Honeymoon** - Tobin

Duke.................................H.F. Daly
Rolando............................Barton Hill
Jullane..............................Mrs. J.H. Allen
Volante..............................Viola Barrett

"Pas de Matelot"

**Sketches in India**

September 23  **The Lady of Lyons** - Bulwer-Lytton

Claude Melnotte.....................Barton Hill
Pauline..............................Mrs. J.H. Allen

"Pas D'Ariel" (dance)..........Rose Wood

**Somebody Else** - James Robinson Planché

Hans..................................William Scallan
Minnie.................................Mrs. Viola Barrett

September 24  **The Little Treasure** - Buckstone

Captain Walter Maydenblush.Barton Hill
Gertrude..............................Mrs. J.H. Allen

"Highland Fling" (dance)...Rose and Kate Wood

**The Conjugal Lesson** - Danvers

Mr. Lullaby.........................William Scallan
Mrs. Lullaby.......................Mrs. Viola Barrett

September 25  **Camille** - Dumas, fils

Camille..............................Mrs. J.H. Allen
Armand...............................Barton Hill
Gaston...............................William Scallan
Nichette.............................Miss Josephine Henry
 with Mrs. I. Preston

"Highland Fling" - Rose and Kate Wood

**The Irish Lion** - Buckstone

Tom Moore.........................William Scallan
Mrs. Fitzgig.......................Viola Barrett
1864

September 26  Lady of Lyons  - Bulwer-Lytton  V
"Highland Fling" ............ Rose and Kate Wood

The Conjugal Lesson  - Danvers

September 27  Camille  - Dumas, fils  V
"La Smolinski" (dance) .... Rose Wood

Out on a Spree

September 28  Still Waters Run Deep  - Taylor  V

John Mildmay ................. Barton Hill
Mrs. Mildmay .................. Mrs. Viola Barrett
Old Potter ..................... Mr. Campbell
Mrs. Sternhold ................ Mrs. I. Preston
Dunbilk ....................... Joseph Barrett
Hawksley ..................... Mr. Daley

"La Smolinski" (dance) .... Rose Wood

Handy Andy  - English

September 29  The Corsican Brothers  - Boucicault  V

Brothers ....................... Barton Hill
Mother ......................... Mrs. I. Preston
Chateau Renaud .............. Mr. Daley
with Joseph Barrett

"La Smolinski" (dance) .... Rose Wood

The Little Treasure  - Buckstone

Captain ....................... Barton Hill
Gertrude ....................... Mrs. Allen

September 30  The Corsican Brothers  - Boucicault  V

A Loan of a Lover  - Planche'

"La Smolinski" (dance) .... Rose Wood
October 1  
**Othello** - Shakespeare  
*Othello*..................Barton Hill  
*Desdemona*..................Mrs. J.H. Allen  
*Iago*......................Mr. Daley  

dance.....................Rose Wood  

**Swiss Swains** - Walker

October 2  
**Rob Roy** - Pocock  

"Double Highland Fling"  
(dance).....................Rose and Kate Wood

October 3  
**The Wife; or, A Tale of Mantua** -  
*James Sheridan Knowles*  

*Mariana*....................Mrs. Allen  
*Julian*.......................Barton Hill  

dance.........................Rose Wood  

**The Irish Lion** - Buckstone

October 4  
**Othello** - Shakespeare  

October 5  
**The Hunchback** - Knowles  

*Clifford*....................Barton Hill  
*Master Walter*...............Mr. Daley  
*Modus*.......................Joseph Barrett  
*Helen*.......................Mrs. Viola Barrett  
*Lord Tinsel*...............Mr. Gobay  
*Julia*.......................Mrs. J.H. Allen  

"Pas de Zampa" (dance).....Rose and Kate Wood

**Out On a Spree**

October 6  
**The Marble Heart** - Selby  

*Marco*.......................Mrs. J.H. Allen  
*Phidias*.....................Barton Hill  
*Vaudore*.....................Joseph Barrett  
*Volage*.....................Mr. Daley
October 7  The Marble Heart - Selby
October 8  The Marble Heart - Selby
October 9  The Wife - Knowles
          "Pas de Paysanne"...........Rose and Kate Wood
          The Irish Tutor - Butler
October 10 The Soldier's Daughter - Cheery
          Widow Cheerly...............Mrs. J.H. Allen
          Frank Heartall..............Barton Hill
          Timothy Quaint...............William Scallan
          Charles Woodley...............Joseph Barrett
          Old Ferrett..................Mr. Campbell
          Malfort......................Mr. Morrison
          Old man........................Mr. Curtis
          "Pas de Paysanne"...........Rose and Kate Wood
          Mazeppa; or, The Wild Horse of Tartary -
          Henry M. Milner
October 11 The Love Chase - Knowles
          "Pas D'Arie"..................Rose Wood
          Mazeppa - Milner
October 12 She Stoops to Conquer - Goldsmith
          "Pas D'Arie"..................Rose Wood
          Mazeppa - Milner
October 13 The Soldier's Daughter - Cheery
          "Pas De Matelots".............Rose and Kate Wood
          Mazeppa - Milner
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<td>&quot;Pas De Matelots&quot;</td>
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<td><em>Mazeppa</em> - Milner</td>
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<td>October 15</td>
<td><em>Our American Cousin</em> - Taylor</td>
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<td>Mary Meredith ..................Mrs. Allen</td>
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<td>Lord Dudreary ..................Barton Hill</td>
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<td>&quot;Irish Lilt&quot; ..................Rose and Kate Wood</td>
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<td><em>The Irish Tutor</em> - Butler</td>
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<td>October 17</td>
<td><em>The Colleen Bawn</em> - Boucicault</td>
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<td>Anne Chute .....................Mrs. J.H. Allen</td>
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<td>Kyrie Daly .....................Barton Hill</td>
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<td>Sheelah .......................Mrs. Seymour</td>
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<td>Father Tom .....................Mr. Curtis</td>
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<td>Danny Man .....................William Scallan</td>
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<td>Mylesna Coppaleen ..............Joseph Barrett</td>
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<td>Mrs. Cregan ...................Mrs. I. Preston</td>
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<td>October 18</td>
<td><em>The Colleen Bawn</em> - Boucicault</td>
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<td>Anne Chute .....................Mrs. J.H. Allen</td>
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<td>Kyrie Daly .....................Barton Hill</td>
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<td>Sheelah .......................Mrs. Seymour</td>
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<td>October 19</td>
<td><em>The Colleen Bawn</em> - Boucicault</td>
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</tbody>
</table>
October 20
The Mammoth Versatile Company
(A troupe of stars including the
Zanfrettas, Lehmans and other old favorites)

Eva Brent, vocalist
"Embracing Every Type of Entertainment in
the World"

Kate Pennoyer, dancer

Hereafter referred to as Mammoth Company

The Colleen Bawn - Boucicault

October 21
Mammoth Company

The Lady of Lyons - Bulwer-Lytton
"Irish Lilt" ................. Rose and Kate Wood

Going to the Races

October 22
Mammoth Company

Matinee and evening performances

Camille - Dumas, fils
"La Smolinski" ............. Rose Wood

Betsy Baker; or, Too Attentive by Half -
John Madison Morton

October 23
Mammoth Company

The Colleen Bawn - Boucicault

October 24
Mammoth Company

Mlle. Rosita - Tight rope artist
Eva Brent and Kate Pennoyer - new roles
New mimes and Ethiopian excentricities

The Duke's Motto - Brougham
October 24
Mazeppa; or, The Wild Horse of Tartary
- Henry M. Milner

Kate Vance performed with her "highly trained steed," Don Juan
supported by full company

Preliminary season for the SC

October 25
Mammoth Company
The Duke's Motto - Brougham
Mazeppa - Milner

October 26
Mammoth Company
The Duke's Motto - Brougham
Mazeppa - Milner

October 27
Mammoth Company
Zanfretta family - mime
"African Cure" - Wm. Emerson
The Duke's Motto - Brougham
Mazeppa - Milner

October 28
Mammoth Company
The Duke's Motto - Brougham
Mazeppa - Milner

Benefit for Kate Vance

October 29
Mammoth Company
Matinee and evening performance
The Duke's Motto - Brougham
1864

October 29 (cont.) Mazeppa - Milner SC

October 30 Mammoth Company AM

Zanfrettas on stilts, tight rope, dances, and mime

The Duke's Motto - Brougham V

Mazeppa - Milner SC

October 31 Mammoth Company AM

The Ticket-of-Leave-Man - Taylor V

Robert Brierly .......... Barton Hill
May Edwards .............. Mrs. J.H. Allen
Mr. Evremond .......... William Scallan
Mrs. Evremond .......... Mrs. Viola Barrett
Melter Moss .......... Mr. Curtis
Dalton ................... Joseph Barrett
Hawkshaw ................. Mr. Daly
Mrs. Willoughby .......... Mrs. I. Preston
Sam ...................... Miss Josephine Henry
Gibson ................... Mr. Morrison

Mazeppa - Milner SC

November 1 Mammoth Company AM

The Ticket-of-Leave-Man - Taylor V

Mazeppa - Milner SC

November 2 Mammoth Company AM

The Ticket-of-Leave-Man - Taylor V

Mazeppa - Milner SC

November 3 Mammoth Company AM

The Ticket-of-Leave-Man - Taylor V

Mazepa - Milner SC
November 4  Mammoth Company  AM

The Ticket-of-Leave-Man - Taylor  V

Rookwood (or, Turpin's Ride to York - N.H. Bannister? adapted from a novel by William Harrison Ainsworth?)  SC

Kate Vance with Don Juan

Benefit for Kate Vance

November 5  Mammoth Company  AM

Matinee and evening performances

The Ticket-of-Leave-Man - Taylor  V

Rookwood - (Bannister?)  SC

November 6  Mammoth Company  AM

The Ticket-of-Leave-Man - Taylor  V

Rookwood - (Bannister?)  SC

November 7  Mammoth Company  AM

The Ticket-of-Leave-Man - Taylor  V

Caught in His Own Trap - George Roberts  SC

Jack Sheppard - Phillips

November 8  Mammoth Company  AM

The Ticket-of-Leave-Man - Taylor  V

The Gunmaker of Moscow - Brougham
dance.........................Rose Wood

Caught in His Own Trap - Roberts  SC

Jack Sheppard - Phillips
1864

November 9 Mammoth Company

The Ticket-of-Leave-Man  - Taylor
Robert Macaire  - Selby
dance.....................Rose Wood

The Three Fast Men
Kate Vance in seven characters
A Day Too Late
Emma Maddern in five characters

November 10 Mammoth Company

"Pongo, The Intelligent Ape" (mime)
"La Maga De Seville" (ballet)

Paul's Return from California
The Irish Emigrant  - Brougham
The Three Fast Men
A Day Too Late

November 11 Mammoth Company

"Pongo, The Intelligent Ape" (mime)
"La Maga De Seville" (ballet)

Paul's Return from California
dance.....................Rose Wood

Parents and Guardians
The Fawn's Leap (first Act only)

The Three Fast Men
November 12  Mammoth Company  AM
Matinee and evening performances

"Pongo, The Intelligent Ape" (mime)
"La Maga De Seville" (ballet)

**Ingomar, the Barbarian** - Munch-Bellinghausen  V

**Dick Turpin** - Barnett
dance

**The Fawn's Leap**

**Ireland As It Was** - Amherst

with G.D. Chaplin, E.B. Williams, Clara Walters and company

November 13  Mammoth Company  AM

"Pongo, The Intelligent Ape" (mime)
"La Maga De Seville" (ballet)

**Plot and Passion; or, The Female Gambler** - Tom Taylor  V

**The Irish Emigrant** - Brougham
dance............................Miss Wood

W.H. Fuller, skating champion

**Putnam, the Iron Son of '76** - N.H. SC

Bannister

W.R. Derr, equestrian and trainer of
Don Juan performed with the steed.

**The Hidden Hand** - Jones

with Emma Maddern, G.D. Chaplin, E.B. Williams, Harry Hotto
1864

November 14 Mammoth Company AM

All That Glitters Is Not Gold - Morton and Morton V

Morning Call

dance........................Miss Wood

skating......................W.H. Fuller

Putnam, the Iron Son of '76 - Bannister SC

The Hidden Hand - Jones

November 15 Mammoth Company AM

The Willow Copse - Boucicault V

"Pas D'Ariel" (dance)......Rose Wood

Skating......................W.H. Fuller

Mr. and Mrs. Peter White - Raymond

Putnam, the Iron Son of '76 - Bannister SC

The Hidden Hand - Jones

November 16 Mammoth Company AM

The Willow Copse - Boucicault V

dance........................Rose Wood

skating......................W.H. Fuller

Dick Turpin - Barnett

Ticket-of-Leave-Woman; or, Ticket of Leave-Man's Wife; or, Six Years After - Charles Smith Cheltnam SC

Kit Carson, the Hero of the Prairie - W.R. Derr

W.R. Derr and Kate Vance's Horse, Don Juan
November 17  Mammoth Company AM

"Original Cure" & "Happy Old Man" - Charles Collins

Maud Stanley - vocalist

W. Wentworth - gymnast

Plot and Passion - Taylor V

"La Mazurka" (dance)........Rose and Kate Wood

skating.................W.H. Fuller

The Irish Lion - Buckstone

Ticket-of-Leave-Woman - Cheltnam SC

Kit Carson, the Hero of the Prairie - Derr

November 18  Mammoth Company AM

"Original Cure" & "Happy Old Man" - Charles Collins

Maud Stanley - vocalist

W. Wentworth - gymnast

The Life of an Actress (Grimaldi;or, The Life of An Actress - Dion Boucicault) V

Violet....................Mrs. Allen

Grimaldi..................Barton Hill

Black Eyed Susan - Jerrold

Susan......................Mrs. Allen

William....................Barton Hill

Benefit for Mrs. Allen

Ticket-of-Leave-Woman - Cheltnam SC

Turpin's Ride to York (Rookwood; or, Turpin's Ride to York - Bannister?)

equestrian performance
November 19 Mammoth Company AM

"Original Cure" & "Happy Old Man" - Charles Collins
Maud Stanley - vocalist
W. Wentworth - gymnast

Matinee and evening performance

The Willow Copse - Boucicault V

Rose Fielding...............Mrs. J.H. Allen
Like Fielding...............Barton Hill
dance.......................Rose and Kate Wood
skating.....................W.H. Fuller (last performance)

Robert Macaire - Selby

Robert Macaire...............Barton Hill

Ticket-of-Leave-Woman - Cheltnam SC

The Three Fast Men
(female minstrel scene only)

Turpin's Ride to York [Rookwood; or, Turpin's Ride to York - Bannister?]

Benefit for Kate Vance

November 20 Mammoth Company AM

"Original Cure" & "Happy Old Man" - Charles Collins
Maude Stanley - vocalist
W. Wentworth - gymnast

No record of performance available V
No record of performance available SC
November 21 Mammoth Company AM

"Original Cure" & "Happy Old Man" - Charles Collins

Maude Stanley - vocalist

W. Wentworth - gymnast

"Medina" (mime) - Zanfretta

The Marble Heart - Selby V

dance ......................... Rose and Kate Wood

Nature and Philosophy

No record of performance available SC

November 22 Mammoth Company AM

"Original Cure" & "Happy Old Man" - Charles Collins

Maude Stanley - vocalist

W. Wentworth - gymnast

"Medina" (mime) - Zanfretta

The Life of an Actress - Boucicault V

"La Zingarrilla" ............ Rose and Kate Wood

Betsy Baker - Morton

The French Spy - Haines SC

Matilde ....................... Marie Zoe

Lafitte, the Pirate of the Gulf - James Rees

November 23 Mammoth Company AM

"Original Cure" & "Happy Old Man" - Charles Collins

Maude Stanley - vocalist
November 23
W. Wentworth - gymnast
"Medina" (mime) - Zanfretta
The Colleen Bawn - Boucicault
"La Madrillina".............Rose and Kate Wood
The French Spy - Haines
with Marie Zoe, Mrs. Hattie Vallee, DeBar and other dancers
Sarah's Young Man - Suter
A Day Too Late

November 24
Mammoth Company
"Original Cure" & "Happy Old Man" - Charles Collins
Maude Stanley - vocalist
W. Wentworth - gymnast
"Medina" (mime) - Zanfretta
Ingomar, the Barbarian - Munch-Bellinghausen
Parthenia................Mrs. Allen
Ingomar.....................Barton Hill
dance.........................Rose and Kate Wood
Nature and Philosophy
The French Spy - Haines
A Day Too Late

November 25
Mammoth Company
"Original Cure" & "Happy Old Man" - Charles Collins
Maude Stanley - vocalist
1864

November 25
(cont.)

