Transcribed Pages from the Charles Dickson Papers

Box 3

Binder 4: Mobile Theaters, vol. 4

1.

Frances Starr Mob Item, Jan. 22, 1911

Miss Starr will be the attraction tomorrow night, January 23rd, under the direction of David Belasco at the Mobile Theatre, presenting “The Easiest Way.” Miss Starr was born in 1880 at Albany, NY and theatergoers of Mobile will remember her first appearance on the Mobile stage when she played opposite David Warfield as “Helen” in “The Music Master.”

Frances Starr was born in 1880 at Albany NY. Miss Starr is remembered with affection as Helen opposite David Warfield in “The Music Master.” When David Belasco discovered Miss Starr, he was so captivated by the brilliance of her acting, her facial expression being so remarkable, he states “that she held the audience for several minutes.” Belasco was witnessing her acting in a play, “Gallops,” and said “The various expressions of hope, despair, and joy were with the movements of the horse in the race.”

PAGES 2-7 MISSING

8.

“The widely musical heralded gaiety ‘Little Miss Fix It’ incidental to which Eva Tanguay appears in a singing and dancing specialty, drew a good audience at the Mobile Theatre last night and the advance sale for both matinee and night performances today indicated two more good houses.

The play is ordinary, merely a vehicle for the introduction of a number of songs and more or less comedy, with a plot that grows stale before the climax.

Miss Grace Field, as ‘Little Miss Fix It,’ carries her part well, as do others in the principal roles, etc.

The scenery during the second act, especially the effects at the rising of the curtain, was unusually good, and the song ‘The Moon Man,’ by Miss Grace Field and Mr. Lane, assisted by the company was well rendered and effective.

Miss Tanguay is not nearly as sensational as one would expect from the advance notices of the production. Her songs are catchy and her stage presence rather unique, especially as her costumes are especially brilliant, but she says herself she cannot sing, and it's a fact. However, she was heartily applauded and answered several curtain calls. Contrary to expectation, there was nothing even a little bit out of the way in her specialty, except in her 'Money Song,' when she scattered handfuls of new pennies broadcast."

Mobile Register, Nov. 11, 1911

PAGE 9 MISSING

10.

Ina Claire began her stage career on the vaudeville stage when she was thirteen years old. She was born in Washington, D.C. Oct. 15, 1895, and her first appearance on vaudeville stage was in the year 1907.

In the year 1911, she appeared in "The Quaker Girl," and it was in this year, on Dec. 25, that she made her first appearance on the Mobile stage.

Ina Claire

Miss Ina Claire made her first appearance on the Mobile stage in the supportive cast with Richard Carle, Dec. 25, 1911, when at that time she was only eighteen years of age.

She made so good, capturing her audiences by winsomness and daintiness, that critics are calling her a "second Maude Adams."

11.

C. Aubry Smith, who first appeared on the Mobile stage on January 27, 1912 heading a company which starred Billie Burke in "The Runaway," was an accomplished English actor who made his first appearance on the American stage in the year 1907, supporting Marie Doro in the "Morals of Marcus," this being the first play in which Miss Doro appeared as a star.

In the company in which C. Aubry Smith headed, that starred Billie Burke in 1912, he played the role of the artist, whose heart the country girl [Billie Burke] won.

UNNUMBERED PAGE (INDEX HAS THIS AS PAGE 12, BUT PAGE DOES NOT HAVE A NUMBER)

The Mobile Theatre

Montgomery and Stone, The Old Town

It was bad weather last night about theatre time, but the public turned out in goodly number notwithstanding to give welcome to Dave Montgomery and Fred Stone, comedians who are remembered here for their unique performance as the Tin Man and the Scarecrow in “The Wizard of Oz.”

Unquestionably, it took real talent to make a success of those parts that depended entirely upon acting for success, and cast nightly performance showed that the talent is there.

Both are genuine comedians, and Stone is a top-notch poseur and eccentric dancer.

