

ABSTRACT

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PLAYGOING, PATRIOTISM, AND THE
FIRST WASHINGTON THEATRES, 1800 -
1836.

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In 1803, a group of budding civic leaders in the fledgling capital city of Washington D.C. laid the cornerstone for what they hoped would be the first truly "national" theatre of the United States. Yet their grandiose dreams for a playhouse encountered as many obstacles as the rest of the city in the first decades of its development. My project, "'To the Advantage of the City': Playgoing, Patriotism, and the first Washington Theatres, 1800-1836," represents the first full-length scholarly study of Washington D.C. theatre during the early national period. In my work, I examine the complex networks of economic and political associations that facilitated the development the district's theatre culture. I map the numerous experiments, the sporadic successes, and the traumatic failures that nearly drove theatre from the nation's capital. I explore the ways in which the presumption that theatre could and would contribute to narratives of American nationalism may have contributed to the failures of the early Washington theatre efforts as well as the determination with which theatre proponents in the District worked to rise above these failures and incorporate theatre into the culture of the capital, and thus the nation.

“TO THE ADVANTAGE OF THE CITY”: PLAYGOING, PATRIOTISM, AND THE
FIRST WASHINGTON THEATRES, 1800 - 1836

By

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Dedication

To my boys - my husband, Tony, and my sons, Jackson, Zachary and Maxwell. With your love and support, anything is possible.

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This project evolved over several years and along the way many people and organizations helped me to realize the final product and deserve a great deal of thanks.

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Introduction

Four thousand one hundred and thirty eight. This is the number of theatrical performances I have been able to identify that were offered in Washington, D.C. between 1800 and 1836. This number includes productions by professional touring companies and amateur thespian groups; it encompasses multiple dramatic genres including tragedies and comedies, equestrian melodramas, scientific exhibitions, and harlequinade pantomimes. These performances occurred in hotels, assembly rooms, a circus, and three different playhouses for audiences made up of some of the most influential men in the nation as well as local tradesmen, women, children, and African Americans. Some of these years, especially early in the timeline, were completely devoid of theatrical amusement; others featured a steady stream of performances from beginning to end. What is perhaps most surprising about these four thousand one hundred and thirty eight productions is that despite the sheer number of performances, the variety of offerings, and the multiple venues and performing groups, no cohesive narrative of Washington's theatre history exists. What records do survive are scattered among multiple resources and across varying disciplines. As a result, the history of the capital's theatrical entertainments has existed only in fragments, making any assessment of its influence or importance impossible.

Before I began this project, the only thing I knew about early Washington theatre was that Abraham Lincoln was murdered in one – a limited level of knowledge likely on par with that of most Americans. But as I researched, I found a rich cultural life, a variety of theatrical entertainments, and a group of motivated patrons all predating the mid-century tragedy at Ford's Theatre. While four thousand one hundred and thirty eight

performances over thirty-six years may not be remarkable by contemporary standards, at the dawn of the nineteenth century in a city methodically planned but barely realized, the number is significant. That Washington had theatre is not necessarily surprising – theatrical entertainments were extremely popular in the early nineteenth century and most American cities of any size had seasonal offerings even if they could not support a proper playhouse or resident company. What *is* surprising is how early the District’s residents introduced theatre into the city’s historical narrative. Washington’s first theatrical performances began even before the federal government landed on the shores of the Potomac River. When the federal Congress arrived, the population was barely 3200, yet residents had already built a makeshift theatre in a landscape that boasted far more trees than buildings. A permanent playhouse followed only a few years later in 1804. This determination to build a playhouse in a city barely adequate to furnish the needs of its permanent and temporary residents raised the question of why members of the new Washington community were so eager to make a space for theatre in the capital. It also raised a more troubling historiographical question: why, in a city so frequently the subject of documentary narratives, was Washington’s theatrical life missing from the historical record?