W. Wentworth - gymnast
"Medina" (mime) - Zanfretta
The Stranger - Kotzebue
Pizarro - Sheridan
Cora..........................Mrs. Allen
Rolla & Runio Nevil..........Barton Hill

Benefit for Barton Hill
No record of performance available

November 26

Mammoth Company
"Original Cure" & "Happy Old Man" - Charles Collins
Maude Stanley - vocalist
W.Wentworth - gymnast
"Medina" (mime) - Zanfretta

Matinee and evening performances
The Ticket-of-Leave-Man - Taylor
dance........................Rose and Kate Wood
The Wizard Skiff - James T. Haines
Marie Zöe in three characters
Sarah's Young Man - Suter

November 27

Mammoth Company
"The Chinese Festival", a new divertissement
The French Spy (ex extractions) - Haines
"Jocko" (Pantomime) - Zanfretta
Wept of the Wish-ton-Wish - Bernard
Narahmatta.....................Marie Zöe
November 27

The French Spy (combat scene only) - Haines

Did You Ever Send Your Wife to the Lake - Anonymous

with Marie Zoe

November 28

Mammoth Company

"Jocko"

"The Chinese Festival"

"The Wench Spy" & other novelties

The Dead Heart - Phillips

Catherine Duval..........Mrs. J.H. Allen
Countess St. Valerie......Mrs. Viola Barrett
Robert Landry............Barton Hill
Abbe Latour..............Mr. Daly
with Miss Josephine Henry, Mrs. I. Preston, Mrs. Seymour, Mr. Scallan, Mr. Curtis, Joseph Barrett, Mr. Campbell, Mr. Morrison

"Pas De Deux" (dance)......Rose and Kate Wood

The Hunchback - Knowles

Esmeralda.................Marie Zoe

The French Spy (combat scene only) - Haines

Benefit for Marie Zoe

November 29

Mammoth Company

"Jocko"

"The Chinese Festival"

"The Wench Spy" & other novelties

The Dead Heart - Phillips

The French Spy - Haines

The Persecuted Dutchman - William Dunlap
November 30
Mammoth Company
"Jocko"
"The Chinese Festival"
"The Wench Spy" & other novelties
The Dead Heart - Phillips V
The Persecuted Dutchman - Dunlap SC
Vanderdecker ..................Marie Zöe
Caught in His Own Trap - Roberts

December 1
Mammoth Company
"Jocko"
"The Chinese Festival"
"The Wench Spy" & other novelties
The Dead Heart - Phillips V
The Persecuted Dutchman - Dunlap SC
Caught in His Own Trap - Roberts

December 2
Mammoth Company
"Jocko"
"The Chinese Festival"
"The Wench Spy" & other novelties
Angel of Midnight V
dance.........................Rose and Kate Wood

Benefit for Viola Barrett
Massaniello; or, The Dumb Girl of Portici SC
- Henry M. Milner
Masaniello ..................G.D. Chaplin
Farnella ......................Marie Zöe
1864

December 2  Ben Yates (dancer) and Mr. Lay also performed.
   (cont.)

Unlimited Confidence - Adolphus Troughton

Farewell benefit for Marie Zoe

December 3  Mammoth Company

"Jocko"

"The Chinese Festival"

"The Wench Spy" & other novelties

Pizarro - Sheridan

"Polka".................Rose Wood

The Gunmaker of Moscow - Brougham

Esmeralda; or, The Hunchback of Notre Dame - Fitzball

Esmeralda..................Marie Zoe

Wept of the Wish-Ton-Wish - Bernard

Spanish Dance

December 4  Mammoth Company

The Angel of Midnight

Dr. Bernarty..............Barton Hill

Massaniello - Milner

The Wizard Skiff - Haines

The Persecuted Dutchman - Dunlap

December 5  Mammoth Company

"Mother Goose" (mime) - Zanfretta family

"The Fisherman of Naples" (ballet)

"The Haunted House" (Ethiopian comedians)
December 5  
**Aurora Floyd** - Cheltnam  
Aurora Floyd................Mrs. Allen  
John.....................Barton Hill  

**Hamlet** - Shakespeare  
Hamlet........................Edward Eddy  

**The Buzzard Family** [The Two Buzzards?] -  
John Madison Morton

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December 6  
**Mammoth Company**  
"Mother Goose" (mime) - Zanfretta family  
"The Fisherman of Naples" (ballet)  
"The Haunted House" (Ethopian comedians)  

**Richard III** - Shakespeare  
Richard III................H.F. Daly  
Lady Anne....................Mrs. J.H. Allen  
Richmond....................Barton Hill  

"Pas De Deux"..............Rose and Kate Wood  

**Perfection** - Bayly  

**Benefit for H.F. Daly**  

**The Rag Picker of Paris** - Lucas  

**Did You Ever Send Your Wife to the Lake** -  
Anonymous  

with Edward Eddy

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December 7  
**Mammoth Company**  
"Mother Goose" (mime) - Zanfretta family  
"The Fisherman of Naples" (ballet)  
"The Haunted House" (Ethopian comedians)  

**Aurora Floyd** - Cheltnam
1864

December 7 (cont.)

Brutus; or, The Fall of Tarquin - John Howard Payne

Brutus .................... Edward Eddy

Norah Creina - Edward Stirling

December 8

Mammoth Company

"Mother Goose" (mime) - Zanfretta family

"The Fisherman of Naples" (ballet)

"The Haunted House" (Ethopian comedians)

Aurora Floyd - Cheltnam

The Rag Picker of Paris - Lucas

Norah Creina - Stirling

December 9

Mammoth Company

"Mother Goose" (mime) - Zanfretta family

"The Fisherman of Naples" (ballet)

"The Haunted House" (Ethopian comedians)

School for Scandal - Sheridan

with Mrs. J.H. Allen, Viola Barrett, Mrs. I. Preston, Josephine Henry, Barton Hill, Mr. Daly, Mr. Curtis, William Scallan, Joseph Barrett, Mr. Campbell, Mr. Morrison, Mr. Melmer

dance

Sketches in India

Benefit for Mrs. Preston

Jack Cade - Conrad

College Boys

Benefit for Edward Eddy
December 10  Mammoth Company  AM
   "Mother Goose" (mime) - Zanfretta family
   "The Fisherman of Naples" (ballet)
   "The Haunted House" (Ethopian comedians)
   Aurora Floyd - Cheltnam  V
   Nick of the Woods - Medina  SC
   Edward Eddy in six characters
   Lafitte, the Pirate of the Gulf - Rees

December 11  Mammoth Company  AM
   The School for Scandal - Sheridan  V
   The Irish Lion - Buckstone
   Richard III - Shakespeare  SC
   Gloster......................Edward Eddy
   The Buzzard Family - Morton

December 12  Mammoth Company  AM
   "Godenski, or the Skates of Wilma" (mime)
   Grand Skating Scene
   The Burlesque Circus
   Clowns, songs, tight rope acts, dances
   Pauline - Alexandre Dumas  V
   Pauline......................Mrs. Allen
   Count Horace..................Barton Hill
   Richelieu - Bulwer-Lytton  SC
December 13  Mammoth Company
"Godenski, or the Skates of Wilma" (mime)
Grand Skating Scene
The Burlesque Circus
Clowns, songs, tight rope acts, dances
Our Irish Cousin - John Brougham
"Irish Lilt" (dance)........Rose and Kate Wood
Gottschalk - S.B. Baker
Benefit for William Scallan

The Robbers - Schiller
Charles de Moor...............Edward Eddy
Sarah's Young Man - Suter

December 14  Mammoth Company
Pauline - Dumas
"Irish Lilt" (dance)
Gottschalk - Baker
The Wife; or, A Tale of Mantua - Knowles
Marianna....................Henrietta Irving
Julian......................Edward Eddy
Unlimited Confidence - Troughton

December 15  Mammoth Company
Pauline - Dumas
"Highland Fling"..........Rose and Kate Wood
Gottschalk - Baker
December 15

La Tour de Nesle - Hugo

with Edwrd Eddy

Faint Heart Never Won Fair Lady - Planche

with Henrietta Irving

Did You Ever Send Your Wife to the Lake - Anonymous

December 16

Mammoth Company

The Blind Girl's Legacy

"Pas Fantastique" (dance). Rose and Kate Wood

Wandering Boys - M.M. Noah

Pauline.................. Viola Barrett

Justin.................. Josephine Henry

Benefit for Josephine Henry

The Stranger - Kotzebue

Mrs. Haller............... Henrietta Irving

with G.D. Chaplin, Mrs. Hotto, E.B. Williams, Emma Maddern, and Edward Eddy

His Last Legs - Bernard

O'Callaghan................ Edward Eddy

Milly, The Maid With The Milking Pail - Buckstone

Benefit for Edward Eddy

December 17

Mammoth Company

The Angel of Midnight

dance

Pizarro - Sheridan

Rolla...................... Edward Eddy

Elvira...................... Henrietta Irving
December 17 (cont.) with G.D. Chaplin, E.B. Williams, Clara Walters, Emma Maddern and Company.

His Last Legs - Bernard

Milly, The Maid With The Milking Pail - Buckstone

December 18 Mammoth Company AM

Our Irish Cousin - Brougham V

The Wandering Boys - Noah

The Last Days of Pompeii - Louisa H. SC

Medina

Gladiator...............Edward Eddy

Faint Heart Never Won Fair Lady - Planche'

Duchess...............Henrietta Irving

Norah Creina - Stirling

December 19 Mammoth Company AM

The Blind Girl's Legacy V

Idiot Witness; or, The Tale of Blood - James T. Haines

dance

The Willow Copse - Boucicault SC

Lake Fielding.............C.W. Couldock

Rose Fielding.............Eliza Couldock

College Boys

December 20 Mammoth Company AM

The Rivals - Sheridan V

Lydia Languish...........Mrs. J.H. Allen

Captain Absolute..........Barton Hill

Mrs. Allen was ill so Viola Barrett played Lydia Languish.
December 20 (cont.)

song..........................Miss Eva Brent
dance..........................Rose and Kate Wood

The Turnpike Gate; or, The Two Cracks - Thomas Knight

The Willow Copse - Boucicault

College Boys

December 21

Mammoth Company

"Godenski, or the Skates of Wilma" (mime)

Grand Skating Scene

The Burlesque Circus

Clowns, songs, tight rope acts, dances

The Wandering Boys - Noah

The Turnpike Gate - Knight

The Idiot Witness - Haines
dance

The Chimney Corner - H.T. Craven

Peter Probity...............C.W. Couldock
Grace Emery...............Eliza Couldock
with G.D. Chaplin, Mrs. Thorpe, and E.B. Williams

Milly - Buckstone

A Day Too Late

December 22

Mammoth Company

"Godenski, or the Skates of Wilma" (mime)

Grand Skating Scene

The Burlesque Circus

Clowns, songs, tight rope acts, dances
December 22

Dot; or, The Cricket on the Hearth - Boucicault

Dot .......................Mrs. J.H. Allen
Caleb Plummer .............Barton Hill
Bertha ....................Viola Barrett
John Peerybingle ........Mr. Daly
Ned Plummer ...............Joseph Barrett
Old Dot ...................J. Collins
Tackleton ..................Mr. Campbell
First Neighbor ............Mr. Salter
Second Neighbor ..........Mr. Aitkens
Mrs. Fielding .............Mrs. I. Preston
May Fielding ..............Fannie Melmer
Tilly Slowby ...............Josephine Henry
Old Mrs. Dot ..............Miss Schoolcraft
Baby ....................."The Infant Prodigy"
Oberon ....................Rose Wood
Titania ....................Nettie Rice
Ariel ......................Augusta Howell
Puck .......................Willie Seymour
Home ......................Mrs. Seymour
Kettle .....................Miss Pierce
Cradle ...................Miss Schoolcraft
Cricket ....................Kate Wood

Milly - Buckstone

The Chimney Corner - Craven

A Day Too Late

December 23

Mammoth Company

Dot - Boucicault

Caleb Plummer .............C.W. Couldock
Dot ........................Eliza Couldock

The Chimney Corner - Craven

A Day Too Late

December 24

Mammoth Company

Matinee and evening performances
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<tr>
<th>Date</th>
<th>Company</th>
<th>Performance Details</th>
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<tr>
<td>December 24</td>
<td>Dot - Boucicault</td>
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<tr>
<td>December 24</td>
<td>Dot - Boucicault</td>
<td>SC</td>
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<tr>
<td>December 25</td>
<td>Mammoth Company</td>
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<td>Dot - Boucicault</td>
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<td>No record of performance</td>
<td>SC</td>
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<td>December 26</td>
<td>Mammoth Company</td>
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<td>December 27</td>
<td>Mammoth Company</td>
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<td>Holiday Carnival</td>
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<td>Dot - Boucicault</td>
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<td>The Chimney Corner -</td>
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<td></td>
<td>Dot - Boucicault</td>
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<td>December 28</td>
<td>Mammoth Company</td>
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<td>Dot - Boucicault</td>
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<td>Louis XI (adapted from</td>
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<td>J.F. Casimir Delavingne)</td>
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<td></td>
<td>- Dion Boucicault</td>
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<td></td>
<td>Louis.....................</td>
<td>C.W. Couldock</td>
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<td>Duc De Nemours............</td>
<td>G.D. Chaplin</td>
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<td>Dauphine..................</td>
<td>Eliza Couldock</td>
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<td>Daughter of Comines......</td>
<td>Mrs. Hotto</td>
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<td></td>
<td>Phenomenon in a Smock</td>
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<td></td>
<td>Frock - Brough</td>
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</tbody>
</table>
1864

December 29 Mammoth Company AM

Dot - Boucicault V

Po-ca-hon-tas - Brougham

Captain John Smith..........Barton Hill
Po-ca-hon-tas...............Viola Barrett
Pow-ha-tan................Mr. Campbell

One Touch of Nature - Webster SC

Louis XI - Boucicault

December 30 Mammoth Company AM

Matinee and evening performances

Dot - Boucicault V

Po-ca-hon-tas - Brougham

Willow Copse - Boucicault SC

One Touch of Nature - Webster

December 31 Mammoth Company AM

Dot - Boucicault V

Po-ca-hon-tas - Brougham

Jessie McLean - C.W. Couldock SC

Phenomenon in a Smock Frock - Brough

1865

January 1 Mammoth company AM

Dot - Boucicault V

Po-ca-hon-tas - Brougham

The Chimney Corner - Craven SC

Jessie McLean - Couldock
1865
January 2 Mammoth Company AM
Matinee and evening performances

**Dot - Boucicault** V

**Po-ca-hon-tas - Brougham**

**Love - Knowles** SC

Countess ....................Mary Provost
Huon .........................G.D. Chaplin

January 3 Mammoth Company AM

**Dot - Boucicault** V

**Po-ca-hon-tas - Brougham**

**Nell Gwynne, the Orange Girl - Tom Taylor** SC

Nell Gwynne...............Mary Provost

**Milly - Buckstone**

January 4 Mammoth Company AM

**Dot - Boucicault** V

**Po-ca-hon-tas - Brougham**

**Nell Gwynne, the Orange Girl - Taylor** SC

**Unlimited Confidence - Troughton**

January 5 Mammoth Company AM

**Dot - Boucicault** V

**Po-ca-hon-tas - Brougham**

**Lucie d'Arville - Mary Provost** SC

Lucie d'Ardville ...........Mary Provost

**Sarah's Young Man - Suter**
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<td>Mammoth Company</td>
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<td></td>
<td><strong>The Lady of Lyons</strong></td>
<td>- Bulwer-Lytton</td>
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<td>Pauline..................</td>
<td>Mrs. J.H. Allen</td>
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<td>Claude Melnotte.........</td>
<td>Barton Hill</td>
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<td></td>
<td>dance...................</td>
<td>Rose and Kate Wood</td>
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<td><strong>Perfection</strong></td>
<td>Bayly</td>
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<td><strong>Benefit for Charity Hospital</strong></td>
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<td>Lucie d'Arville.........</td>
<td>Provost SC</td>
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<td>Sarah's Young Man......</td>
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<td><strong>Benefit for Mary Provost</strong></td>
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<td>January 7</td>
<td>Mammoth Company</td>
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<td>Matinee and evening performances</td>
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<td><strong>Dot</strong></td>
<td>Boucicault V</td>
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<td><strong>Po-ca-hon-tas</strong>......</td>
<td>Broughton</td>
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<td>Lucie d'Arville........</td>
<td>Provost SC</td>
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<td><strong>Wept of the Wish-Ton-Wish</strong></td>
<td>Bernard</td>
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<td>with Mary Provost</td>
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<td>January 8</td>
<td>Mammoth Company</td>
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<td></td>
<td><strong>Jewess of Madrid</strong></td>
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<td></td>
<td><strong>Po-ca-hon-tas</strong>......</td>
<td>Brougham</td>
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<td>Lucie d'Arville........</td>
<td>Provost SC</td>
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<td>Betsy Baker</td>
<td>Morton</td>
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<td>with Mary Provost</td>
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<td>January 9</td>
<td>Mammoth Company</td>
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<td></td>
<td><strong>Jewess of Madrid</strong></td>
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</table>
January 9 (cont.)

Donna Florinda................Mrs. Allen
Father Anselmo................Barton Hill
Po-ca-hon-tas - Brougham
Wept of the Wish-Ton-Wish - Bernard SC
Naramattah......................Mlle. Hattie Vallee

Mary Provost was scheduled, but due to her illness, Vallee took the part.

January 10

Mammoth Company AM

Dot - Boucicault V
Po-ca-hon-tas - Brougham
Lucie d'Arville - Provost SC
Phenomenon in a Smock Frock - Brough

January 11

Mammoth Company AM

Still Waters Run Deep - Taylor V
John Mildmay...................Barton Hill
Po-ca-hon-tas - Brougham
Lucie d'Arville - Provost SC
Phenomenon in a Smock Frock - Brough

January 12

Mammoth Company AM

Spalding & Rogers Ocean Circus of equestrians, gymnasts, horses, comic mules, and Sear's collection of lions and tigers with the Zanfretta family.

The Duke's Motto - Brougham V
Captain Henri Legardere....Barton Hill
dance.........................Rose and Kate Wood
January 12
(cont.)

**Lucie d'Arville - Provost**

Phenomenon in a Smock Frock - Brough

January 13

Mammoth Company

**The Duke's Motto** - Brougham

dance.........................Rose and Kate Wood

**Female Gambler - Taylor**

Marie de Fontanges..........Mary Provost

**Unlimited Confidence** - Troughton

January 14

Mammoth Company

**The Duke's Motto** - Brougham

dance.........................Rose and Kate Wood

**Female Gambler - Taylor**

**Unlimited Confidence** - Troughton

January 15

Mammoth Company

No record of performance available

January 16

Mammoth Company

**London Assurance** - Boucicault

Lady Gay Spanker..........Henrietta Irving

Miss Irving terminated an engagement at the St. Charles theatre and was hired to appear at the Varieties. At this time, Mrs. J.H. Allen's engagement at the Varieties was terminated.

Sir Harcourt...............Mr. Curtis

Charles Courtley..........Barton Hill
January 16 (cont.)