The two have to assume various disguises which carry with them songs, dances, dialect, work, and etc. One of the funniest incidents is Stone’s performance upon a tight rope, a burlesque that caused the spectators to roar with laughter. The scenery displayed is first class in design and execution and costumes very handsome, etc.

The Mobile Register

The two kept the audience convulsed all the time they were on the stage.

The comedy is by George Ade, and is notably chiefly for catchy (illegible) opportunity for the principals to perform. There are, however, several very pretty dances by well-trained young women, the pony ballet being excellent, and most of Gustave Luder’s music, though of light order, is pleasing.

Mobile Item, Feb. 15, 1912

PAGES 13-14 ARE MISSING

15.

Weber and Fields and their numerous stars of the theatre, including Frank Daniels, appeared at the Lyric Theatre Feb. 8, 1913 in their comedy “Hokey Pokey.”

This was the first and only time that the famous Weber and Field appeared as a team on the stage in Mobile. At that time the Mobile newspaper critic states:

“Weber and Field are as good as they can be, but Frank Daniels, a seasoned comedian, who is a star in his own right, was better than either Weber or Field. Joe Weber was a performer on the Mobile stage Dec. 3, 1905 when he presented ‘Piggley Higgley’ and was supported at that time by Chas Biglow, Sam Collins, Ermine Earl. ‘The College Widow’ was also presented at this time, and Weber was supported by Marie Dressler and the Mobile Daily News critic at that time states: ‘Miss Dressler easily stole the honors.’”

INCLUDES DRAWING OF WEBER AND FIELD

16.

Miss Henrietta Crossman
in “The Real Thing”

Miss Crossman made her appearance on the stage in Mobile in two bookings in the year 1912, the first engagement was March and the second in the month of December. The Mobile Item, March 9th, states, in part:
“Direct from the Maxine Elliott Theatre in New York, Miss Crossman is presenting on tour ‘The Real Thing,’ and she is surrounded with the most wonderful and clever company and the remarkable scenic comitants that caused so much favorable comment during the four months of metropolitan engagement.”

DRAWING OF CROSSMAN

17.

Lyric Theatre, April 1, 1912
Forbes Robertson

“Forbes Robertson, greatest of all English actors, will appear here Monday, April 1st, in the ‘Passing of the Third Floor Back.’ The Passer-by, impersonated by Forbes Robertson, comes in attracted by advertisement of a room to let, and he casts his good influence over all of them, the curtain finally descending on an idealized household.”

The Mobile Register, Mar 28, 1912

Forbes Robertson, although born in London in 1853, was a Scot.
His father was a journalist, an exceptionally able critic of the fine arts. It was in Will's play "Mary, Queen of Scots" that Forbes Robertson made his first appearance in the stage in 1875.
Robertson performed with the famous Ellen Terry (?) about this time. Robertson was well known on the American stage and is mentioned as performing with America's beloved Mary Anderson as early as 1885 and as late as 1913, he was performing with Gertrude Elliott, retiring from the stage in 1915.
His marriage with Gertrude Elliott occurred in the year 1900.
On July or June 3, 1913, a year after he appeared in Mobile, the honor of knighthood was fittingly accorded to him by King George of England.

PAGES 18 AND 19 ARE MISSING

20.

Lyric Theatre, March 13, 1913
Harry Lauder

It's a far cry from Dvorak's "Humoresque," exquisitely played by a skilled violinist to Harry Lauder's grotesque, but wholly pleasant, humor, but Mobile people enjoyed each and all that comes between.
Two large audiences greeted the first appearance of the Scotch vaudeville star in Mobile at the Lyric Thursday afternoon and night.
With Harry Lauder, a potpourri of vaudeville ranging from the excellent to the mediocre, appeared: Mike Bertha, violinist; Serita, who danced with more than ordinary grace; Valanche's football dogs; and Fielding and Carlos, skaters who exemplified perfectly "poetry of motion" are all vaudeville stars, all headliners in a William Morris bill.
The Brothers Sandros gave some new turns in a strong man act. Three sisters Dolce drew much applause for a "turn" very much after the fashion of cheaper bills. The Three appeared at the Lyric earlier in the season. Harry Lauder, the inimitable, with the humorous legs and the laughable stick and the kindly twinkle in his "blue eyen," or blue eyes, did what he is in the habit of doing – captured the audience. His characters were as flawless as life-drawn ones. Lauder was followed by a Scotch hand, the skirls of whose bagpipes succeeded in clearing the house, but Scotch blood in large quantities is needed to enjoy the wailing of the