Washington’s status as the national capital raises intriguing questions for the theatre scholar. Was theatre different in the capital? If there were differences, were they the result of accident or design? Building a city from scratch is a big enterprise, especially one so highly idealized. The District was to be myth made manifest. The new national capital was designed to reflect the principles of the new nation laid out in its Constitution. Invariably, everything included in the city would be seen as representing the

nation merely by its location within the capital landscape. This would bring tough scrutiny on the buildings and institutions created there. As recent scholarship on capital cities attests, those cities are inherently representational, reflecting both enduring national principles (and thus, the larger nation itself) as well as current tides in political and national thought. Capital cities stand as privileged locations of national pride and models for the nation that they embody. As Andreas W. Daum observes:

Capitals are expected to perform specific functions for their nation-states. These functions allow a capital to act as a “multiple hinge”: a capital mediates between its urban space, the surrounding society, and the nation no less than between the nation-state and the international world. Often, capitals also have a distinct social life and display a particular cultural dynamic that goes beyond predefined functions.¹

Incorporating theatre into the Washington landscape was a symbolic act, one designed to present the new nation and its people as a cultured community. Over the years the early supporters of theatre in Washington would offer many reasons for having theatre in the capital, but the material display of national culture was the constant theme resonating through their rhetoric.

Creating a playhouse that met their expectations – both material and ideological – proved an ongoing challenge. Early theatre proponents envisioned their theatre as “an object which may conduce materially to the advantage of the city,” a goal that would take more than thirty years to achieve.² The three playhouses built in the District between 1800-1836 experienced periods of commercial success and of failure, but only the third

¹ Andreas W. Daum, “Capitals in Modern History: Inventing Urban Spaces for the Nation,” in *Berlin – Washington, 1800-2000: Capital Cities, Cultural Representation, and National Identities*, eds. Andreas W. Daum and Christof Mauch, Publications of the German Historical Institute, Washington D.C., ed. Christof Mauch (New York: Cambridge University Press, 2005), 3. Many other works from a variety of disciplines, including urban planning, architectural theory, and sociology have been devoted to the study of capital cities. Daum tracks the chronology of capital city studies and outlines the major tenets and theories in his introductory chapter of *Berlin – Washington* (3-28).

² (*Washington*) *National Intelligencer*, August 6, 1804.

playhouse (the National Theatre) met the physical standards set for institutions in the national capital. The National Theatre was an aesthetically pleasing space with interior décor that featured the requisite national symbols. The most heralded performers of the day had played in the city's first two playhouses (both named the Washington Theatre), and audiences that frequently included Presidents and men of international acclaim had attended their shows for more than two decades; however, within the idealized landscape of the capital, these theatres were failures. Descriptions of the city by visitors and residents alike disparaged the physical conditions of the first two playhouses from their cramped quarters to the uncomfortable seating and dull décor. They frequently praised the abilities of the performers and the sophistication of the audience, while complaining that they should be housed in such an unworthy setting. Yet the journey to creating a 'worthy' national theatre involved more significant struggles than adding fancy paintings and curtains to the playhouse – it entailed a larger battle to weave theatre into the intellectual, ideological, and cultural landscape of the capital.

My study suggests the ways in which the institution of theatre mirrored the founders' dreams for the city. It also traces the circuitous the paths theatre's supporters traveled to achieving their goals. I examine the difficulties they faced in the process, which, I argue, paralleled the country's passage from a collection of radical political ideas outlined in the Constitution to a daily reality. Although this narrative takes place on a national stage, my primary focus is the city's theatre development. Because this history has never been told, my task is to explore how theatre developed in Washington; I include discussion of national events only when they find their way into the playhouse or permeate the cultural life of the city.

Creating this narrative posed several challenges. The few references to Washington theatre found in published histories (most written at the beginning of the twentieth century) were often inaccurate or incomplete, forcing me to question even the most basic information.³ I do not mean to denigrate the work of earlier scholars laboring without the advantages of digital archives and other modern research technologies. Rather I wish to describe the difficulty of unearthing even the most fundamental data concerning the early Washington playhouses, their performers, and their patrons. For example, in the early nineteenth century, newspaper advertisements rarely if ever provided a theatre's address or even its name. It was assumed that readers knew where the playhouse was and that heading the item "Theatre" (especially in a city with only one such venue operating) was sufficient. Washingtonians did not aid the efforts of future scholars by naming both their first and second playhouses "The Washington Theatre." Furthermore, while modern scholars discern between theatre companies using company names (eg.: the Chestnut Street Theatre Company), contemporary audiences usually only knew the groups by their cities of origin. Area newspapers reported the arrival of "the Philadelphia and Baltimore players," and performance bills described actors as "formerly of the New York Theatre." Considering this lack of specificity, it is easy to see why the records have become confused over the years.