"Highland Fling" (dance)...Rose and Kate Wood

The Swiss Cottage - Bayly

Ticket-of-Leave-Man - Taylor SC

Bob Brierly.................Mary Provost
Sam Willoughby.............Emma Maddern
Grandmother................Mrs. Thorpe
Hawksley....................G.D. Chaplin

January 17

Mammoth Company AM

The Stranger - Kotzebue V

Mrs. Haller................Henrietta Irving
Stranger...................Barton Hill

"La Smolinski" (dance).....Rose Wood

Out on a Spree

January 18

Mammoth Company AM

Romeo and Juliet - Shakespeare V

Romeo.......................Barton Hill
Juliet........................Henrietta Irving
Mercutio....................Mr. Daly

"Pas D'Ariel" (dance)......Rose Wood

Going to the Races

Ticket-of-Leave-Man - Taylor SC

January 19

Mammoth Company AM

Camille - Dumas, fils V

Camille.....................Henrietta Irving
Armand......................Barton Hill

dance........................Rose Wood

Out on a Spree
January 19
Camilla's Husband - Watts Phillips SC
Lady Camilla..............Mary Provost
Betsy Baker - Morton

January 20
Mammoth Company AM
Money - Bulwer-Lytton V
Alfred Evelyn.............Barton Hill
Clara Douglas.............Henrietta Irving
Po-ca-hon-tas - Brougham
Captain John Smith.........Barton Hill

Benefit for Barton Hill
As You Like It (acts 2, 3, and 4 only) SC
- Shakespeare
Rosalind....................Mary Provost
The Young Widow's Stratagem
Francine....................Mary Provost

January 21
Mammoth Company AM
Satan in Paris - Selby V
Henrietta Irving played six characters
Count Vanille.............Barton Hill
The Limberick Boy - Pilgrim
Lucie d'Arville - Provost SC
Caught In His Own Trap - Roberts

January 22
Mammoth Company AM
Dark V

A Policy of no Sunday performances for the Varieties began at this time.
<table>
<thead>
<tr>
<th>Date</th>
<th>Company</th>
<th>Play(s)</th>
<th>Director(s)</th>
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</thead>
<tbody>
<tr>
<td>January 22</td>
<td>Mammoth Company</td>
<td><em>The Seven Sisters</em> - Miles</td>
<td>Miles</td>
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<td></td>
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<td>Pluto...........................................G.D. Chaplin with Lizzie Maddern</td>
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<td>January 23</td>
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<td><em>Love's Sacrifice</em> - George Loveil</td>
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<td>Margaret..........................H. Irving</td>
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<td>Matthew.............................Barton Hill</td>
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<td>dance...............................Rose and Kate Wood</td>
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<td><em>The Swiss Cottage</em> - Bayly</td>
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<td><em>The Seven Sisters</em> - Miles</td>
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<td>January 24</td>
<td>Mammoth Company</td>
<td><em>Satan in Paris</em> - Selby</td>
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<td><em>Swiss Cottage</em> - Bayly</td>
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<td><em>The Seven Sisters</em> - Miles</td>
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<td>January 25</td>
<td>Mammoth Company</td>
<td><em>Catharine and Petruchio</em> - Garrick</td>
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<td></td>
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<td>Catharine..........................H. Irving</td>
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<td>Petruchio...........................Barton Hill</td>
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<td><em>The Pride of the Market</em> - Planche´</td>
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<td>dance</td>
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<td></td>
<td></td>
<td><em>The Seven Sisters</em> - Miles</td>
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<td>January 26</td>
<td>Mammoth Company</td>
<td><em>Therese, the Orphan of Geneva</em> - Payne</td>
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<td></td>
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<td>Marietta..........................Henrietta Irving</td>
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<td>Carwin..............................Barton Hill</td>
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<td>Date</td>
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<tr>
<td>January 26</td>
<td>Po-ca-hon-tas - Brougham&lt;br&gt;&quot;Pas d'Indian&quot;..............Rose Wood&lt;br&gt;The Seven Sisters - Miles SC</td>
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<tr>
<td>January 27</td>
<td>Mammoth Company&lt;br&gt;Much Ado About Nothing - Shakespeare V&lt;br&gt;Beatrice............Henrietta Irving&lt;br&gt;Benedict..............Barton Hill&lt;br&gt;dance.................Rose Wood&lt;br&gt;Sketches in India&lt;br&gt;Benefit for Miss Irving&lt;br&gt;The Seven Sisters - Miles SC</td>
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<td>January 28</td>
<td>Mammoth Company&lt;br&gt;Miriam's Crime - Lomas V&lt;br&gt;Scumley ..................Barton Hill (last performance at the Varieties)&lt;br&gt;Miriam ..................Henrietta Irving&lt;br&gt;&quot;La Mazourka&quot; (dance).....Rose and Kate Wood&lt;br&gt;Swiss Swains - Walker&lt;br&gt;The Seven Sisters - Miles SC</td>
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<tr>
<td>January 29</td>
<td>Mammoth Company&lt;br&gt;Dark V&lt;br&gt;The Seven Sisters - Miles SC</td>
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<td>January 30</td>
<td>Spalding and Rogers' Great Ocean Circus AM&lt;br&gt;consolidated with the Academy of Music's Variety Star Company. (hereafter referred to as the Ocean Circus and Variety Company)</td>
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</table>
January 30

The Hunchback - Knowles

Julia....................Henrietta Irving
Clifford..................Charles Wallis

"Pas de Matelot" (dance)...Rose and Kate Wood

The Irish Lion - Buckstone

Mrs. Mary Gladstane was to make her first appearance of the season at the Varieties in The Hunchback but she did not arrive in time and thus Miss Irving took the role.

The Seven Sisters - Miles

January 31

Ocean Circus and Variety Company

Miriam's Crime - Lomas

Miriam.....................H. Irving

The Seven Sisters - Miles

Benefit for G.D. Chaplin

February 1

Ocean Circus and Variety Company

Masks and Faces - Taylor and Reade

Peg Woffington..........Mrs. Gladstane (first night)
Triplet....................Mr. Curtis
dance.....................Rose and Kate Wood

Out On A Spree

The Seven Sisters - Miles

February 2

Ocean Circus and Variety Company

As You Like It - Shakespeare

Rosalind....................Mrs. Gladstane
Jacques.....................Mr. Daly
Adam.......................Mr. Curtis
<table>
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<tr>
<th>Date</th>
<th>Group</th>
<th>Act(s)</th>
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<tr>
<td>February 2</td>
<td>dance</td>
<td>Rose and Kate Wood</td>
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<td>The Limerick Boy - Pilgrim</td>
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<td>The Seven Sisters - Miles</td>
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<td>February 3</td>
<td>Ocean Circus and Variety Company</td>
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<td>Miriam (from the story &quot;Leah, the Forsaken&quot;)</td>
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<td></td>
<td>Miriam</td>
<td>Mary Gladstane</td>
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<td></td>
<td>&quot;Irish Lilt&quot;</td>
<td>Rose and Kate Wood</td>
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<td>Mr. &amp; Mrs. Peter White - Raymond</td>
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<td></td>
<td>Lucie d'Arville - Provost</td>
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<td>The Seven Sisters - Miles</td>
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<td></td>
<td>Joint benefit for Mr. Davey and Mr. Finch, acting manager and treasurer</td>
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<td>February 4</td>
<td>Ocean Circus and Variety Company</td>
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<tr>
<td></td>
<td>Miriam</td>
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<td>&quot;La Cracovienne&quot;</td>
<td>Rose Wood</td>
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<td>Perfection - Bayly</td>
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<td>Nell Gwynne, the Orange Girl - Taylor</td>
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<td>The Seven Sisters - Miles</td>
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<td>February 5</td>
<td>Ocean Circus and Variety Company</td>
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<td>Dark</td>
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<td></td>
<td>Lucie d'Arville - Provost</td>
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<td>The Seven Sisters - Miles</td>
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<tr>
<td>February 6</td>
<td>Ocean Circus and Variety Company</td>
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</tbody>
</table>
February 6 (cont.)
Lady Audley's Secret - Colin Henry Hazlewood

with Mrs. Gladstane
"Pas de Deux Fantastique" (dance)..................Rose and Kate Wood

Good For Nothing - Buckstone

Benefit for Mrs. Gladstane

Lucie d'Arville - Provost
The Seven Sisters - Miles

February 7
Ocean Circus and Variety Company AM

Lady Audley's Secret - Hazlewood V
"Highland Fling" (dance)...Rose and Kate Wood

Mr. and Mrs. Peter White - Raymond

The Seven Sisters - Miles SC

Grist to the Mill - James Robinson Planche'

Francine.....................Mary Provost

Farewell benefit for Mary Provost

February 8
Ocean Circus and Variety Company AM

Lady Audley's Secret - Hazlewood V

dance.........................Rose and Kate Wood

The Honeymoon - Tobin

Benefit for Mrs. Gladstane

The Aeolian Minstrels

Matinee performance only
February 8 (cont.)

Black-Eyed Susan - Jerrold
with Mary Provost

The Seven Sisters - Miles
with Mary Provost

February 9

Ocean Circus and Variety Company

The Artist's Bride - Waldauer

"La Zingarilla" (dance)....Rose and Kate Wood

Good For Nothing - Buckstone

Lucretia Borgia - Hugo

The Seven Sisters - Miles

February 10

Ocean Circus and Variety Company

The Artist's Bride - Waldauer

"Pas de Zampa" (dance).....Rose and Kate Wood

Our Country Cousin - Buckstone

Paul Jones (nautical drama) - Alexandre

Handy Andy - English

Benefit for E.B. Williams, assisted by W. Scallan and the Aeolian Minstrels from the Varieties theatre. Others appearing included: Mr. Dick Parker, Mr. T. Gettings, and Johnny Pierce.

February 11

Ocean Circus and Variety Company

Aeolian Minstrels

Matinee performance only

Unequal Match - Taylor

Hester.........................Mrs. Gladstane
February 11 (cont.)

dance...................Rose and Kate Wood

Lucretia Borgia - Hugo

Lucretia Borgia...........Mrs. Gladstane

The Drunkard; or, The Fallen Saved - SC

Smith

The Seven Sisters (third act only) - Miles

Betsy Baker - Morton

February 12

Ocean Circus and Variety Company AM

Dark V

No record of performance available SC

February 13

Ocean Circus and Variety Company AM

Miriam V

Miriam.................Mary Gladstane

"Pas de Zampa"..............Rose and Kate Wood

The Soldier's Daughter - Cheery

Fanchon, The Little Cricket - Waldauer SC

with Emma Maddern and Clara Walters

The Honest Milkman

The Webb Sisters, Ada and Emma, had been announced to appear at the St. Charles, but due to illness, they were unable to fulfill their engagement.

February 14

Ocean Circus and Variety Company AM

Lady Isabel of East Lynne V

Lady Isabel..............Mary Gladstane

Stage Struck - Dimond

dance....................Rose Wood
February 14  Fanchon, The Little Cricket - Waldauer  SC
The Honest Milkman

February 15  Ocean circus and Variety Company  AM
Lady Isabel of East Lynne  V
Betsy Baker - Morton
dance......................Rose Wood
Our Irish Cousin - Brougham  SC
William Scallan supported by G.D. Chaplin, Mr. Hotto, E.B. Williams, Mr. Collins, and Miss Clara Walters.

Out on a Spree
with William Scallan and Mr. Hotto

February 16  Ocean Circus and Variety Company  AM
Lady Isabel of East Lynne  V
Betsy Baker
"Pas de Polka" (dance).....Rose and Kate Wood

Last night of Mrs. Gladstane's engagement

Waiting for the Verdict; or, Falsely Accused - Colin Henry Hazlewood  SC
An Object of Interest - Stocqueler

William Scallan, previously of the Varieties Theatre contracted to perform at the St. Charles.

February 17  Ocean Circus and Variety Company  AM
The Serious Family - Barnett  V
Mrs. Ormsby Delmaine.......Mrs. J.H. Allen
"Pas Fantistique" (dance)..Rose and Kate Wood
February 17  Naval Engagements - Dance
(continuation)
Mary Mortimer................Mrs. J.H. Allen

Farewell benefit for J.H. Allen

"Cherry and Fair Stat" (a grand fairy spectacle - Charles Stoman (Adapted from a story by Countess D'Aulnoy)

Out on a Spree

February 18  Ocean Circus and Variety Company  AM

Adrienne, The Actress  V
Adrienne Le Couvreur.......Henrietta Irving
"La Masenka" (dance).......Rose and Kate Wood

Whites and Browns

Aeolian Minstrels (matinee performance)

"Cherry and Fair Star" - Stoman  SC

Did You Ever Send Your Wife to the Lake

Matinee performance

Burried Alive - Benjamin Bowbell
Paul Jones - Dumas, père
Virginny Mummy - T.D. Rice
with the Aeolian Minstrels

Evening performance

Complimentary benefit for William Scallan

February 19  Mammoth Company  AM

Dark  V

No record of performance available  SC
1865

February 20 Mammoth Company AM

Lady of Lyons - Bulwer-Lytton V

Claude Melnotte........Lawrence Barrett
Pauline................Henrietta Irving
dance......................Rose and Kate Wood

A Kiss in the Dark - Buckstone

The Police Spy SC

Jacques......................Edward Eddy

February 21 Mammoth Company AM

The Serious Family - Barnett V
dance......................Rose Wood

A Kiss in the Dark - Buckstone

The Police Spy SC

February 22 Mammoth Company AM

London Assurance - Boucicault V

Lady Gay Spanker........Henrietta Irving
dance......................Rose and Kate Wood

A Kiss in the Dark - Buckstone

The Police Spy SC

Out For A Lark

with Edward Eddy

Also an allegorical tableaux in honor of George Washington's birthday.

February 23 Mammoth Company AM

The Stranger - Kotzebue V

Mrs. Haller........Henrietta Irving
### 1865

**February 23**

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<th>Event</th>
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<tr>
<td>Dance</td>
<td>Rose and Kate Wood</td>
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</table>

**The Swiss Cottage** - Bayly

**The Police Spy**

**The Spectre Bridegroom; or, A Ghost in Spite of Himself** - Moncrieff

with Edward Eddy, G.D. Chaplin, Mr. Hotto, E. B. Williams, Clara Walters

**Benefit for the Charity Hospital**

**February 24**

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<th>Event</th>
<th>Company/Performer</th>
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<tbody>
<tr>
<td>Mammoth Company</td>
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<th>Satan</th>
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**The Police Spy**

**The Irish Dragoon; or, Wards in Chancery**

Paddy Murphy O'Brallaghan, Edward Eddy

**Benefit for Edward Eddy**

**February 25**

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**Matinee performance only**

**Love's Sacrifice** - Loveil

Margaret, Henrietta Irving

**dance** - Rose and Kate Wood

**A Rough Diamond** - Buckstone

"Cherry and Fair Star" - Stoman

**The Spectre Bridegroom** - Moncrieff

**Matinee performance**
February 25  The Police Spy

(cont.)

Cherry and Fair Star - Stoman

Evening performance

February 26  Mammoth Company

Dark

No record of performance available

February 27  Mammoth Company

Six Degrees of Crime - F.S. Hill

Louise................Henrietta Irving
dance................Rose and Kate Wood

Jenny Lind

with Belle Wallace

The Streets of New York - Dion Boucicault

Badger................Edward Eddy

How to Avoid the Draft

February 28  Mammoth Company

Six Degrees of Crime - Hill

Jenny Lind

dance................Rose and Kate Wood

The Streets of New York - Boucicault

After the performance, a Mardi Gras Ball was given.
March 1
Mammoth Company

Miriam's Crime - Lomas
Miriam ....................Henrietta Irving
dance .....................Rose and Kate Wood

The Widow's Victim - Selby

The Streets of New York - Boucicault

How to Avoid the Draft

March 2
Mammoth Company

Six Degrees of Crime - Hill
dance .....................Rose and Kate Wood

The Widow's Victim - Selby

The Streets of New York - Boucicault

How to Avoid the Draft

March 3
Mammoth Company

The Lady of Lyons - Bulwer-Lytton
Claude Melnotte ...........Lawrence Barrett
Pauline .....................Henrietta Irving
dance .....................Rose and Kate Wood

Rip Van Winkle (adapted from a story by Washington Irving) - Dion Boucicault
Rip Van Winkle ............Edward Eddy

The Streets of New York - Boucicault

Benefit for Edward Eddy

March 4
Mammoth Company

Richard III - Shakespeare
March 4
Richard III ...............Lawrence Barrett
with Henrietta Irving
Matinee performance
The Streets of New York - Boucicault SC
Rip Van Winkle - Boucicault
How to Avoid the Draft
New Orleans Firemen (local drama)
In honor of the 28th year anniversary of the New Orleans fire department.

March 5
Mammoth Company AM
Dark V
No record of performance available Sc

March 6
Mammoth Company AM
Money - Bulwer-Lytton
Alfred Evelyn............Lawrence Barrett
Clara Douglas..............Viola Barrett
Lady Franklin..............Mrs. I. Preston
Graves....................Mr. Campbell
Sir John Vesey............Mr. Wallace
The Dead Heart - Phillips SC
Robert Landry............Edward Eddy
The New Orleans Firemen

March 7
Mammoth Company AM
Richelieu - Bulwer-Lytton V
Richelieu....................Lawrence Barrett
Julia de Mortimer............Henrietta Irving
Baradas....................A.S. Fenno
Francois....................Mrs. Viola Barrett
1865

March 7 (cont.)
Mauprat ....................... Mr. Daly
Julia ......................... Henrietta Irving

The Police Spy
How to Avoid the Draft

March 8
Mammoth Company
The Robbers - Schiller
Charles de Moor ............. Lawrence Barrett
dance ........................ Rose and Kate Wood

The Widow's Victim - Selby
East Lynne - Tayleure
Lady Isabel Vane ............. Avonia Jones

How to Avoid the Draft

March 9
Mammoth Company
Othello - Shakespeare
Othello ....................... Lawrence Barrett
Emilia ........................ Henrietta Irving
Iago ........................... Mr. Daly
Desdemona .................... Viola Barrett
dance ........................ Rose and Kate Wood

East Lynne - Tayleure
How to Avoid the Draft

March 10
Mammoth Company
Rosedale - Wallack
Elliott Grey .................. Lawrence Barrett
Lady Florence May ............ Henrietta Irving

"Grand Valse Galop"
(dance) ...................... Rose and Kate Wood

Benefit for Lawrence Barrett
March 10  Leah, the Forsaken - Daly  SC
Out For a Holiday

March 11  Mammoth Company  AM
Rosedale - Wallack  V
dance....................Rose and Kate Wood
The New Orleans Firemen  SC
Day After Tomorrow

Matinee performance
Leah the Forsaken - Daly
The Honest Milkman

Evening performance

March 12  Mammoth Company  AM
Dark  V
Leah the Forsaken - Daly  SC

March 13  Mammoth Company  AM
Hamlet - Shakespeare  V
Hamlet....................Lawrence Barrett
cdance....................Rose Wood
Camille - Heron  SC
Camille....................Avonia Jones
Armand....................C.D. Chaplin
Trials of Tompkins

March 14  Mammoth Company  AM
March 14
(cont.)