war-pipes. The Lauder show “came high.” Harry Lauder is worth it if you haven’t seen him, and after one sight – well, Harry’s Harry and the American public is for him!

The Mobile Register, Mar 14, 1913

UNNUMBERED PAGE

Newspaper clipping of a photograph of President Woodrow Wilson attending a breakfast in Mobile.

21.

Miss Irwin made her first appearance on the stage in Mobile in November 1913. At that time, the Mobile Register Nov. 23rd states in part:

“To see Miss Irwin is to enjoy the season’s biggest hit [her] laughs, masquerading as the widow Pennington in order that she may obtain a legacy left by an uncle of her friends supposed dead husband.

She is cast in a role that fits her like a glove. There is never a dull moment during the three acts of compelling laughter, from the rise of the curtain to its drop, the audience is kept in one continuous roar of laughter, and good holdsome laughter at that, and this is not all. The course of the play, Miss Irwin sings several delightful songs, a la May Irwin [a la meaning catchy].

Of course, if she didn’t sing, we would not have a typical May Irwin show, so you can rest assure that in singing ‘Widow by Proxy” you can get an entertainment stamped with full-face value.

The supporting cast is unusually strong and includes Clara Blaudick, who will be remembered as the leading lady with Kyrle Bellew.

Miss Irwin appeared again on the stage in Mobile Dec. 16, 1916 in the play ’33 Washington Square.’

Her last appearance on the stage in Mobile was March 13, 1920, when at that time she presented ‘On the Firing Line.’”

22.

Mobile Item, Dec. 4, 1904

Miss Evelyn Nesbit

Miss Nesbit, who returned from Europe recently in the company of her alleged husband Harry H. Thaw, the young profligate millionaire of Pittsburg, has broken her silence. She denies the stories of being at the Carlton in London and declares she has been much misrepresented. Her story follows:

"I am Evelyn Nesbit. I am nineteen years old. I wish to ask the American public and its representatives, the American newspapers, please to let me alone.

I had not intended to say anything in reply to the statements that have been made and circulated regarding myself. My friends were anxious to speak for me and to deny the very cruel rumors that have been spread. But I think now it may be best for me to speak personally and so put an end once and for all to the misconception that seems to exist.

I am here in New York for a visit to my relatives to spend Thanksgiving and Christmas. At present, I am visiting with my friend, Mrs. Kane.

I was born in Pittsburg, Pa. When I was quite young, Mrs. Darragh of Philadelphia wished to paint me and I posed for her for my head. Then Mr. Phillips of Philadelphia wished to make some photographs of my head, and I posed again.

Later on, I found that I could get quite an income from posing, and I had sittings before such well known artists as Carroll Beckwith, F. S. Church, Mr. Champney, Carl Blumer, and Mr. Tham (?)

THIS WAS CONTINUED ON THE FOLLOWING PAGE, BUT PAGE 23 IS MISSING

24.

"The Little Millionaire"

Bert Leigh

Bert Leigh in George M. Cohan's show "The Little Millionaire" appeared at the Lyric Theatre Saturday to the considerable amusement of two good audiences.

The play is a musical farce, and carries some genuine Cohan spread eagle music as well as some tuneful new pieces. Leigh plays the pleasantly intoxicated man about town very cleverly and fails rarely to get a laugh.

Hazel Burgess, a co-star of Leigh in the piece, is acceptable in the part of the French maid. The plot affords plenty of opportunities for laughs, as one expects in any George M. Cohan had a hand in.

The cast embraces two unusually large dowagers, whose size amuses the audience. One of them has a part of a good soprano voice, and her singing was encored several times. The other is noteworthy for the strong colors of her eminently modern gowns.

The “Souse” has never been known to fail as a producer of laughs, and Bert Leigh gives an exceptionally good presentation of the perfectly happy, though fully drunk, society man.

Bert Leigh is the show, a sizable sort of show by himself. There is a chorus, too.

The Mobile Register, Dec. 7, 1913

PAGE 25 IS MISSING

Beryle Rubinstein is a wonder in more than a music sense. He has never gone to school in his life and yet his conversation reflects the culture that careful and exclusive schooling would bring. He has delved deep into philosophy, he loves poetry and painting and sculpture and all arts, as he loves music, though not so intensely. He has ideas, big ideas, and substantially founded.

“How long have you loved music?” Rubinstein was asked. His finely sensitive face lighted up at the question. “Ever since I was old enough to love,” he declared. “At the age of six, I became my father’s pupil. He is a fine musician and I owe him everything. He was not a professional musician, and had no other pupil than myself two hours a day. At the age of seven, I went on my first concert tour. It was later that I went to New York and studied under Alexander Lambert.”

Rubinstein refers to on eother teacher with professional pride. When he went abroad in the summer of 1913, he became a pupil of the celebrated Jose Vianna de Motta, pupil of Liszt and Bulow.

The Mobile Item, Dec. 13, 1914

PAGES 27-28 MISSING

29.

Anna Pavlova Brings Plot Dances

New York, Oct. 8, 1921 – Anna Pavlova, premier dancer of the world, is coming to America with a new series of ballets that have plots such as a screen or stage play of the simpler sort might have.

“Anna Pavlova, the incomparative premier with a splendid company of dancers augmented by a magnificently balanced orchestra, attracted a brilliant audience to the Lyric Theatre last night. It was an evening of terpsichore and music, the former superb, the latter divine. Never before in the history of theatricals in Mobile has there been offered the people such an ensemble of perfect masters of their professions and arts.

Aside from the incomparable premier herself, there were, it might be said, equally brilliant mistresses and masters of the light fantastic. The costuming was of high class, perfect so far as history teaches, and all this with the magnificent musical accompaniment made the patrons of the Lyric enjoy an evening such as rarely has been their pleasure in the history of theatricals in Mobile.”

Mobile Item

30.

William Morris of “Babes in Toyland” fame

Feb. 18, 1917

“The World of Pleasure,” which showed twice at the Lyric Theatre yesterday, is a typical girl and music show, with no particular reason for existence except that it was originally put on to stimulate the jaded brain and nerves of the tired businessman.

It does that, and then some.

Its right there with the pepper and it don’t sneeze a bit.

If the chorus were to get in a draft and began sneezing the show might break up if then and there.

Some of the costumes are rather thin, like some of the main comedian’s jokes, and some of them are thinner than that. The girls didn’t even wear shoulder straps.

The music has a merry flow to it that keeps the blood running merrily and here and there is a dash of fervid patriotism, which ended with bringing the audience to its feet as the curtain went down on Act 1, and the company sang “America.”
This hymn is not as well known here as some others, and most of the audience was slow in getting much as to say : “The show ain’t over yet.” However, most of them got up and thrilled to the stirring notes of our national anthem.
The company is very good, among them is the veteran William Morris [who is best remembered as starring in “The Babes in Toyland,” about the turn of the century.]

PAGE 31 IS MISSING

32.
Geraldine Farrar made her first appearance on the Mobile stage Oct. 24, 1920, and when the prima dona concluded the program, every one present remained seated, so both were they to see the curtain fall upon the greatest musical treat Mobile ever enjoyed. Finally, Miss Farrar again appeared and spoke to the audience. On one occasion, Miss Farrar sang “Mighty Like a Rose,” playing her own accompaniment.