The Merchant of Venice - Shakespeare

Shylock ................... Lawrence Barrett
Portia ........................ Henrietta Irving
Salanio ...................... Mr. Stratton
Salarino ....................... Mr. Salter
Lorenzo ........................ Mr. Morrison
Jessica ........................ Mrs. Melmer
Launcelot Gobbo .......... Mr. Campbell
Bassanio ....................... Mr. Daly
Gratiano ..................... A.S. Fenno

dance ..................... Rose and Kate Wood

The Eton Boy

Garcia; or, The Noble Error - Augustin Daly

Garcia .................... Avonia Jones
Don Ramire ................... G.D. Chaplin

Betsy Baker - Morton

Benefit for Avonia Jones

March 15

Mammoth Company

Rosedale - Wallack

Elliott Grey .................... Lawrence Barrett

Camille - Heron

How to Avoid the Draft

March 16

Mammoth Company

Richelieu - Bulwer-Lytton

Richelieu ....................... Lawrence Barrett
Julie ............................. Henrietta Irving

dance ......................... Rose and Kate Wood

Lady of Lyons - Bulwer-Lytton

Pauline ........................ Avonia Jones

The White Boys of Ireland
1865

March 17 Mammoth Company AM

King of the Commons

King James...............Lawrence Barrett
Buckie...................Mr. Daly

dance....................Rose and Kate Wood

Jenny Lind

Games - Matilda Heron SC

The White Boys of Ireland

with Avonia Jones

March 18 Mammoth Company AM

Macbeth - Shakespeare V

Macbeth....................Lawrence Barrett
Lady Macbeth................Henrietta Irving

dance....................Rose and Kate Wood

The Seven Sisters - Miles SC

Matinee performance

Games - Heron

Betsy Baker - Morton

Evening performance

March 19 Mammoth Company AM

Dark V

No record of performance available SC

March 20 Mammoth Company AM
March 20  
(cont.)  

The Duke's Motto - Brougham

Henri de Legardere........Lawrence Barrett
Zillah..................Belle Wallace

dance....................Rose Wood

Macbeth - Shakespeare

Lady Macbeth............Avonia Jones
Macbeth...................Edward Eddy
Macduff....................G.D. Chaplin
King........................E.B. Williams
First Witch...............Mr. Hotto
Singing Witches..........Clara Walters
with Mr. Moreland, T.W. Davey, Emma Maddern,
Mrs. Shelly, Hattie Vallee, Mrs. Salisbury,
Mrs. Thorpe, Mrs. Hotto, and a grand chorus.

March 21

Mammoth Company

The Duke's Motto - Brougham

dance....................Rose Wood

Ingomar, the Barbarian - Munch-Bellinghausen

Ingomar....................Edward Eddy
Parthenia...................Avonia Jones
Timarch....................G.D. Chaplin
with Mr. Williams, Mr. Hotto, Mr. Davey,
Mr. Witters, Mr. Moreland, and company.

March 22

Mammoth Company

The Marble Heart - Selby

The Stranger - Kotzebue

Mrs. Haller................Avonia Jones
The Stranger................Edward Eddy
Francis.....................G.D. Chaplin
Soleman.....................E.B. Williams
Peter.........................Mr. Hotto
Charlotte....................Emma Maddern

My Neighbor's Wife - Bunn
1865

March 23 Mammoth Company AM
Rosedale - Wallack V
Elliott Grey................Lawrence Barrett
The Hunchback - Knowles SC

Master Walter............Edward Eddy
Sir Thomas Clifford.......G.D. Chaplin
Julia.....................Avonia Jones
Helen.....................Clara Walters
with Mr. Hotto, Mr. Davey, Mr. Williams,
Mr. Witters and company.

Benefit for Avonia Jones

March 24 Mammoth Company AM
Civilization V
Hercule........................Lawrence Barrett
Hortense........................Henrietta Irving
dance..........................Rose and Kate Wood

Mr. and Mrs. Peter White - Raymond

Benefit for Lawrence Barrett

Romeo and Juliet - Shakespeare SC
Juliet..........................Avonia Jones
Romeo.........................Edward Eddy

Benefit for Avonia Jones

March 25 Mammoth Company AM
Richard III - Shakespeare V
dance.........................Rose and Kate Wood

Jenny Lind

The Seven Sisters - Miles SC

Matinee performance
1865

March 25

**Macbeth** - Shakespeare

Evening performance

March 26

Mammoth Company

Dark

No record of performance available

March 27

Mammoth Company

**Romeo and Juliet** - Shakespeare

*Romeo* ..................... Lawrence Barrett
*Juliet* ..................... Henrietta Irving
*Mercutio* ....................... Mr. Daly

dance ........................ Rose and Kate Wood

**Two Gregories** - Dibdin

**Monte Cristo** (adapted from a novel by **SC** Alexandre Dumas)

Edward Eddy as: Edmond Dantes; Abbe Busoni; Lord Wilmere; The Prisnor of Chateau D'if; and Sinbad.

Also with:
*Abbe Farrier* ................. G.D. Chaplin
*Cadarousse* ........................... Mr. Hotto
*Danglers, Supercargo and Banker* .......................... Mr. Witters
*Mr. Morel* ..................... E.B. Williams
*Max Morel* ..................... Mr. Shelley
*Fernand Mondego* .................. Mr. Moreland
*Magistrate* ....................... Mr. C. Collins
*Old Dantes* ..................... Mr. McIntosh
*Baptistin* ....................... Mr. Grey
*Governor of Chateau D'if* .................. Mr. McIntosh
*Sailor* ........................ Mr. Foster
*1st Jailor* ..................... Mr. Hope
*2nd Jailor* ........................ Mr. Simpson
*Albert* .......................... Mr. T.W. Davey
*DeBoville* ....................... Mr. C. Collins
*Ali* ............................... Mr. Savage
March 27 (cont.)

Godet.......................Mr. C. Collins
Jolet..........................S. Wright
Mercedes........................Clara Walters
Haydee..........................Mrs. Hotto
Carcoate........................Mrs. Thorpe
Julie Morel.....................Miss Salisbury

Performance concluded with a masked ball and fireworks

March 28

Mammoth Company AM
Rosedale - Wallack V
Monte Cristo SC

March 29

Mammoth Company AM
Much Ado About Nothing - Shakespeare
Benedict......................Lawrence Barrett
Monte Cristo Sc

March 30

Mammoth Company AM
Hamlet - Shakespeare V
Hamlet.........................Lawrence Barrett
Monte Cristo SC

Benefit for Mrs. and Miss Salisbury

March 31

Mammoth Company AM
Merchant of Venice - Shakespeare V
Shylock.......................Lawrence Barrett
Portia.........................Henrietta Irving
dance.........................Rose and Kate Wood
Delicate Ground
Citizen Sangfroid...........Lawrence Barrett
The Corsican Brothers - Boucicault SC
1865

March 31
(cont.)

Monte Cristo -

The Two Buzzards; or, Whitebait at Greenwich - Morton

April 1

Mammoth Company

The Corsican Brothers - Boucicault

Fabien and Louis.........Lawrence Barrett

"Pas Seul".................Rose Wood

Two Gregories - Dibdin

Monte Cristo

Matinee performance

La Tour de Nesle - Hugo

Burdian.....................Edward Eddy

The Snow Bird

Sloppy Sam..................Mr. Hotto

Beasy.......................Mrs. Hotto

Young Man About Town - L.B. Chase

Evening performance

Benefit for Mr. and Mrs. Hotto

April 2

Mammoth Company

Dark

No record of performance available

April 3

Mammoth Company

Rosedale - Wallack

dance......................Rose and Kate Wood

Wallace, the Hero of Scotland - William Barrymore
1865

April 3
( cont. )

Sir William Wallace........... Edward Eddy
Kirkpatrick.................. G.D. Chaplin

Young Man About Town – Chase

A masked ball followed.

April 4

Mammoth Company

Don Caesar De Bazan – Boucicault and Webster

dance.............................. Rose and Kate Wood

Benefit for Lawrence Barrett

Black-Eyed Susan – Jerrold

with Emma Maddern, Lizzie Maddern and Company

The Market Girl of Paris

Eugenia......................... Emma Maddern
Duchess......................... Lizzie Maddern

The Three Fast Men (last act only)

with Emma Maddern

Benefit for Emma Maddern

April 5

Mammoth Company

Enoch Arden; or, Under the Palm

Enoch Arden.................... Lawrence Barrett
Annie Lee....................... Viola Barrett

dance............................ Rose Wood

State Secrets – Wilks

The Octoroon; or, Life in Louisiana – SC

Dion Boucicault

Entire company

Benefit for T.W. Davey, acting manager
1865

April 6 Mammoth Company AM

Enoch Arden V

dance........................Rose Wood

The Octoeron - Boucicault SC

Benefit for J.L. Finch, treasurer

April 7 Mammoth Company AM

Enoch Arden V

dance........................Rose wood

Benefit for Miss Irving

The Maniac Lover - Webster SC

Michael Earle.................G.D. Chaplin

April 8 Mammoth Company AM

Enoch Arden V

dance........................Rose Wood

Delicate Ground

Jean Remy - Walden SC

Jean Remy.....................Edward Eddy

with G.D. Chaplin, H.A. Hotto, E.B. Williams,

Emma Maddern, Clara Walters and dancing by

Hattie Vallée

Benefit for Edward Eddy

His Last Legs - Bernard

O'Callaghan.................Edward Eddy

Last Night of the Season
1865

April 9
Mammoth Company  AM
Dark  V

April 10
Mammoth Company  AM
Camille - Heron  V
Camille.................Dora Shaw (first night)
Armand....................Mr. Daly
Madame Prudence............Mrs. I. Preston
dance......................Rose Wood
Dead Shot - Buckstone

April 11
Mammoth Company  AM
The Black Band of Death; or, The Idiot of the Mill  V
Po-ca-hon-tas - Brougham
Benefit for Mr. and Mrs. Melmer

April 12
Mammoth Company  AM
The Hunchback - Knowles  V
Julia......................Dora Shaw

April 13
Mammoth Company  AM
The Carpenter of Rouen - Jones  V
dance......................Rose Wood
The Lady of the Lions (burlesque version)
Benefit for J.J. Wallace and Belle Watson

April 14
Mammoth Company  AM
The Honeymoon - Tobin  V
with Dora Shaw
1865

April 14  dance ........................Rose Wood
           (cont.)
           Dead Shot  -  Buckstone

April 15  Mammoth Company
           Lonely Man of the Ocean
           with Joseph Barrett
           Po-ca-hon-tas  -  Brougham

Benefit for Joseph Barrett

Last night of the Season for the theatre

April 16  Mammoth Company

April 17  Mammoth Company

April 18  Mammoth Company
           Richard III  -  Shakespeare
           Fortonio Falcone..........Willie Seymour
           Richard III..............Willie Seymour
           Richmond..................Willie Morrison

Benefit for Willie Seymour
The Play Index catalogues the recorded performance dates of every play performed in the St. Charles Theatre, the Varieties Theatre, and the Academy of Music Theatre during the Civil War. When available, the playwright's name has been recorded with the title of his play.

*An Actress by Daylight* [adaptation of Fournier's *Tridade*, or *Comedie et Tragedie*]: 1864, Feb. 19.

*Adrienne, the Actress*: 1865, Feb. 18.


*All Hallow Eve*: 1861, Jan. 7, 8, 10.


*Andy Blake; or, The Irish Diamond* (Boucicault, Dion): 1861, Nov. 22.


*The Apostate; or, The Moors in Spain* (Sheil, Richard): 1864, Mar. 16.

*The Artist's Bride; or, The Discarded Daughter* (Waldauer, August): 1864, Feb. 12, 18; 1865, Feb. 9, 10.

*As You Like It* (Shakespeare, William): 1860, Nov. 23; 1863, Mar. 12, 13; 1865, Jan. 20, Feb. 2.


*Aurora Floyd; or, The Deed in the Woods* (Cheltnam, C.S.): 1864, Apr. 20, 21, 23, Dec. 5, 7, 8, 10.
Babes in the Wood (Taylor, Tom): 1864, Jan. 1, 3.

Bamboozling: 1861, Nov. 19.

Barney the Baron: 1860, Dec. 24, 25; 1861, Jan. 9, Feb. 3.

The Barrack Room (Bayly, Thomas Haynes): 1861, Oct. 30; 1863, May 27.

Bashful Irishman: 1861, Jan. 4.

The Battle of Farnborough: 1860, Oct. 9, 10, 27, 28, 29, 30, 31, Nov. 1, 2, 3, 4.


The Belle of the Season (Heron, Matilda): 1864, Apr. 8, 9, 10, 13, 24.

The Bengal Tiger (Dance, Charles): 1861, Feb. 8, 11, Apr. 2.


The Black Band of Death; or, The Idiot of the Mill: 1865, Apr. 11.

Black-Ey'd Susan; or, All in the Downs (Jerrold, Douglas William): 1860, Dec. 22; 1861, Nov. 18, 24; 1864, Apr. 26, Nov. 18; 1865, Feb. 8, Apr. 4.


Bob Nettles; or, To Parents and Guardians (Taylor, Tom): 1861, Apr. 25, 28; 1863, Oct. 29, 31.


The Bonny Fishwife (Selby, Charles): 1861, Jan. 17, 24, Mar. 2, 27.


Brian O'Lynn: 1861, Jan. 12, Sept. 27.

The Bronze Horse; or, The Spell of the Cloud King (Fitzball, Edward): 1860, Nov. 11.

Brutus; or, The Fall of Tarquin (Payne, John Howard): 1864, Dec. 7.

Buried Alive (Bowbell, Benjamin): 1865, Feb. 18.


Camille [Adapted from the play by Alexandre Dumas] (Heron, Matilda): 1864, Apr. 4, 5, 6, 7, 14, 22; 1865, Mar. 13, 15, Apr. 10.

The Carpenter of Rouen; or, A Revenge for the Massacre of St. Bartholomew (Jones, Joseph Stevens): 1863, Mar. 18, 27; 1865, Apr. 13.

Catharine and Petruchio (Garrick, David): 1863, Feb. 28, Mar. 3; 1864, Feb. 9, 19, Mar. 25, Apr. 1; 1865, Jan. 25.

Caught in His Own Trap (Roberts, George): 1864, Nov. 7, 8, 30, Dec. 1; 1865, Jan. 21.

The Census: 1864, Mar. 30.

Cherry and Fair Star [Adapted from a story by Countess D'Aulnoy] (Stoman, Charles): 1865, Feb. 17, 18, 25.


The Colleen Bawn; or, The Brides of Garryowen (Boucicault, Dion): 1861, Mar. 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15; 1863, Dec. 24, 25, 26, 27, 28, 29, 30, 31; 1864, Oct. 17, 18, 19, 20, 23, Nov. 23.
College Boys: 1864, Dec. 9, 19, 20.

Comedy of Errors (Shakespeare, William); 1861, Apr. 6, 7; 1864, Feb. 1, 2, 3, 4, 5, 8.


Contentment vs. Riches: 1861, Sept. 30.

Cool as a Cucumber (Jerrold, William Blanchard): 1864, Apr. 4, 7.

The Corsican Brothers (Boucicault, Dion): 1861, Feb. 5, 14; 1863, Jan. 20, 21, 22, 23, 24, 25, Mar. 31, Apr. 1; 1864, Jan. 4, 5, 6, 7, 17, Mar. 30, Apr. 2, Sept. 29, 30; 1865, Mar. 31, Apr. 1.


Cousin Cherry: 1861, May 5.

Cousin Joe: 1861, Apr. 30.


The Cross of Gold: 1863, Jan. 12, Mar. 4.

Cruel to Be Kind: 1860, Nov. 13, Dec. 17, 18; 1861, Jan. 25.

Customs of the Country: 1861, Jan. 6, 7, 8.

Damon and Pythias (Banim, John): 1864, Mar. 28.


The Day After the Wedding; or, A Wife's First Lesson (Kemble, Marie Therese): 1861, Nov. 27, Dec. 1.
Day After Tomorrow: 1865, Mar. 11.


A Day Too Late: 1864, Feb. 27, 28, Mar. 7, 8, May 16, 17, Nov. 9, 10, 23, 24, Dec. 21, 22, 23.

The Dead Heart (Phillips, Watts): 1861, Feb. 7, 8, 9; 1864, Mar. 10, 11, 12, 13, 14, 15, 16, Nov. 28, 29, 30, Dec. 1; 1865, Mar. 6.

The Dead Shot (Buckstone, John Baldwin): 1861, Oct. 18; 1865, Apr. 10, 14.

Delicate Ground: 1861, Mar. 16, 17, Apr. 7; 1864, Mar. 4, Apr. 10; 1865, Mar. 31, Apr. 8.


Dick Turpin [Dick Turpin and Tom King?] (Barnett, Morris): 1864, Apr. 25, Nov. 12, 16.

Did You Ever Send Your Wife to the Lake? (anonymous): 1864, Nov. 27, Dec. 6, 15; 1865, Feb. 18.

Dombey and Son (John Brougham): 1863, Nov. 11, 12.