Geraldine Farrar presents “Carmen” Feb. 2, 1925, at the Lyric Theatre, Mobile.

DRAWING OF FARRAR

UNNUMBERED PAGE

Loretta Sheridan, Jan. 22, 1921, Lyric Theatre in Victor Herbert’s “My Golden Girl”

Miss Virginia Burt, in the role of Peggy Mitchell, the young wife seeking a divorce that she may marry an affinity Russell Lemon, shared the applause with Miss Loretta Sheridan, representing Helen Randolph, the woman Mitchell, or Harold S. Orr, wanted.
Miss Burt was very pleasing in the song “O Night In June,” and Miss Sheridan won genuine commendation in “In Voice.”

The Mobile Register, Jan. 23, 1921

Bessie Bacon, daughter of Frank Bacon, who wrote the play “Lightning,” playing in the New York “Lightning” Company, starring Milton Nobles, will be the attraction at the Lyric Theatre Feb. 10-11 and 12th, 1921.

PAGES 33-35 MISSING

Irene Castle is Pleasing in her Appearance Here

Irene Castle appeared in person and in sinuous estacles(?) at the Bijou yesterday in chiffon, both gray and white, in pink velvet and white fox, in peach-hue, in silver-rose petal, in orchid, and flesh petal, in silver and turquoise, in star gold, in two-tone green and two-tone pink, in a diamond-head dress, in fringe, and, at times, in stockings.

It seems necessary to mention all these items of her wardrobe not only because particular stress is laid upon them in the program, but also to establish the claim made for her that she is the best dressed woman in the world. It is a pity, though, to focus attention on Mrs. Castle’s clothes alone, for they are not the most important feature of her performance. The clothes are quite wonderful and will continue to arouse interest and envy among the ladies in her audiences as they did here, but her dancing is better than her garments. Her ease of motion suggests a kitten at play and the lack of effort in the most difficult steps is gratifying. There is besides a total absence of mere sex to her performance. William Reardon, Mrs. Castle’s dancing partner, is a splendid foil for the star.

Duke Yellman’s orchestra, which accompanies Mrs. Castle and has several numbers by itself, does not fully remove the stigma from jazz music but manages very successfully to take much of the sting out of it.

Among others in Mrs. Castle’s support were Leo Bucs, Miss Mary Howard, Mr. Wallace Galvin, etc.

Extracts The Mobile Register, Oct. 18, 1923

37.

Mischa Elman in a violin recital; Joseph Bonime at the piano at the Battle House auditorium, under management of the Mobile Musical Festival Association, Lewis T Seidman, managing director.

“A large and appreciative audience greeted Mischa Elman last night and refused to depart after the regular program until he had responded with one more encore, despite his previous generosity with encores.

Mr. Elman left many impressions with his and auditors, chief of which, for one at least, is that there is a soul in the G string of his instrument and fairies in the rest of them. Sometimes the soul wailed as in the andante of the Lalo symphonie, but whether wailing or dancing, soul and fairies were always in a conspiracy to show the best of their talents. The equality of sincerity was perhaps more conspicuous in Mr. Elman’s performance than any other. His technique was faultless and tone values as perfect as tone values may be: his phrasing was at times startlingly brilliant, at all times fine.

38.

Galli–Curci

“In the days of the old Tivoli in San Francisco, long before the earthquake and fire, Tetrazzini once sang Lucia and after the “Mad Song” the audience climbed up on their seats and clapped and shouted and bravoed for dear life. It was such a demonstration of appreciation as is accorded only by audiences composed of the most part of descendants of Latin people. Had last night’s audience been composed of the same highly emotional races Galli-Curci would have had to submit to a storming of the stage at the Lyric after her brilliant performance in the same song. Comparisons are tricky things. They almost always get their devotee into trouble. But at times they are justified. This is one of those times. Galli-Curci last night was as superior to Tetrazzini in her San Francisco appearance in the “Mad Song” as Dresden china[ware] is superior to ironstone. Mobile takes its pleasure more sedately than her distant cousins on the Pacific coast, but there was no mistaking the sincerity if the applause. That portion of Mobile’s citizens who thrilled to the sheer beauty of Galli-Curci’ tones in this closing number of her program know today that a real master was in their midst.”

PAGE 39 IS MISSING

40.

Paul Whiteman and his Orchestra, Jan. 23, 1925, at the Bijou Theatre

"Concert Evokes Raptures of Applause"

"Americans are the most musical people in the world, except possibly the Italians, but at the same time, they are more ignorant in regard to music than any of the civilized nations. They have no musical culture whatever. This is the opinion of Paul Whiteman, the world's most famous jazz artist, who gave Mobilians an exhibition of his new American music Friday night.

The real American goes to a concert and most of the time goes into ecstacies over a piece of music, applauds, encores/ But ask him the name of the piece, or why he like it and he cannot tell you. He doesn't know. But he knows that he enjoyed it. He appreciates music like a barbarian, but he has no intellectual appreciation of the music, which shows that that he has music in his soul. This is especially true of southerners, I find.

This is my first tour south and it certainly has been a revelation to me. It is such fun playing before you people. You don't put on your lorgnettes and size me up. You are sincere. If you like it, you applaud and if you don't like it you cough. That's what I like, honesty.

The southerners are more musical than the northerners because they have more of the Latin element in their makeup, I suppose."

41. Mobile Register

John McCormic, Lyric Theatre, Feb. 6, 1925

Mobile showed its interest in John McCormic last night by overflowing to the stage of the Lyric Theatre, and its appreciation of his effort by remaining seated with an encore after the last song on the program, and then moved toward the exits only after he returned twice to acknowledge additional plaudits.

McCormic's tones were star dust, things of lingering beauty. There is a gentle perfection and unerring grace, and ease of progression in his voice not to be matched. Above all there is his English: only one of his songs last night, "Frank's Panis Angelicus," was in foreign tongue. All the rest were understandable. The audience reacted gratefully to the familiar

language as well as to spell of the music. We found him best in Handel's "Oh Sleep," "When Night Descends," and the same composers: "To The Children." The entire program was, however, so fine and so satisfying that it would be hard to say just why there three pieces pleased more than the other songs.

Fritz Kreisler, violinist, in concert at the Lyric Theatre, Sunday night, March 31, 1926

The program he chose to play revealed many of Kreisler's qualities of high spirit. Opening with the Beethoven "Krentzer Sonata," closing with the Hubay "Hungarian Fantasy," and lingering for an hour between with many pieces of many motifs, it afforded splendid opportunity for the exhibition of his unrivaled technique, his mastery of the masers, and his great ability to draw tones of tremendous or plaintive sweetness from his instrument. It also gave a chance to observe that some of the productions of the masters are less beautiful thatn difficult, a fact worth learning from an instructor so skillful. Thus, in the Scherzo and Finale of the Vieux temps no. 4 concerto, there was no more beauty than in gymnastic dancing, but there was perfection of execution to compensate. On the adagio movement of this concerto, we thought Kreisler reached the high point of his program, etc.
Mr. Lamson is an accompanist of rare skill and understanding. In the Beethoven piece, which is half piano solo, he played with force and exquisite observance of the dual demand upon him.

42.