Don Caesar de Bazan; or, A Match for a King [Adapted from a play by Mme. Dumanoir and D'Ennery. (Boucicault, Dion and Benjamin Webster): 1861, Nov. 24, 28; 1862, Mar. 20, 27, 29; 1863, Jan. 18, 28, May 27; 1864, Feb. 9, 20, 23; 1865, Apr. 4.


The Doom of Deville [from a story by Ledger]: 1861, Apr. 12.

Dorothy Somers: 1860, Nov. 17.

Dot; or, Cricket on the Hearth (based on the story by Charles Dickens - Dion Boucicault): 1861, Jan. 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 31, Feb. 1, 14, Mar. 14, 27; 1862, Dec. 25, 26, 27, 28, 29; 1864, Feb. 1, 2, 3, 4, 5, Dec. 22, 23, 24, 25, 26, 27, 28, 29, 30, 31; 1865, Jan. 1, 2, 3, 4, 5, 7, 10.

Douglas (Home, John): 1863, Jan. 6, Apr. 1.

The Drunkard; or, The Fallen Saved [Adapted from a play by P.T. Barnum] (Smith, W.H.): 1864, Mar. 27; 1865, Feb. 11.

The Duchess of Malfi (Webster, John): 1861, Mar. 21, 22, 27.

The Duke's Motto; or, "I Am Here" (Brougham, John): 1864, Mar. 23, 24, 25, 26, 27, 28, 29, 31, Apr. 1, 2, 3, 5, 6, 8, Oct. 24, 25, 26, 27, 28, 29, 30; 1865, Jan. 12, 13, 14, Mar. 20, 21.


East Lynne; or, Edith, The Earl's Daughter [Adapted from a novel by Mrs. Henry Wood] (Tayleure, W.C.): 1864, Apr. 11, 12, 16; 1865, Mar. 8, 9.

The Englishman in India (Dimond, William): 1863, Jan. 4, 22.

Enoch Arden; or, Under the Palm: 1865, Apr. 5, 6, 7, 8.

Esmeralda; or, The Hunchback of Notre Dame [Adapted from a novel by Victor Hugo] (Fitzball, Edward): 1863, Apr. 15, 16; 1864, Dec. 3.


Faint Heart Never Won Fair Lady (Planche, James Robinson): 1861, Mar. 27; 1863, Jan. 17, Mar. 1; 1864, Dec. 15, 18.

The Fairy Circle [pantomime]: 1861, Jan. 1, 2, 3, 11; Feb. 1, 2.


Fanchon, the Little Cricket [see The Cricket].
The Fawn's Leap: 1864, Nov. 11, 12.


The First Night; or, The Debutante (Maddox, John Medex): 1862, Dec. 1, 12; 1863, Nov. 4, 11; 1864, Jan. 29, Feb. 27, Apr. 9.


The Forty Thieves (Sheridan, Richard B. and George Colman): 1863, Jan. 1, 2, 3, 6, Apr. 17.


The Four Lovers: 1863, Oct. 29, 30.

The Four Sisters (Bernard, W.B.): 1860, Nov. 13; 1861, Mar. 2.


Games (Heron, Matilda): 1865, Mar. 17, 18.

Garcia; or, The Noble Error (Daly, Augustin): 1865, Mar. 14.

Geraldine; or, Love's Victory: 1860, Dec. 4, 5, 6.

Giralda; or, The Wife of Four Husbands: 1862, Dec. 4, 5, 6.

Going to the Races: 1864, Oct. 27; 1865, Jan. 18.

The Golden Farmer (Webster, Benjamin): 1861, Dec. 1; 1863, Feb. 7.

Good For Nothing (Buckstone, J. B.): 1863, Jan. 12; 1864, Sept. 20; 1865, Feb. 6, 9.


Grandfather Whitehead: 1862, Mar. 20, 27, 29.
The Great American Sea Serpent [The American Sea Serpent?]
   (Dance, Charles): 1861, Feb. 26, 27, 28; Mar. 2.

Great Winglebury Duel: 1862, Apr. 20, 21.

Grist to the Mill (Planche, James Robinson): 1865, Feb. 7.

The Gunmaker of Moscow (Brougham, John): 1864, Nov. 8, Dec. 3.

Guy Mannering (Terry, Daniel): 1861, Mar. 18, 19, 20.

Hamlet (Shakespeare, William): 1860, Dec. 10; 1861, Feb. 16; 1863, Nov. 3, 6, 10; 1864, Jan. 16, Mar. 15, 18, Dec. 5; 1865, Mar. 13, 30.


The Happy Man: 1860, Dec. 31; 1861, Jan. 3; 1864, Apr. 19, 26.

The Hard Struggle (Marston, John Westland): 1863, Nov. 8.

Heenan in England: 1864, Apr. 11, 12, 15, 19.

The Heir at Law (Colman, George, the Younger): 1861, Apr. 15, May 3.

The Hidden Hand (Jones, Robert): 1860, Nov. 18; 1861, Jan. 14, 15, 20, 26, Feb. 20, Apr. 10, 11; 1864, Mar. 7, 8, 12, 26, May 17, 20, Nov. 13, 14, 15.

His Last Legs (Bernard, William Bayle): 1861, Feb. 16, Oct. 11, 27, Nov. 29; 1864, Dec. 16, 17; 1865, Apr. 8.

The Hole in One: 1864, June 29.

The Hole in the Wall [see The Secret; or, The Hole in the Wall] (Poole, John)

The Honest Milkman: 1865, Feb. 13, 14, Mar. 11.


An Hour in Seville: 1860, Dec. 31; 1861, Jan. 3, 4, 5, 9, 10, 12.
How to Avoid the Draft: 1865, Feb. 27, Mar. 1, 2, 4, 7, 8, 9, 15.

How to Pay the Rent: 1861, Mar. 16.

The Huguenots: 1861, Feb. 17.


Hunter of the Alps; or, The Runaway Horse (Dimond, William): 1861, Nov. 29.

Hunting a Turtle (Selby, Charles): 1861, Nov. 25.

A Husband at Sight (Buckstone, John Baldwin): 1864, Mar. 9, May 18, 19, 24.


In and Out of Place (Johnson, S.D.): 1860, Dec. 24, 26; 1864, Feb. 29, Mar. 1, 10, Apr. 16, 18, May 20.


Ireland and America: 1861, Oct. 7, 8, 9.


The Irish Ambassador (Kenney, James): 1861, Jan. 5.

Irish Assurance and Yankee Modesty: 1861, Feb. 2.

The Irish Brothers: 1863, Oct. 30.

The Irish Dragoon; or, Wards in Chancery: 1865, Feb. 24.

The Irish Emigrant (Brougham, John): 1861, Sept. 30, Oct. 1, 2, 3; 1864, Nov. 10, 13.


The Irish Mormon: 1861, Sept. 28, 29, Oct. 3.

The Irish Tutor; or, New Lights (Butler, Richard): 1860, Dec. 27; 1861, Oct. 9, 10, 11; 1864, Jan. 22, Feb. 8, 25, 26, Mar. 2, 16, 24, Apr. 12, 30, Oct. 9, 16.


The Iron Mask: 1860, Dec. 15, 16.


Jane Shore (Rowe, Nicholas): 1863, Jan. 3, 14.

The Jealous Wife (Colman, George, the Elder): 1862, Dec. 21, 31; 1863, Apr. 9.


Jeanie Deans; or, The Heart of Midlothian [adapted by Dion Boucicault from the novel by Sir Walter Scott]: 1861, Feb. 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, Mar. 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 28, 29, Apr. 5; 1863, Apr. 6, 7, 8, 12; 1864, Mar. 30, Apr. 7.

Jeannette and Jeanot (Selby, Charles): 1864, May 7.


Jesse Brown; or, The Relief of Lucknow (Boucicault, Dion): 1863, Feb. 2, 3, 4, 5, 6, 7, 8, 10, 11.


The Jewess (Planche, James Robinson): 1863, Apr. 4, 5, 9, 12.

Jewess of Madrid: 1865, Jan. 8, 9.

John Bull (Colman, George, the Younger): 1861, Apr. 13, 14.


Kate Kearney (Collier, William): 1864, Feb. 26, 27, 28, 29.

Katy O'Shiel (Pilgrim, James?): 1860, Nov. 12, 18; 1861, Jan. 14, 15, 20, Feb. 24.

King Henry the Fourth (Shakespeare, William): 1861, Apr. 10, 11.

The King of the Commons (White, James): 1864, Apr. 4, 9, 12; 1865, Mar. 17.

The King's Rival; or, The Court and the Stage (Taylor, Tom): 1863, Mar. 29, 30.


Kit Carson, the Hero of the Prairie (Derr, W.R.): 1864, Nov. 16, 17.

The Ladies' Battle (Robertson, Thomas William): 1863, Jan. 15, 16, 24, Apr. 3.

Ladies Stratagem: 1861, Jan. 21.

Lady Audley's Secret (Hazlewood, Colin Henry): 1865, Feb. 6, 7, 8.

Lady Isabel of East Lynne: 1865, Feb. 14, 15, 16.

The Lady of Lyons; or, Love and Pride (Bulwer-Lytton, Edward George): 1860, Nov. 20; 1861, Mar. 26, Apr. 16, 21, Oct. 18, 23; 1862, Dec. 2; 1863, Nov. 5; 1864, Jan. 4, 5, Mar. 22, Apr. 1, Sept. 23, 26, Oct. 21; 1865, Jan. 6, Feb. 20, Mar. 3, 16.


The Lady of the Lions [burlesque]: 1865, Apr. 13.

Lafitte, the Pirate of the Gulf (Rees, James): 1864, Nov. 22, Dec. 10.


The Last Man (Pitt, George D.): 1861, Mar. 30, 31.

Latest From New York: 1860, Dec. 29; 1861, Jan. 1, 2, 28, 29.
Laughing Hyena: 1861, Nov. 21.


Leah, the Forsaken (Daly, Augustin J.): 1863, Dec. 19, 20, 21, 22, 23, Jan. 9, 10; 1865, Mar. 10, 11, 12.

Leah, the Forsook [parody] (Wood, Frank): 1864, Jan. 25, 26, 27, 28, 29, 30, Mar. 6, 22, Apr. 15.

Leap Year (Buckstone, J.B.): 1861, Feb. 11, 13; 1863, Feb. 10, 11, Mar. 2; 1864, Feb. 29.


The Life of an Actress [Grimaldi; or, The Life of an Actress] (Boucicault, Dion): 1864, Nov. 18, 22.

The Limerick Boy (Pilgrim, James): 1861, Jan. 5, 7, 8, Oct. 2; 1863, Nov. 8, Dec. 6; 1864, Feb. 9, 26, Mar. 19; 1865, Jan. 21, Feb. 2.

Little Blanche (Ottolinqui, D.): 1862, Apr. 8, 19, 20.


The Little Treasure (Buckstone, John Baldwin): 1864, Mar. 4, 9, May 21, 24, Sept. 24, 29.

The Live Indian (Thompson, W.T.): 1861, Apr. 6, 7.

Living Too Fast: 1860, Nov. 28, Dec. 4; 1861, Apr. 27, 28.


Lonely Man of the Ocean: 1865, Apr. 15.

The Lottery Ticket (Beazley, Samuel): 1861, Oct. 23; 1862, Apr. 12, 16, 19.

Louis XI [adapted from J.F. Casimir Delavigne] (Boucicault, Dion): 1864, Dec. 28, 29.

The Love Chase (Knowles, James Sheridan): 1863, Apr. 10, 13; 1864, Oct. 11.

Love is Blind (Drayton, H. and V. Morris): 1860, Nov. 19, 20, Dec. 3.

Love; or, The Countess and the Serf [see Love - James Sheridan Knowles?]

Love's Labor Lost [operetta]: 1860, Nov. 21, 22, 26, 30, Dec. 1, 4, 7.

Love's Sacrifice (Loveil, George): 1865, Jan. 23, Feb. 25.

Love's Telegraph: 1860, Nov. 12.

Lucia di Lammermoor (Donizetti, Gaetano): 1863, Apr. 20.

Lucie d'Arville (Provost, Mary): 1865, Jan. 5, 6, 7, 8, 10, 11, 12, 21, Feb. 3, 5, 6.


Macbeth (Shakespeare, William): 1860, Dec. 11; 1861, Mar. 30; 1863, Apr. 18, 21; 1864, Jan. 18, Mar. 5, 23; 1865, Mar. 18, 20, 25.

The Maid of Munster [see Perfection; or, The Maid of Munster] (Bayly, Thomas Haynes).


The Maniac Lover [Richard Earle, The Maniac Lover?] (Webster, Benjamin Nottingham): 1864, Feb. 14, 18; 1865, Apr. 7.


The Marble Heart; or, The Sculptor's Dream (Selby, Charles): 1860, Nov. 30, Dec. 1, 7; 1863, Mar. 16, 17, 22; 1864, Feb. 6, 11, Mar. 29, 31, Apr. 17, Oct. 6, 7, 8, Nov. 21; 1865, Mar. 22.

Margot, the Poultry Dealer: 1860, Nov. 14; 1861, Jan. 19, Mar. 1.


Marry in Haste; or, An Hour in the Bastile: 1860, Nov. 21, 22, Dec. 4.

Masks and Faces (Taylor, Tom and Charles Reade): 1864, Feb. 8, 10; 1865, Feb. 1.


Mazeppa; or, The Wild Horse of Tartary [burlesque] (Milner, Henry M.): 1864, Oct. 10, 11, 12, 13, 14, 15, 25, 26, 27, 28, 29, 30, 31, Nov. 1, 2, 3.

Medea (Euripides): 1864, Apr. 15, 19.

Mephistopheles: 1861, Feb. 1, 3.


Micawber; or, Waiting for Something to Turn Up [based on the novel, David Copperfield by Charles Dickens]: 1862, Dec. 10, 11.


Milly [see Milly the Maid With the Milking Pail].

Milly the Maid With the Milking Pail (Buckstone, John Baldwin): 1861, Jan. 16, Mar. 29; 1864, Dec. 16, 17, 21, 22; 1865, Jan. 3.
The Minute Men; or, Southerners on Their Guard: 1861, Mar. 3.

Miriam [from the story, Lea, the Forsaken]: 1865, Feb. 3, 4, 13.


Monsieur Jacques (Barnett, Morris)


Monte Cristo [adapted from a novel by Alexandre Dumas]: 1865, Mar. 27, 28, 29, 30, 31, Apr. 1.

More Blunders Than One [The Irish Valet; or, More Blunders Than One] (Rodwell, G.H.): 1861, Oct. 5.


Mr. and Mrs. Peter White (Raymond, Richard John): 1860, Dec. 21; 1861, Jan. 18, 19, 31, Feb. 10, Mar. 7; 1864, Nov. 15; 1865, Feb. 3, 7, Mar. 24.

Mrs. Norma [operatic burlesque]: 1860, Dec. 6, 7; 1861, Mar. 30.


My Neighbor's Wife (Bunn Alfred): 1862, Apr. 17, Dec. 14, 19, 29; 1863, Mar. 4; 1865, Mar. 22.

My Sister Kate (Lemon, Mark): 1863, Feb. 15, 20.

My Young Wife and My Old Umbrella (Webster, Benjamin): 1863, Jan. 25, 27.

The Naiad Queen; or, The Revolt of the Water Nymphs: 1863, Mar. 5, 6, 7, 8, 9, 10, 11, 13, 14, 15.

Naval Engagements (Dance, Charles): 1861, Oct. 31, Nov. 1; 1862, Apr. 9, 13, 14; 1865, Feb. 17.

Ne'er Too Late to Mend: 1860, Nov. 19, 20, Dec. 3.

Nell Gwynne, the Orange Girl (Taylor, Tom): 1865, Jan. 3, 4, Feb. 4.


New Orleans Firemen: 1865, Mar. 4, 6, 11.

Nicholas Nickleby [based on the novel by Charles Dickens] (Stirling, Edward): 1861, Apr. 29, May 1; 1863, Mar. 12.


Nine Points of the Law (Taylor, Tom): 1860, Nov. 8, 9; 1861, Feb. 2, 9, 10, 16, Apr. 3; 1862, Dec. 1, 4, 5; 1863, Mar. 31.


Norah Creina (Stirling, Edward): 1864, Dec. 7, 8, 18.

Nora O'Neil; or, The Romance of a Poor Young Woman: 1860, Dec. 8.

Norah McShane; or, The Escape of Fitzgerald: 1864, Apr. 17.


An Object of Interest (Stocqueler, Joachim Hayward): 1860, Nov. 19, 21, 22, 28, Dec. 23; 1861, Jan. 11, Mar. 25, Oct. 6, 8, 9; 1864, Feb. 6, 23; 1865, Feb. 16.

The Octoroon; or, Life in Louisiana (Boucicault, Dion): 1865, Apr. 5, 6.

O'Flanagan and the Fairies: 1860, Dec. 30; 1861, Jan. 4.

The Old Dutch Governor: 1864, Jan. 3, 7.

The Old Guard (Boucicault, Dion): 1860, Nov. 25, 30; 1861, Jan. 8, 14, Mar. 21.
Old Heads and Young Hearts (Boucicault, Dion): 1863, Feb. 20, 24; 1864, Apr. 21.

The Old Plantation; or, Southern Life (Jamison, George): 1861, Feb. 18, 19.

The Old Soldier: 1861, Jan. 16, 17.


One Thousand Milliners Wanted: 1863, Nov. 7, 8, 12; 1864, Jan. 4, 5, 6, Apr. 14, 20.

One Touch of Nature (Webster, Benjamin): 1864, Dec. 29, 30.


Our Country Cousin; or, A Rough Diamond [see A Rough Diamond] (Buckstone, John Baldwin)

Our Gal: 1860, Dec. 25, 27, 30; 1861, Jan. 11.

Our Irish Cousin (Brougham, John): 1864, Dec. 13, 18; 1865, Feb. 15.

Out For a Holiday: 1861, Apr. 10, 11; 1865, Mar. 10.

Out For a Lark: 1865, Feb. 22.


Paddy Miles: 1864, July 3.

Paddy the Piper: 1861, Feb. 3.

Parents and Guardians: 1864, Nov. 11.

The Patrician's Daughter (Marston, John Westland): 1861, Mar. 25.

Paul Pry (Poole, John or Charles Dibdin, Jr.): 1861, Mar. 16, 17; 1862, Dec. 12, 30; 1863, Dec. 6, 8; 1864, Mar. 4, 9.

Pauline (Dumas, Alexandre): 1864, Dec. 12, 14, 15.

Paul's Return from California: 1864, Nov. 10, 11.


Perfection; or, The Lady of Munster (Bayly, Thomas Haynes): 1861, Apr. 13, 25; 1863, Jan. 21, 23, Mar. 15, Apr. 29; 1864, Apr. 26, Dec. 6; 1865, Jan. 6, Feb. 4.


The Pet of the Petticoats (Buckstone, John Baldwin): 1860, Dec. 23; 1861, Mar. 1; 1863, Feb. 9, 15, 21, 27, Mar. 19.


Phenomenon in a Smock Frock (Brough, William): 1861, Apr. 17; 1864, Dec. 28, 31; 1865, Jan. 10, 11, 12.


Plot and Passion; or, The Female Gambler (Taylor, Tom): 1864, Nov. 13, 17.

Po-ca-hon-tas; or, The Gentle Savage (Brougham, John): 1860, Dec. 8, 9, 16, 17, 18, 21; 1861, Jan. 20, 22, Feb. 1, 14, Mar. 14, Apr. 4, 27, 28, 29; 1863, Jan. 8, 9, 15, 16, Apr. 11; 1864, Apr. 19, Dec. 29, 30, 31; 1865, Jan. 1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 20, 26, Apr. 11, 15.
The Police Spy:  1865, Feb. 20, 21, 22, 23, 24, 25, Mar. 7.

Polyorama of the Present War (Cutting and Pearson):  1864,
Feb. 22, 23, 24, 25, 26, 27.

The Poor Gentleman (Coleman, George the Younger):  1860,
Dec. 17.

Poor Pillicoddy (Morton, John Maddison):  1861, Apr. 16; 1863,
Feb. 8, 13, 19;  1864, Mar. 21.

The Post of Honor [The Sentinel; or, The Post of Honor]
(Mildenhall, T.):  1861, Apr. 9.

A Pretty Piece of Business (Morton, Thomas):  1861, Oct. 15,
16.

The Pride of the Market (Planche, James Robinson):  1863, Jan.
26;  1864, Mar. 7;  1865, Jan. 25.

Prince Doloroso of the Doleful Isles:  1861, Jan. 28, 29, 30,
31, Feb. 1, 2.

Prisoner of War (Jerrold, Douglas William):  1864, Mar. 11.


Putnam, The Iron Son of '76 (Bannister, N. H.):  1864, Nov. 13,
14, 15.

The Quiet Family:  1863, Feb. 23, Mar. 1.

A Race For a Widow:  1860, Nov. 9, 12, 15;  1861, Jan. 1, 2, 16,
Feb. 4, Mar. 7, 18, 19.


The Rag Picker of Paris (Lucas, William James):  1861, Feb. 11,
12;  1864, Dec. 6, 8.

A Regular Fix (Morton, John Maddison):  1863, Oct. 29, Nov. 1,
Dec. 6;  1864, Jan. 21.

The Rendezvous; or, All in the Dark:  1861, Feb. 22, 23, 26,
Apr. 19.


Richelieu; or, The Conspiracy (Bulwer-Lytton, Edward George): 1861, Mar. 29; 1863, Apr. 22, Nov. 24; 1864, Mar. 17, 19, Dec. 12; 1865, Mar. 7, 16.


Rising the Wind: 1861, Oct. 30, Nov. 2.


The Road to Ruin (Holcroft, Thomas): 1860, Nov. 27, Dec. 22.


The Robbers of the Forest of Bohemia [The Robbers?]: 1863, Dec. 12.


Robert Macaire; or, The Exploits of a Gentleman at Large (Selby, Charles): 1860, Dec. 8, 23; 1861, Feb. 9; 1863, Jan. 11, 12, 30, Mar. 15; 1864, Jan. 22, 24, 28, Apr. 10, May 1, Nov. 9, 19.

A Roland for an Oliver (Morton, Thomas): 1861, Nov. 27.

The Roll of the Drum; or, Incidents on the Potomac (Davis, John): 1861, Nov. 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 21, 23.

The Romance of a Poor Young Man (adapted by Octave Feuillet): 1860, Dec. 24, 25, 26, 27, 28, 29, 30, 31; 1861, Jan. 1, 2, 3, 4, 5, 6, 28, 29, Feb. 6, 15, Mar. 15, Apr. 8; 1863, Dec. 9, 10, 11, 13, 15; 1864, Apr. 16.

Romeo and Juliet (Shakespeare, William): 1860, Dec. 3; 1864, Feb. 17, 24, Mar. 24; 1865, Jan. 18, Mar. 24, 27.
Rookwood; or, Turpin's Ride to York (Bannister, N.H. or George Pitt): 1864, Nov. 4, 5, 6, 18, 19.

Rory O'More (Lover, Samuel): 1860, Dec. 25, 30; 1861, Mar. 16.

Rosedale; or, The Rifle Ball (Wallack, Lester): 1863, Nov. 25, 26, 27, 28, 29, 30, Dec. 1, 2, 3, 4; 1864, Jan. 12, 13, 14, Mar. 8, 17, Apr. 13; 1865, Mar. 10, 11, 15, 23, 28, Apr. 3.


Sarah's Young Man (Suter, William E.): 1861, Jan. 9, 10, Feb.7, 18, Mar. 6, 29, Apr. 5; 1864, Feb. 25, Nov. 23, 26, Dec. 13; 1865, Jan. 5, 6.


The School for Scandal (Sheridan, Richard Brinsley): 1860, Nov. 19; Dec. 4; 1863, Apr. 6; 1864, Apr. 18, Dec. 9, 11.

The Secret; or, The Hole in the Wall (Poole, John): 1861, Apr. 8, 23, 24; 1864, June 25.


The Serious Family (Barnett, Morris): 1861, Mar. 12, Apr. 4; 1862, Dec. 7, 9; 1863, Apr. 3, Oct. 31, Nov. 2; 1864, Jan. 31; 1865, Feb. 17, 21.

The Seven Sisters (Miles, George H.): 1864, May 25, 26, 27, 28, 30, 31, June 1, 2, 3, 4, 5, 6, 7, 8, 9, 10; 1865, Jan. 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Feb. 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, Mar. 18, 25.


She Stoops to Conquer (Goldsmith, Oliver): 1860, Dec. 3, 6; 1861, Apr. 12, May 2; 1863, Jan. 5, 13, Mar. 14; 1864, Apr. 15, Oct. 12, 14.


Sketches in India: 1861, Mar. 16, 17, 22, 23, Apr. 14, 15; 1864, Sept. 19, 22, Dec. 9; 1865, Jan. 27.


The Snow Bird: 1865, Apr. 1.

The Soldier of Bingen (Morton, C.H.): 1861, Nov. 3.


Somebody Else (Planche, James Robinson): 1864, Sept. 23.

Southerners on Their Guard: (See: The Minute Men)


Speed the Plough (Morton, Thomas): 1860, Nov. 22, 24, 29; 1861, Jan. 24; 1864, Mar. 1, 3.


The Stage-Struck Lawyer: 1860, Nov. 29, Dec. 1, 7.

The Stage-Struck Tailor: 1860, Dec. 5; 1861, Oct. 27, 28, Nov. 1; 1862, Dec. 10, 11.


Still Waters Run Deep (Taylor, Tom): 1861, Nov. 26, 30; 1864, Mar. 7, 9, Sept. 28; 1865, Jan. 11.


The Streets of New York (Boucicault, Dion): 1865, Feb. 27, 28, Mar. 1, 2, 3, 4.

Sweethearts and Wives (Kenney, James): 1861, Apr. 27, May 1; 1863, Jan. 17, 18; 1864, Jan. 25, Mar. 6.

The Swiss Swains (Walker, Benjamin): 1864, Sept. 18, Oct. 1; 1865, Jan. 28.

Taming of the Shrew (Shakespeare, William): 1861, Nov. 12.

Teddy Roe (Stirling, Edward): 1861, Sept. 28, 29.

Teddy the Tiler (Rodwell, G.H.): 1861, Jan. 10.

Tekeli; or, The Siege of Montgatz (Hook, T.E.): 1861, Nov. 18, 19.

There's A Silver Lining To Every Cloud; or, La Sonnambula: 1860, Dec. 5, 6.


Thirty-Three Next Birthday (Morton, John Maddison): 1861, Mar. 1, 2, 3.

The Three Fast Men; or, Female Robinson Crusoes: 1861, Mar. 3, 31; 1864, Mar. 2, 3, 6, 12, May 18, 22, Nov. 9, 10, 11, 19; 1865, Apr. 4.


The Ticket-of-Leave-Man (Taylor, Tom): 1864, Feb. 12, 13, 14, 15, 16, 18, Oct. 31, Nov. 1, 2, 3, 4, 5, 6, 7, 8, 9, 26; 1865, Jan. 16, 17, 18.

Ticket-of-Leave-Woman; or Ticket-of-Leave-Man's Wife; or, Six Years After (Cheltnam, Charles Smith): 1864, Nov. 16, 17, 18, 19.


To Parents and Guardians; or, Bob Nettles [see Bob Nettles] (Taylor, Tom)


La Tour de Nesle; or, The Chamber of Death (Hugo, Victor): 1863, Jan. 10; 1864, Dec. 15; 1865, Apr. 1.

Trials of Tompkins: 1865, Mar. 13.

Turning the Tables (Poole, John): 1861, Jan. 30, Feb. 9.

The Turnpike Gate; or, The Two Cracks (Knight, Thomas): 1864, Dec. 20, 21.

Turpin's Ride to York [see Rookwood]

Twelfth Night (Shakespeare, William): 1861, Mar. 25, 26, Apr. 1, 2.

The Two Buzzards (Morton, John Maddison): 1861, Mar. 4, 5, 11; 1865, Mar. 31.

The Two Fathers: 1861, Sept. 27.

The Two Gregories; or, Luck in a Name; or, Where Did the Money Come From? (Dibdin, Thomas John): 1864, June 30; 1865, Mar. 27, Apr. 1.

The Two Shots: 1860, Dec. 16.

Uncle John: 1862, Dec. 17, 18; 1863, Feb. 8, Mar. 7, 8, 9, 10, 11.

Uncle Pat's Cabin: 1861, Jan. 6, 9.

An Unequal Match (Taylor, Tom): 1861, Apr. 8, 9; 1864, Feb. 19, 20; 1865, Feb. 11.

Unlimited Confidence (Troughton, Adolphus): 1864, Dec. 2, 14; 1865, Jan. 4, 13, 14.

The Victims (Taylor, Tom): 1861, Mar. 10, 13, Apr. 3, 30; 1863, Mar. 24, 27.


Victorine; or I'll Sleep on It (Buckstone, John Baldwin): 1861, Apr. 22, 23, 24, 26, May 5; 1863, Jan. 29, 30, Feb. 1.

Viligance Committee; or, Lover in a Box (Ottolinqui, D.): 1862, Apr. 11, 12, 18.

Villikins and His Dinah: 1863, Oct. 28.


Waiting for the Verdict; or, Falsely Accused (Hazlewood, Colin Henry): 1865, Feb. 16.

Wallace, The Hero of Scotland (Barrymore, William): 1865, Apr. 3.


The Wandering Minstrel (Mayhew, Henry): 1862, Dec. 7, 9, 23; 1863, Feb. 25, Apr. 7, 8; 1864, Feb. 22, 24, Mar. 9, 22.


The Wept of the Wish-Ton-Wish (Bernard, W.B.): 1861, Jan. 21, 22, 27, Mar. 2; 1864, Mar. 1, 3, Nov. 27, Dec. 3; 1865, Jan. 7, 9.

The White Boys of Ireland: 1865, Mar. 16, 17.

Whites and Browns: 1865, Feb. 18.

The Widow's Victim (Selby, Charles): 1860, Nov. 23, 24; 1861, Jan. 7, 15, Feb. 19; 1865, Mar. 1, 2, 8.


The Wife's Secret: 1861, Mar. 18, 19, 20, 21, 22, 23, 24.

The Wild Irish Girl: 1860, Nov. 13; 1861, Jan. 18.


Willie Riley; or, Not Guilty: 1861, Jan. 30, 31.

The Willow Copse (Boucicault, Dion): 1864, Nov. 15, 16, 19, Dec. 19, 20, 30.

The Windmill: 1860, Nov. 27, Dec. 9, 18; 1861, Apr. 22.


A Wonderful Woman: 1860, Nov. 8, 10, Dec. 12.
Yankee Courtship: 1861, Feb. 3.

The Yankee Teamster; or, The People's Lawyer [see The People's Lawyer]

Young Man About Town (Chase, L.B.): 1865, Apr. 1, 3.

The Young Prince: 1860, Nov. 15; 1861, Jan. 18.

The Young Rascal of Paris [translation of Le Gamin de Paris]:
   1862, Dec. 23; 1863, Jan. 4, Apr. 15.

The Young Widow (Rodwell, J.T.G.): 1862, Apr. 10, 15.

The Young Widow's Stratagem: 1865, Jan. 20.

The Youth Who Never Saw a Woman: 1863, Jan. 11.
The Playwright Index includes an alphabetical listing of playwrights whose works were performed in the St. Charles Theatre, the Varieties Theatre, and the Academy of Music Theatre during the Civil War and catalogues the titles of these plays by their authors' names.

Allingham, J.T.: *The Weathercock; or, Love Alone Can Fix Him.*

Amherst, J.A.: *Ireland as It Was.*


Baker, S.B.: *Gottschalk.*

Banim, John: *Damon and Pythias.*

Bannister, N.H.: *Putnam, The Iron Son of '76; Rookwood; or, Turpin's Ride to York.*

Barnett, Morris: *Dick Turpin (Dick Turpin and Tom King?); Monsieur Jacques; The Serious Family.*


Bayly, Thomas Haynes: *The Barrack Room; Perfection; or, The Lady of Munster; The Swiss Cottage; or, Why Don't She Marry?*

Beazley, Samuel: *The Lottery Ticket.*

Bernard, W.B.: *The Four Sisters; His Last Legs; The Mummy; The Wept of the Wish-Ton-Wish.*

Boucicault, Dion: *Andy Blake; or, The Irish Diamond; Colleen Bawn; or, The Brides of Garryowen; The Corsican Brothers; Dot; or, Cricket on the Hearth.*
Jeanie Deans; or, The Heart of Midlothian; Jessie Brown, or, The Relief of Lucknow; Grimaldi; or, The Life of an Actress; London Assurance; Louis XI; The Octroon; or, Life in Louisiana; The Old Guard; Old Heads and Young Hearts; Rip Van Winkle; The Streets of New York; The Willow Copse.

Boucicault, Dion and Benjamin Webster: Don Caesar de Bazan; or, A Match for a King.

Bowbell, Benjamin: Buried Alive.

Brough, William: Phenomenon in a Smock Frock.

Brougham, John: Dombay and Son; The Duke's Motto; or, I Am Here; The Gunmaker of Moscow; The Irish Emigrant; Our Irish Cousin; Playing With Fire; Po-ca-hon-tas; or, The Gentle Savage.

Buckstone, John Baldwin: Agnes de Vere; or, The Wife's Revenge; The Dead Shot; Good For Nothing; The Happiest Day of My Life; A Husband at Sight; The Irish Lion; John Jones of the War Office (John Jones?); A Kiss in the Dark; Leap Year; The Little Treasure; Married Life; Milly; Milly the Maid with the Milking Pail; Our Country Cousin; or, A Rough Diamond; The Pet of the Petticoats; A Rough Diamond; Victorine; or, I'll Sleep On It.

Bulwer-Lytton, Edward George: Money; Richelieu; or, The Conspiracy; The Lady of Lyons; or, Love and Pride.

Bunn, Alfred: My Neighbor's Wife.

Burton, William E.: Forty Winks.

Butler, Richard: The Irish Tutor; or, New Lights.

Centlivre, Susannah: The Wonder; or, A Woman Keeps a Secret.

Chase, L.B.: Young Man About Town.

Cheery, Andrew: The Soldier's Daughter.

Cheltnam, C.S.: Aurora Floyd; or, The Deed in the Woods; Ticket-of-Leave Woman; or, Ticket-of-Leave-Man's Wife; or, Six Years After.
Coleman, George the Elder: The Jealous Wife.

Coleman, George the Younger: John Bull; The Heir at Law; The Poor Gentleman.

Collier, William: Kate Kearney.

Conrad, Robert T.: Jack Cade.

Couldock, C.W. Jessie McLean.

Coyne, Joseph Stirling: Everybody's Friend; Nothing Venture, Nothing Have (Nothing Venture, Nothing Win?).

Craven, H.T.: The Chimney Corner.

Crowley, Hannah: A Bold Stroke for a Husband.

Cutting and Pearson: Polyorama of the Present War.

Daly, Augustine: Garcia; or, The Noble Error; Leah, the Forsaken.

Dance, Charles: The Bengal Tiger; The Country Squire; The Great American Sea Serpent (The American Sea Serpent?); Naval Engagements.


Davis, John: The Roll of the Drum; or, Incidents on the Potomac.

Derr, W.R.: Kit Carson, the Hero of the Prairie.

Dibdin, Thomas John: The Lady of the Lake; The Two Gregories; or, Luck in a Name; or, Where Did the Money Come From?

Dimond, William: The Englishman in India; Hunter of the Alps; or, The Runaway Horse; Stagestruck.

Donizetti, Gaetano: Lucia di Lammermoor.

Drayton, H. and V. Morris: Love is Blind.