Fritz Kreisler

The years that have past since Kreisler made his first deep impression on an American audience in 1899 at a sympathy concert in Carnegie Hall, N.Y., have withheld much of the silver one would expect to find in his hair, but have added gold to his tone with openhanded lavishness. There is not, perhaps, a more perfect technic (?) than then. That was already as near perfect as rare talent and industrious cultivation could make it. But there is greater melloness, greater sweetness, and deeper understanding. The man has suffered and through suffering became a great artist, etc.
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43. Al Jolson, nee Asa Yoelson

It was Dr. Edward V. Cupero, musical director of Spring Hill College in 1936, who discovered Al Jolson. Jolson worked for Cupero when 11 years old, singing in Hamling's saloon in Baltimore in 1898. Cupero was the official pianist who rattled off Sousa marches between food and drinks. Jolson, then Asa Yoelson, was a seedy newsboy who dropped in and enlivened the crowd with popular ballads. Fifteen years later, Al Jolson, the former newsboy, picked Cupero out of a musical parade. Cupero got Jolson a job with Dockstader. Jolson started at $75 a week, jumped to $150 a week later, and was again raised to $300 a week all by Dockstadter. Today [1936] Jolson is one of the highest paid entertainers of the day, prominent in moviedom while the rotund Cuperon swings his baton at Spring Hill.

Constance Bennett co-starred with Al Jolson at the Lyric Theatre, Dec. 21, 1927. This is the only personal appearance of either Constance Bennett or Al Jolson on the stage in Mobile, and this was just prior to Al Jolson's introduction of sound picture when he appeared as "The Jazz Singer."

44.
Miss Swathout will appear at the Easter concert sponsored by the Mobile Civic Music Association.
The mezzo-soprano of the Chicago Civic Opera and Ravina Opera companies, who is the last attraction brought here this season by the Civic Music Association.

Youth, beauty, and grace of manner unite to give Miss Swarthout that personality which is a prime requisite of truly great artistic success, and her concert Monday evening, April 1, in the Murphy High School Auditorium ….

John Ringling

John Ringling, sole survivor of the five Ringling Brothers circus, was in Mobile Oct. 7, 1930, with his circus to perform at Monroe Park in the afternoon and night, and when interviewed he said in part:

“Mobile has improved considerably since my last visit.”

One thing he distinctly recalled about Mobile was its baseball team of 1922, when the Mobile Bears won the Southern League pennant and then defeated the Fort Worth champions of the Texas League.

“Yes the people want the best,” he was speaking generally, but he made it apply to the circus world of which he is the dominant figure as head of the Ringling Brothers and Barnum and Bailey Circus Corporation, which includes Sells-Flato, John Robinson, Sparks and Al G. Barnes shows, and Hagenbach Animal Shows. He added:

“In the circus that’s what we try to give them – the best there is. We are constantly on the alert for new and unusual things, always working to improve.”

45.

Clarence Darrow and Wife at the Battle House

While Mr. Darrow is here, he and his wife both said firmly they will not engage in any activities.

“We came here to rest,” Mrs. Darrow said “and we do not intend to go gadding about.”

Mr. Darrow agreed, smiling, while his wife laid down the law concerning his period of recreation in Mobile.

“Mobile has always interested me,” Mr. Darrow said. “There’s a true southern hospitality here, and the people are friendly folks. We came here because we felt sure that in a place of such tradition and atmosphere, my health would improve rapidly.”

Mr. Darrow smilingly refused to say anything about religion when he was asked.

“Billy Sunday? He’s a very famous evangelist,” he said in answer to a question.

“Look here” [said Mrs. Darrow] “please understand me. I came here to rest, not to wrangle and I don’t intend to start anything with anybody. “
The Darrows may stay here until spring, reveling in the quiet and peace of Mobile, they indicated. They are sure to stay six weeks at least, etc.

Mobile Register, Jan. 16, 1927

“Amos and Andy” made a personal appearance at the Sanger Theatre, Mobile, February 23, 1928.

46.

Johnny Weissmuller

“Tarzan” of the movies, estranged-to-be husband of Lupe Valez, passed through Mobile Monday afternoon, May 25, 1934.
When interviewed, Weissmuller was in the act of devouring a half portion of a Spanish mackerel.
Tarzan was on his way to Ocala, Florida where he will do some underwater diving shots for the movie production “Tarzan in Exile.” When asked about his women affairs:
“But Johnny,” he was asked, “weren’t you and Lupe very happy until this new romance blossomed.”
“Well,” he replied. “If you call taming a shrew, having knock-down, drag-out battles, and plenty of scratches making for happiness, yes.”