Drayton, Henri: Never Judge By Appearances; Better Late Than Never.
Dumas, père, Alexandre: Pauline; Paul Jones (translated by W. Berger).
Dumas, fils, Alexandre: Camille.
Dunlap, William: The Persecuted Dutchman.
Euripides: Medea.
Fitzball, Edward: The Bronze Horse; or, The Spell of the Cloud King; Daughter of the Regiment; Esmeralda; or, The Hunchback of Notre Dame; The Flying Dutchman; or, The Phantom Ship; The Phantom Ship (The Flying Dutchman; or, The Phantom Ship).
Feuillet, Octave: Romance of a Poor Young Man.
Garrick, David: Catharine and Petruchio.
Goldsmith, Oliver: She Stoops to Conquer.
Haines, James T.: The French Spy; Idiot Witness; or, The Tale of Blood; The Wizard Skiff.
Hazlewood, Colin Henry: Lady Audley's Secret; Waiting for the Verdict; or, Falsely Accused.
Heron, Matilda: The Belle of the Season; Camille (adapted from the play by Alexandre Dumas); Games.
Hill, C.B.: Jeanette (adapted from the French).
Holcroft, Thomas: The Road to Ruin.
Home, John: Douglas.
Hook, T.E.: Tekeli; or, The Siege of Montgatz.
Hugo, Victor: Lucretia Borgia; La Tour de Nesle; or, The
Chamber of Death.

Jamison, George: The Old Plantatin; or, Southern Life.

Jerrold, Douglas William: Black-Ey'd Susan; or, All in the Downs; Prisoner of War; The Rent Day.

Jerrold, William Blanchard: Cool as a Cucumber.

Johnson, S.D.: In and Out of Place.

Jones, Joseph Stevens: The Carpenter of Rouen; or, A Revenge for the Massacre of St. Bartholomew; The People's Lawyer; or, The Yankee Teamster (or, Solon Shingle).

Jones, Robert: The Hidden Hand.

Kemble, Marie Therese: The Day After the Wedding; or, A Wife's First Lesson.

Kenney, James: The Irish Ambassador; Sweethearts and Wives.

Knight, Thomas: The Turnpike Gate; or, The Two Cracks.

Knowles, James Sheridan: Brian Borouhme; or, The Maid of Erin; The Hunchback; Love (Love; or, The Countess and the Serf?); The Love Chase; The Wife; or, A Tale of Mantua.


Lemon, Mark: My Sister Kate.


Loveil, George: Love's Sacrifice.

Lover, Samuel: Rory O'More.


Lunn, Joseph: Family Jars.

Maddox, John Medex: The First Night; or, The Debutante.

Marston, John Westland: The Hard Struggle; The Patrician's
Daughter.

Mayhew, Henry: The Wandering Minstrel.

Medina, Louisa H. (or Fitzball, Edward): The Last Days of Pompeii; Nick of the Woods.


Mildenhall, T.: The Post of Honor (The Sentinel; or, The Post of Honor).

Miles, George H.: The Seven Sisters.

Milner, Henry M.: Massaniello; or, The Dumb Girl of Portici; Mazeppa; or, The Wild Horse of Tartary.

Moncrieff, William Thomas: Monsieur Tonson; The Spectre Bridegroom; or, A Ghost in Spite of Himself.


Morton, John Madison: Aunt Charlotte's Maid; Betsy Baker; or, Too Attentive by Half; The Buzzard Family (The Two Buzzards?); Don't Judge by Appearances; Fitzsmythe of Fitzsmythe Hall; John Dobbs; The Irish Tiger; The Little Savage; The Midnight Watch; Poor Pillicoddy; A Regular Fix; Thirty-Three Next Birthday; The Two Buzzards.

Morton, Thomas: A Pretty Piece of Business; A Roland for an Oliver; Speed the Plough.

Morton, Thomas and John Maddison Morton: All That Glitters is Not Gold; or, The Poor Girl's Diary; Slasher and Crasher; The Thumping Legacy.

Munch-Bellinghausen, E.F.J. von: Ingomar, the Barbarian.


O'Keeffe, John: Wild Oats.

Ottolingui, D.: Little Blanche; Vigilance Committee; or, Lover in a Box.
Parry, Thomas: P.P.; or, The Man and the Tiger.

Payne, John Howard: Brutus; or, The Fall of Tarquin; Therese, The Orphan of Geneva.


Phillips, Watts: Camilla's Husband; The Dead Heart.

Pilgrim, James: Katy O'Shiel; The Limerick Boy.

Pitt, George D.: The Last Man.

Planche, Mrs. J.R.: The Welsh Girl.

Planche, James Robinson: The Dumb Belle; Faint Heart Never Won Fair Lady; Grist to the Mill; The Jewess; The Loan of a Lover; The Pride of the Market; Somebody Else.

Pocock, Isaac: The Miller and His Men; The Omnibus (an alteration of R.J. Raymond's Cherry Bounce); The Robber's Wife; Rob Roy (Rob Roy Macgregor).

Poole, John: Paul Pry; The Secret; or, The Hole in the Wall; Simpson and Company; Turning the Tables.

Power, Tyrone: Born to Good Luck; or, The Irishman's Fortune.

Provost, Mary: Lucie d'Arville.

Raymond, Richard John: Mr. and Mrs. Peter White; Toodles.

Rees, James: Lafitte, the Pirate of the Gulf; Oliver Twist (based on a novel by Charles Dickens).

Rice, T.D.: Bone Squash; Virginnity Mummy; or, The Virginia Sarcophagus.

Roberts, George: Caught in His Own Trap.

Robertson, Thomas William: The Ladies' Battle.

Rodwell, G.H.: More Blunders Than One (The Irish Valet; or, More Blunders Than One); Teddy the Tiler.

Rodwell, J.T.G.: The Young Widow.
Rowe, Nicholas: Jane Shore.

Schiller, Frederick von: The Robbers.

Sejour, Victor: Lesbia; or, The Lion of St. Marc.

Selby, Charles: The Bonny Fishwife; A Day in Paris; Hunting A Turtle; Jeannette and Jeanot; The Marble Heart; or, The Sculptor's Dream; The Married Rake; Robert Macaire; or, The Exploits of a Gentleman at Large; Satan in Paris; or, The Mysterious Stranger; The Widow's Victim.

Shakespeare, William: As You Like It; Comedy of Errors; Hamlet; King Henry the Fourth; Macbeth; The Merchant of Venice; The Merry Wives of Windsor; Much Ado About Nothing; Othello; Richard III; Romeo and Juliet; Taming of the Shrew; Twelfth Night.

Sheil, Richard: The Apostate; or, The Moors in Spain; Evadne; or, The Statue.

Sheridan, Richard Brinsley: Pizarro; The Rivals; The School for Scandal.

Sheridan, Richard B. and George Colman: The Forty Thieves.

Simpson, John Palgrave: Dreams of Delusion.

Smith, W.H.: The Drunkard; or, The Fallen Saved (adapted from a play by P.T.Barnum).

Stirling, Edward: Nicholas Nickleby (based on the novel by Charles Dickens); Norah Creina; Teddy Roe.

Stocqueler, Joachim Hayward: An Object of Interest.

Stoman, Charles: Cherry and Fair Star (adapted from a story by Countess D'Aulnoy).

Suter, William E.: Sarah's Young Man.


Taylor, Tom: Babes in the Wood; Bob Nettles; or, To Parents and Guardians; The King's Rival; or, The
Court and the Stage; Nell Gwynne, the Orange Girl; Nine Points of the Law; Our American Cousin; Plot and Passion; or, The Female Gambler; Retribution; Still Waters Run Deep; The Ticket-of-Leave-Man; To Oblige Benson; An Unequal Match; The Victims.

Taylor, Tom and Charles Reade: Masks and Faces.

Terry, Daniel: Guy Mannering.

Thompson, W. T.: The Live Indian.

Tobin, John: The Honeymoon.

Troughton, Adolphus: Unlimited Confidence.

Verdi, Giuseppe: Il Trovatore.

Waldauer, August: The Artist's Bride; or, The Discarded Daughter.

Walden, Thomas D.: Jean Remy.

Walker, Benjamin: The Swiss Swains.

Wallack, Lester: Rosedale; or, The Rifle Ball.

Webster, Benjamin: The Golden Farmer; My Young Wife and My Old Umbrella; The Maniac Lover (Richard Earle, The Maniac Lover); One Touch of Nature.

Webster, John: The Duchess of Malfi.

White, James: The King of the Commons.


Wood, Frank: Leah, the Forsook (parody).
Player Index

The Player Index indicates the recorded appearances of performers as compiled in the Daybook and lists each theatrical season in which the performer appears. Variety artists, circus performers and participants in novelty acts are listed separately.

The name of the performer is followed by the year or years of his or her appearance, and the name of the theatre in which he performed (SC - St. Charles, V - Varieties, AM - Academy of Music). For illustration, take the entry: Jones, C.: 1860-61, 1861-62; V. This means that C. Jones appeared at the Varieties Theatre during the seasons of 1860-61 and 1861-62.

Aitkens, Mr.: 1864-65; V.
Allen, Mrs. J.H.: 1864-65; V.
Anderson, Miss: 1860-61; V.
Master Andrew: 1861-62; AM.
Austin, Mr.: 1862-63; V.
Baker, Alexina Fisher: 1862-63, 1863-64; V.
Baker, Lewis: 1862-63, 1863-64; V.
Barrett, Joseph: 1863-64, 1864-65; V.
Barrett, Lawrence: 1863-64, 1864-65; V.
Barrett, Viola: 1863-64, 1864-65; V.
Bass, Charles: 1860-61; V.
Bateman, Mr.: 1860-61; SC.
Bateman, Kate: 1860-61; SC.
Bentley, Miss: 1864-65; V.
Biddles, Mrs.: 1860-61; V.
Biddles, J.: 1860-61; V.
Blake, Miss: 1864-65; V.
Booth, John Wilks: 1863-64; SC.
Bosworth, J.: 1863-64; SC.
Bowers, Vining: 1862-63; V.
Breen: 1863-64; V.
Bridges, Eloise: 1861-62; AM.
Bouilliant, Francis: 1860-61; V.
Brilliant, Paul: 1860-61; V.
Brown, C.: 1860-61; SC.
Brown, Fanny: 1860-61; V.
Brucchianna: 1860-61; V.
Campbell, A.H.: 1863-64, 1864-65; V.
Casenave, Miss: 1863-64; V.
Cassel, Ella: 1863-64; SC.
Cavalho, A.: 1863-64; SC.
Cellos, Miss: 1864-65; V.
Chaplin, G.D.: 1863-64, 1864-65; SC.
Chapman, Mrs. W.H.: 1860-61; V.
Cheevers, Mr.: 1862-63; V.
Chippendale, Alfreda: 1860-61; V; 1861-62; AM; 1862-63; V; 1863-64; SC.
Chippendale, W.B.: 1860-61; V; 1861-62; AM; 1862-63; V.
Master Claudius: 1863-64; SC.
Clausse, Mr.: 1862-63; V.
Collins, C: 1864-65; SC.
Collins, J.: 1863-64, 1864-65; V.
Collins, John: 1860-61; SC.
Corri, H.: 1860-61; SC.
Coulstock, C.W.: 1864-65; SC.
Coulstock, Eliza: 1864-65; SC.
Cunningham, Miss: 1863-64; SC.
Curtis, W.H.: 1864-65; V.
Dailey, Mr.: 1860-61; SC.
Daly, H.F.: 1864-65; V.
Davenport, A.H.: 1860-61; V.
Davey, T.: 1863-64, 1864-65; SC.
Davis, John: 1861-62; AM.
Davis, Mrs. John: 1861-62; AM.
DeBar, Ben: 1860-61; SC.
DeCourey, A.: 1863-64; SC.
DeForrester, Miss: 1862-63; V.
De Latournerie, Mme.: 1862-63; V.
Derr, W.R.: 1864-65; SC.
Devisse, Mr.: 1862-63; V.
Drayton, Henri: 1860-61; AM.
Drayton, Mrs. Henri: 1860-61; AM.
DuBearn, Mr.: 1862-63; V.
Duff, J.B.: 1862-63; AM.
Eddy, Edward: 1860-61, 1864-65; SC.
Edwin, T.: 1860-61; V.
Ellis, Mr.: 1864-65; V.
Estelle, Lottie: 1861-62; AM.
Fenellen, Eugene: 1860-61; V.
Fenno, A.S.: 1864-65; V.
Forrest, Miss E.: 1863-64; V.
Foster, Mr.: 1864-65; SC.
Fratha, F.: 1863-64; SC.
Frazer, Mr.: 1862-63; V.
Freeman, A. Dennison: 1863-64; V.
Garden, E.: 1863-64; SC.
Gerard, Mr.: 1862-63; V.
Gernon, Effie: 1864-65; V.
Gettings, T.: 1864-65; SC.
Gladstane, Mrs. W.C. (Mary): 1862-63; V; 1863-64; SC; 1864-65; V.
Gobay, Mr.: 1861-62; AM; 1862-63, 1864-65; V.
Godhard, Miss: 1860-61; V.
Golden, Mr.: 1860-61; SC.
Gossin, F.A.: 1863-64; V.
Goughenheim, Joey: 1860-61; SC.
Graham, Miss: 1863-64; SC.
Graham, Anna: 1860-61; V.
Grassman, R.: 1863-64; SC.
Graver, J. Adams: 1863-64; SC.
Grazer, Mr.: 1862-63; V.
Greuilling, Miss: 1862-63; V.
Grey, Mr.: 1864-65; SC.
Griffin, N.L.: 1863-64; SC.
Haryst, Mr.: 1864-65; V.
Hawk, H.: 1860-61; V.
Henry, Josephine: 1864-65; V.
Heron, Matilda: 1863-64; SC.
Hill, Barton: 1864-65; V.
Hind, A.: 1860-61; SC.
Hind, T.: 1860-61; SC.
Holland, George: 1860-61; SC.
Honey, Laura: 1860-61; SC.
Hope, Mr.: 1864-65; SC.
Hotto, Mrs.: 1864-65; SC.
Hotto, Harry: 1864-65; SC.
Howard, Mr.: 1860-61; SC.
Howell, Miss: 1860-61; V.
Howell, Augusta: 1864-65; V.
Irving, Henrietta: 1864-65; SC & V.
Isidore, Mr.: 1862-63; V.
Jamison, George: 1860-61; SC.
Jones, Avonia: 1864-65; SC.
Jordan, George: 1860-61; V.
Kena, Miss: 1862-63; AM.
Kingsland, C.: 1863-64; V.
Landry, Francis: 1864-65; V.
Landry, May: 1864-65; V.
Lanse, F.: 1860-61; V.
Leffingwell, Florence: 1860-61; V.
Leffingwell, M.W.: 1860-61; V.
Leighton, W.H.: 1860-61; V.
Leighton, Mrs. W.H.: 1860-61; V.
Leonard, Mr.: 1860-61; SC.
Leonard, T.: 1863-64; SC.
Llewellyn, Miss: 1860-61; SC.
Macarthy, Harry: 1861-62; AM.
Mackaway, F.: 1863-64; SC.
Maddern, Emily: 1860-61; SC.
Maddern, Emma: 1863-64, 1864-65; SC.
Maddern, Lizzie: 1860-61, 1863-64, 1864-65; SC.
Maddern, Mary: 1860-61; SC.
Maeder, F.: 1860-61; V.
Melmer, Mr.: 1860-61; SC.
Melmer, H.: 1863-64; SC; 1864-65; V.
Melmer, Mrs. H. (Fannie): 1863-64; SC; 1864-65; V.
Miller, Mrs.: 1860-61; V.
Mitchell, James: 1864-65; SC.
Mitchell, Maggie: 1860-61; SC.
Moreland, Mr.: 1864-65; SC.
Morris, G.: 1863-64; SC.
Morrison, Lewis: 1863-64, 1864-65; V.
Morrison, Willie: 1864-65; V.
Mortimer, E.L.: 1863-64; SC.
Morton, C.H.: 1860-61; V; 1861-62; AM.
Murphy, Mr.: 1860-61; SC.
Murphy, C.: 1863-64; SC.
McClannin, R.F.: 1860-61; SC.
McClosky, Mrs.: 1862-63; V.
McClusky, Miss: 1860-61; SC.
McConough, T.B.: 1860-61; V.
McIntosh, Mr.: 1864-65; SC.
McIntosh, Mrs.: 1860-61; SC.
McManus, Mr.: 1860-61; SC.
McManus, Mrs.: 1860-61; SC.
Owens, John E.: 1860-61; V.
Parker, Dick: 1864-65; SC.
Patterson, C.S.: 1864-65; SC.
Penroyer, Miss: 1864-65; V.
Perrin, Mrs.: 1860-61; SC.
Phillips, H.B.: 1860-61; SC.
Pierce, Miss: 1864-65; V.
Pierce, Johnny: 1864-65; SC.
Pierson, Fanny: 1861-62; AM.
Platt, Mr.: 1862-63; V.
Pope, Charles: 1860-61; SC.
Pratt, Mr.: 1862-63; V.
Preston, Isabella: 1860-61, 1862-63, 1863-64, 1864-65; V.
Provost, Mary: 1864-65; SC.
Queen, Fanny: 1861-62; AM.
Queen, Julia: 1861-62; AM.
Queen, Laura: 1861-62; AM.
Rainford, M.: 1863-64; SC.
Rand, L.F.: 1862-63; V.
Raymond, Miss: 1860-61; SC.
Read, A.A.: 1860-61; SC.
Rice, Nettie: 1864-65; V.
Riley, W.H.: 1860-61; SC.
Rogers, E.: 1863-64; SC.
Ryer, George: 1862-63; V.
St. Clair, Mr.: 1861-62; AM.
Salisbury, C.: 1863-64; V.
Salisbury, C.P.: 1863-64; AM.
Salisbury, Emily: 1863-64; AM.
Salisbury, Mary: 1863-64; AM.
Salter, Mr.: 1864-65; V.
Savage, Mr.: 1864-65; SC.
Scallan, William: 1864-65; V & SC.
Schoolcraft, Miss: 1862-63, 1864-65; V.
Schubert, Mrs.: 1863-64; V.
Seaver, Miss: 1863-64; V.
Sefton, Angela: 1862-63, 1863-64; V.
Sefton, Mrs. John: 1860-61; SC.
Setchell, Dan: 1863-64; V.
Seymour, Mrs. J.: 1860-61, 1863-64, 1864-65; V.
Seymour, Master Willie: 1863-64, 1864-65; V.
Sharp, L.: 1860-61; V.
Shaw, Dora: 1864-65; V.
Shaw, Mary: 1863-64; V.
Shelley, C.E.: 1863-64; V; 1864-65; SC.
Shelley, Mrs. C.E.: 1864-65; SC.
Shepard, Mr.: 1863-64; V.
Shew, Miss: 1863-64; SC.
Shewell, Rose: 1863-64; V.
Simpson, Mr.: 1864-65; SC.
Smith, Mark: 1860-61; V.
Smith, W.P.: 1860-61; SC.
Stella, Annie: 1860-61; SC.
Stella, Emily: 1860-61; SC.
Stratton: Mr.: 1864-65; V.
Taylor, Mrs.: 1863-64; SC.
Terry, Mr.: 1861-62; AM.
Thompson, Charlotte: 1860-61; V.
Thorne, C., Jr.: 1860-61; V.
Thorpe, Mrs.: 1863-64, 1864-65; SC.
Turner, T.A.: 1863-64; SC.
Vallee, Hattie: 1863-64, 1864-65; SC.
Vance, Kate: 1864-65; SC.
Vanderbosh, Mr.: 1862-63; V.
Wallace, Miss: 1860-61, 1862-63; V.
Wallace, Belle: 1864-65; V.
Wallack, George W.: 1860-61; V.
Wallack, W.J.: 1860-61; SC.
Wallack, Mrs. W.J.: 1860-61; SC.
Waller, Mr.: 1860-61; SC.
Waller, Emma: 1860-61; SC.
Wallis, Charles: 1864-65; V.
Walters, Mrs. C.F. (Clara): 1863-64, 1864-65; SC.
Ward, J.T.: 1860-61; SC.
Ward, Kate: 1863-64; SC.
Wilkinson, C.: 1863-64; SC.
Williams, Barney: 1860-61; SC.
Williams, Mrs. Barney: 1860-61; SC.
Williams, D.: 1862-63; V.
Williams, E.B.: 1864-65; SC.
Williamson, D.: 1863-64; SC.
Witters, C.E.: 1864-65; SC.
Wolfe, Thomas E.: 1860-61; SC.
Wood, Kate: 1864-65; V.
Wood, Rose: 1864-65; V.
Wood, Therese: 1864-65; V.
Wright, S.: 1864-65; SC.
Zanetti, M'lle.: 1862-63; V.
Zanetti, Mr.: 1862-63; V.
Zoe, Marie: 1864-65; SC.
**Variety Artists**

<table>
<thead>
<tr>
<th>Name</th>
<th>Years</th>
<th>Type</th>
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<tbody>
<tr>
<td>Aeolian Minstrels</td>
<td>1864-65; V &amp; SC.</td>
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<td>Asche, August</td>
<td>1863-64; AM.</td>
<td></td>
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<td>August, Henri</td>
<td>1864-65; AM.</td>
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<tr>
<td>Barlow, W.M. (Professor Barlow)</td>
<td>1861-62; AM.</td>
<td></td>
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<td>Bersir, Fanny</td>
<td>1861-62; AM.</td>
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<tr>
<td>Bertram, Mary</td>
<td>1860-61; AM.</td>
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<td>Bideaux, Mr.</td>
<td>1860-61; AM.</td>
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<td>Brent, Eva</td>
<td>1864-65; AM &amp; V.</td>
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<td>Professor Brooks</td>
<td>1862-63; AM.</td>
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<td>Burt, Leo Jeune</td>
<td>1863-64; AM.</td>
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<td>Carlo, William</td>
<td>1863-64; AM.</td>
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<td>Carolista, M'elle.</td>
<td>1863-64; SC &amp; AM.</td>
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<td>Carter, William</td>
<td>1863-64; AM.</td>
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<td>Charlton, Mr.</td>
<td>1860-61; SC.</td>
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<td>Chiriski, Martini</td>
<td>1863-64; AM.</td>
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<td>Clotnam, George</td>
<td>1863-64; AM.</td>
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<td>Collins, Mrs.</td>
<td>1863-64; SC.</td>
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<td>Collins, Mr.</td>
<td>1862-63; V.</td>
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<td>Collins, Charles</td>
<td>1863-64, 1864-65; AM.</td>
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<td>Collins, J.H.</td>
<td>1860-61; AM.</td>
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<td>Collins, James</td>
<td>1863-64; AM.</td>
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<tr>
<td>Colonel Smith</td>
<td>1862-63; AM.</td>
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<td>Commodore Foote</td>
<td>1862-63; AM.</td>
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<tr>
<td>Contoli, Teresa</td>
<td>1863-64; AM.</td>
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<tr>
<td>Cook, Henry</td>
<td>1863-64; AM.</td>
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</tbody>
</table>
The Coopers: 1863-64; AM.
Creed, Miss L.: 1860-61; V.
Cullen, J.C.: 1860-61; AM.
Davenport, Mr.: 1860-61; SC.
Dawron, Dora: 1863-64; AM.
De Motte, James: 1863-64; AM.
Devere, M'lle Ida: 1863-64; AM.
Drew, Frank: 1860-61; AM.
Duley, Mr.: 1860-61; SC.
Duley, John H.: 1860-61; AM.
Duvernay, (Mr.): 1860-61; SC.
Ellinger, Miss M.: 1862-63; AM.
Ellingham, Robert: 1863-64; AM.
Emerson, Billy: 1863-64; AM.
Emerson, William: 1864-65; AM.
Fowler, Clara: 1863-64; AM.
Fowler, Millie: 1863-64; AM.
Fuller, W.H.: 1863-64; AM; 1864-65; V.
Gibbonnoise, D.: 1863-64; AM.
Giffin, Mr.: 1860-61; AM.
Hall, Rudolph: 1860-61; AM.
Hanlon Brothers, The: 1860-61; SC; 1864-65; AM.
Haven, E.: 1863-64; AM.
Haven, Miss: 1863-64; AM.
Heller, Robert: 1860-61; AM.
Henry, Josephine: 1864-65; V.
Hernandez: 1860-61; AM.
Horn, Eph.: 1860-61; SC.
Howe, Minnie: 1862-63; V.
Huntley, Miss: 1863-64; AM.
Jordan ("old"): 1860-61; V.
Josephine, M'lle.: 1863-64; AM.
Katrina, M'lle.: 1863-64; AM.
Lascelles: 1860-61; SC.
Lay, Mr.: 1864-65; SC.
Lehman, Lola: 1863-64; AM.
Lehr, Harry: 1860-61; AM.
Leslie, Frank: 1860-61; SC.
Little, Bobby: 1860-61; AM.
Long, Sam: 1863-64; AM.
McClean, Charles: 1863-64; AM.
McKenna, Mike: 1863-64; AM.
Martinetti, Paul: 1863-64; SC.
Marzetti, J.: 1863-64; SC.
Meyers, Miss: 1863-64; AM.
Moralli, F.: 1863-64; AM.
Morefield, J.G.: 1863-64; AM.
Morrison, Charles: 1863-64; AM.
Mortimer, Julia: 1863-64; AM.
Mullagan, Phil: 1860-61; SC.
Nathans, Philo: 1863-64; AM.
Newcomb, W.W.: 1860-61; AM.
Oliveria, Jacques: 1860-61; AM; 1862-63; V.
Pennoyer, Kate: 1864-65; AM.
Pierson, Fanny: 1861-62; AM.
Professor Hermann: 1860-61; SC.
Professor Nicolo: 1863-64; AM.
Ranier: 1860-61; SC.
Rice, Dan: 1860-61; AM.
Rivers, Charles: 1863-64; AM.
Rivers, Frank: 1863-64; AM.
Rosati, M'llle.: 1860-61; AM.
Rosita, M'llle.: 1864-65; AM.
Ross, George: 1863-64; AM.
Rosston, Frank: 1860-61; AM.
Rosston, T.H.: 1860-61; AM.
Rumsey, C.: 1860-61; AM.
Rumsey, H.S.: 1860-61; AM.
Salisbury, Moiss: 1863-64; SC.
Salvie, C.: 1863-64; AM.
Sanford, S.S.: 1863-64; AM.
Sebastian, Mr.: 1860-61; SC.
Seraphina, Mrs.: 1860-61; SC.
Shappee, Sam: 1863-64; AM.
Shelley, Charles: 1863-64; AM.
Sloman, George: 1863-64; AM.
Stanley, Maud: 1864-65; AM.
Sutherland, Agnus: 1863-64; AM.
Thornton, E.L.: 1863-64; AM.
Tophoff, Mons. J.: 1863-64; AM.
Tulawney, Mrs.: 1860-61; SC.
Verreck, Mr.: 1863-64; AM.
Villiars, C.: 1863-64; AM.
Ward, James: 1863-64; AM.
Wentworth, W.: 1864-65; AM.
Whitney, Henry: 1863-64; AM.
Williams, J.: 1863-64; AM.
Wilson, Fannie: 1863-64; AM.
Wray: 1860-61; SC.
Yates, Ben: 1864-65; SC.
Yatesie, Mons.: 1860-61; AM.
Zaidre: 1860-61; SC.
Zanfretti, Alex: 1863-64, 1864-65; AM.
Zanfretta, Ida: 1863-64; AM.
Zanfretta, Josephine: 1863-64; AM.
Zoraya, Ella: 1860-61; SC.

Combination Entertainments

Academy of Music's Variety Star Company: 1864-65; AM.
Campbell's Minstrels: 1860-61; SC.
Colonel Ellinger's Troupe of Living Wonders: 1862-63; AM.
Chrisstie's Minstrels: 1862-63; V.
Dan Rice's Great Show: 1860-61; AM.
Duprez and Green's Original New Orleans and Metropolitan Burlesque Opera Troupe: 1862-63; AM.
George Christy Minstrels: 1860-61; AM.
George F. Bailey and Company Circuses: 1863-64; AM.
Henry Cooke's Animal Circus: 1863-64; AM.
The Inkerman Zouaves: 1860-61; AM.
Lee's Grand Combination Troupe: 1863-64; AM.
mammoth Double Troupe: 1860-61; AM.
The Mammoth Versatile Company: 1864-65; AM.
Martinetti and Marzetti Troupe: 1863-64; SC.
Nixon's Royal Circus: 1860-61; SC.
Rumsey and Newcomb's Minstrels: 1860-61; AM.
S.S. Sanford and His Burlesque Opera Troupe: 1863-64; AM.
Sands, Nathan and Company: 1863-64; AM.
Spalding and Rogers' Ocean Circus: 1864-65; AM.
St. Charles Theatre
Stock-Company Members
1860-1861

Mr. B. DeBar — Lessee
Mr. H. Corri — Acting Manager

Mrs. Perrin, formerly Miss Woodbury
of Chicago
Mr. Charles Pope

Mr. R. F. McClannin, 
(of the Boston theatre)
Mr. A. A. Read 
(of the Cincinnati theatre)
Mr. W. P. Smith 
(of the N.Y. Theatre)
Mr. T. Hind 
Mr. W. H. Riley 
Mr. Golden 
Mr. Thos. E. Wolfe 
Mr. Murphy 
Mr. McManus 
Mr. Leonard 
Mr. Howard

Miss Laura Honey
Mrs. A. Hind 
Miss Lizzie Maddern 
Miss Mary Maddern 
Miss Llewellyn 
Miss Emily Maddern 
Mrs. McManus 
Miss Emily Stella 
Miss Raymond 
Miss McClusky 
Miss Annie Stella 
Mrs. McIntosh 
Mr. Dailey 
Mr. Melmer

———
Mr. P. Gleason, Treasurer 
Mr. Stevenson, Asst. Treasurer 
Mr. Davey, Prompter 
Mr. Waldauer, Conductor and Composer

Mr. Charles, Asst. Prompter 
Mr. McIntosh, Machinist 
Mr. Job Jamison, Costumer
Varieties Theatre
Stock-Company Members
1860-1861

John E. Owens -- Lessee and Manager
George T. Collins -- Acting Manager

George Jordan
A. Davenport
M. W. Leffingwell
Mark Smith
Charles Bass
C. Thorne, Jr.
John E. Owens
C. H. Morton
J. Biddles
W. H. Leighton
F. Maeder
G. W. Wallack
H. Hawk
F. Lance
T. B. McDonough
Bruciaanna
L. Sharp
Mr. Paul Brilliant

Miss Charlotte Thompson
Miss Fanny Brown
Mrs. W. H. Leighton
Mrs. Anna Graham
Mrs. W. H. Chapman
Miss Biddles
Florence Leffingwell
Miss Preston
Miss Anderson
Mrs. Miller
Miss Howell
Mrs. Seymour
Mrs. Francis Brilliant

Charles Bass, Stage Director
Eugene Fenellen, Orchestra Leader
Oscar F. Almy and Joseph A. Almy, scenic artists

C. Steelman, Machinist
Alfred Howell, Costumer
Academy of Music Theatre
Stock-Company Members
1861-1862

David Bidwell -- Manager

John Davis
C. H. Morton (formerly of the Varieties)
Mr. St. Clair
Mr. Gobay
Mr. Terry

Alfreda Chippendale
Mrs. John Davis
Miss Fanny Pierson

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W. B. Chippendale, Treasurer
**Varieties Theatre**  
**Stock-Company Members**  
**1862-1863**

<table>
<thead>
<tr>
<th>Lewis Baker -- Manager</th>
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<tbody>
<tr>
<td>Lewis Baker</td>
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<tr>
<td>George Ryer (first appearance in NO)</td>
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<tr>
<td>Vining Bowers (first appearance in NO in 4 yrs)</td>
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<tr>
<td>L. F. Rand (first appearance in NO)</td>
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<tr>
<td>Mr. Gobay</td>
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<tr>
<td>Mr. Pratt</td>
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<tr>
<td>Mr. Cheevers</td>
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<tr>
<td>Mr. D. Williams</td>
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<tr>
<td>Mrs. Alexina Fisher Baker (first appearance in NO)</td>
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<tr>
<td>Mrs. C. W. Gladstane (first appearance in NO in 4 yrs)</td>
</tr>
<tr>
<td>Miss Angela Sefton (first appearance in years)</td>
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<tr>
<td>Mrs. Preston (first appearance in years)</td>
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<tr>
<td>Alfreda Chippendale</td>
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<tr>
<td>Miss DeForest</td>
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</tbody>
</table>
St. Charles Theatre
Stock-Company Members
1863-1864

Ben DeBar -- Lessee
T. W. Davey -- Manager
N. L. Griffin -- Acting Manager

George D. Chaplin
E. L. Mortimer
T. A. Turner
H. Melmer
M. Rainford
J. Bosworth
A. Cavalho
E. Rogers
Mrs. Clara Walers
Miss Lizzie Maddern
Mrs. Thorpe
Miss Shew
Mrs. Graham

J. Adams Graver
C. Murphy
F. Mackaway
T. Davey
E. Garden
R. Grassman
G. Morris
T. Leonard
Mrs. Alfreda Chippendale
Miss Melmer
Miss Ella Cassel
Miss Cunningham
Mrs. Taylor
Varieties Theatre
Stock-Company Members
1863-1864

Mr. and Mrs. Baker -- Lessees
Dan Setchell -- Lessee
Lawrence Barrett -- Lessee

C. Kingsland
Joseph Barrett
F. A. Gossin
Lewis Morrison
A. H. Campbell
C. Salisbury
C. Shelley
J. Collins
A. Dennison Freeman
Master Willie Seymour

Viola Barrett
Mrs. Rose Shewell
Miss Angela Sefton
Mrs. Isabella Preston
Mrs. J. Seymour
Mrs. Schubert
Miss Casenave
Miss Seaver
St. Charles Theatre
Stock-Company Members
1864-1865

Edward Eddy -- Manager

G. D. Chaplin
E. B. Williams
Harry Hotto
C. E. Shelley
C. S. Patterson
Mr. Collins
William Scallan
C. E. Witters
James Mitchell

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Henrietta Irving
Emma Maddern
Clara Walters
Hattie Vallee
Mrs. H. Hotto
Mrs. Thorpe
Mrs. C. E. Shelley

T. W. Davey, Stage Manager
Mr. Finch, Treasurer
Varieties Theatre
Stock-Company Members
1864-1865

A. S. Fenno -- Manager

Lawrence Barrett
Joseph Barrett
C. Barton Hill
Mr. W. H. Curtis
William Scallan
Mr. H. F. Daley
Mr. A. H. Campbell
Mr. Haupt
Mr. Ellis
Mr. Melner
Mr. Gobay
Mr. Salter
Mr. Collins
Master Willie Seymour

Mrs. J. H. Allen
Viola Barrett
Mrs. Isabella Preston
Miss Effie Gernon
Miss Kate Wood
Miss Rose Wood
Miss Therese Wood
Miss May Landry
Miss Frances Landry
Mrs. J. Seymour
Mrs. H. Melmer
Miss Josephine Henry
Miss Penroyer
Miss Cellos
Miss Blake
Miss Bentley
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- New Orleans *Delta*
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State University, 1956.


VITA

Paula June Thompson was born on July 17, 1946, in Greenfield, Missouri. After graduating from Stockton R-1 High School in Stockton, Missouri, she attended Southwest Missouri State University, receiving her Bachelor of Science in Education in Speech and Theatre in 1968. Following two USO tours to the Orient, she attended Purdue University, obtaining the Master of Arts Degree in Theatre in 1973. For the next six years she worked in professional theatre in Kansas City, Missouri, and community theatre management in Springfield, Missouri, and in 1980 she started graduate work at Louisiana State University's Department of Speech. In 1984 she became the Director of Theatre at Odessa College in Odessa, Texas, and in 1985 she accepted the position of Chairman of Communications and Theatre at that institution.
Candidate: Paula Thompson

Major Field: Speech (Theatre)

Title of Dissertation: A History and Daybook of the English Language Theatre in New Orleans during the Civil War.

Approved:

[Signatures]

Major Professor and Chairman
Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination:

September 1, 1988