The only daughter of Ethel Barrymore, who plays in “Adventures in Oz,” matinee 3:30 and Sheridan’s “The Rivals,” evening, November 17, at 8:15 at the Murphy High School Auditorium.
This only daughter of a great actress is coming here with the Jitney Players, produced under the auspices of the A.B.L.S.

Mobile Register, Sep 1, 1936

47.

Lawrence Tibbett, internationally famous baritone, will be the first of three attractions to be brought to Mobile by the All-Star Concert Series. He will sing on the night of Oct. 17. The Barrere Britt Concerto is scheduled for Feb. 10 and Carola Goya, Spanish dancer on March 13. All the attractions will be given in Murphy High School auditorium.

Mobile Register, Sep 25, 1938

Jeanette MacDonald Thrills Mobile with Song Concert at Fort Whiting, Feb. 19, 1940

Jeanette MacDonald of films captivated Mobile scriveners on arrival here. Painless glamor, absence of “oomph,” pleases battery of interviewers as golden haired star outdoes her version in Technicolor.

48.

Dave Rubinoff will be heard in Mobile with his priceless violin
at a benefit concert February 12, 1939

Dave Rubinoff, he of the magic violin, and his two associates – Fray and Braggiotti, the piano duo – Sunday afternoon gave a capacity crowd at Fort Whiting one of the greatest musical treats Mobile has ever experienced.

Grace Moore, Murphy High Auditorium, Mobile

Grace Moore, Metropolitan’s leading soprano, who made the movies like opera, opened Mobile’s winter concert season last night at Murphy High School before a full house in the first of the All-Star Concert series.

Wearing decorations by European governments and heavily laden with diamonds, Miss Moors was queenly in her address and graciously responded with four encores.

Applause mounted in direct ratio with the familiarity of her selections and by the time she sang Puccini’s “Un-bel-di” from Madame Butterfly, she had the rapt attention and enthusiastic support of her audience. More plump than when she stepped out with King Frinschot Tone in the movies, but as charming and golden-voiced as ever.

Mobile Register, Oct. 26, 1940

49.

H.V. Kaltenborn Speaks at Fort Whiting This Month

Current world events will be explored in Mobile on September 23, 1940, when the above news analyst appears at Fort Whiting auditorium under the auspices of the Kiwanis Club. The speaker will give his interpretation of world's news up to the times of his address.

Kaltenborn says Hitler has Lost War with British – Assures No Power Can Harm America So Long as Her People are United

This emphatic statement was made in Mobile by H.V. Kaltenborn, noted news commentator, as he spoke to a large audience at Fort Whiting Auditorium last night.

Mobile Register, Sep 24, 1940

Ted Lewis, with his famous orchestra and rhythm and rhapsody floor show, will be presented in the ballroom of the Hotel Admiral Semmes next Saturday night, Dec. 7, 1940, with dancing from 9:30 until 1:30 o'clock. Table reservations can be made in the lobby of the hotel.

Lewis' self-styled "high-hatted tragedian of song" and his stage and musical organization, comprising more than 25 persons, are the last word in modernity. Lewis, himself heralded as the most original individual in the music world, has earned for himself the sobriquet "An American Institution." An outstanding cast of musicians, songsters, dancers, and comedians will appear with the orchestra.

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Sigmund Romberg, composer, conductor, and arranger, will present popular and classical music when appears at 8:30 p.m. Saturday [**?** 14] at Fort Whiting.

With this orchestra will be five singing girls.

Romberg began his career in Vienna as a child during the gay nineties, playing with school bands. He is a composer of more than fifty famous operettas, including “The Student Prince,” “The Desert Song,” “Blossom Time,” and “Up In Central Park.” He has written more than 70 scores.

Romberg will be brought to Mobile under auspices of the Mobile Lions Club for welfare fund.

Nov. 8, 1943

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