Additionally, many of the most obvious resources for information on local residents and buildings such as city directories, property records, and building permits

³ Unfortunately, there are too many mistakes regarding early theatre in Washington in the historical record to list them all. I offer a few prominent examples, from what are otherwise reliable sources, to illustrate the range of discrepancies. In "Early Theatres of Washington City," Aloysius I. Mudd mistakenly places the "Philadelphia and Baltimore Company" in Washington in 1805; it was actually Margareta Sully West's Virginia Company playing the Washington Theatre that season (see Chapter 1 for details on 1805 season and citations). Even *The Cambridge Guide to American Theatre* (2nd edition, 2007), with entries penned by today's foremost theatre scholars, dates the opening of the National Theatre as 1834 instead of 1835 (see Chapter 4 for details on the opening of the National Theatre and citations).

either do not exist for the District in these early years or are so disorganized (often from the time of their creation) that they provided little helpful information when they *were* located.⁴ The disorganization stems from both the slow evolution of city governance and sporadic record keeping in the early nineteenth century (a drawback to placing the management of a newly-founded city in the hands of an already-overburdened federal Congress) and twenty-first century difficulties of housing and maintaining the archives.⁵

Due to the myriad of challenges I faced in investigating my project, I felt it was important to incorporate discussion of my research journey throughout the study as a possible aid to scholars exploring this material in the future. Improvisation was key to my process – when the most obvious information or source turned out to be unavailable or nonexistent, I sought other angles and created other strategies to unearth the information. I constantly reconfigured my methodology in order to fill in the gaps in the archive and the evidence. Thus I have attempted to be as transparent in my historiography as possible.

⁴ There are no city directories for Washington until 1822; building permits were not required until 1877.

⁵ For example, the deed books for property in the District are located at the National Archives; however, according to the archivists, they are impossible to follow without the indexes, which are held by the Recorder of Deeds. The relocation of the offices of the Recorder last year has left the staff there uncertain as to the whereabouts of these indexes. Also, the Historical Society of Washington, D.C. has many helpful documents in its collections relating to the early theatres of Washington and prominent citizens of the District including broadsides and handbills from the various playhouses. Unfortunately, the society has been plagued with financial difficulties and during the course of my research their library facilities have been closed to the public for significant periods of time including most of 2011. At the writing of this dissertation, the Historical Society's Kiplinger Research Library is once again closed to the public "because of ongoing financial difficulties," according to their website www.historydc.org/library/library.aspx, accessed February 20, 2012. In a press release dated January 16, 2012, the society reported that it has entered into a financial arrangement with Events DC that will allow the facilities to reopen in the Spring of 2012; <http://greatergreaterwashington.org/post/13339/historical-society-will-reopen-at-the-carnegie-library/>, accessed February 20, 2012.

The time frame I have chosen begins with 1800, the year the city of Washington officially became the nation's capital, and ends shortly after the opening of the National Theatre in 1835. Although there were occasional performances offered within the bounds of the District of Columbia before this date, some of which I recount in my first chapter, my primary concern is with the ways in which the institution of theatre developed within the landscape of the new national capital. The handful of performances I do include that occurred before 1800 anticipated the arrival of the federal government and the future growth of the capital city; the individual performers or groups I mention traveled to the region to test the waters attempting to predict whether or not the city would offer a profitable business prospect, and most them returned to Washington after Congress had arrived. The cities of Alexandria and Georgetown each saw theatrical performances in the years before and after the establishment of the federal government at Washington; however, these communities, though nearby, had their own identities and populations, both of which became more distinct as the capital city grew. Because of these factors, I have chosen to limit my study primarily to the performances that occurred after 1800 and within the confines of the city of Washington. As the surrounding communities, especially Alexandria and Georgetown, are indeed part of the larger narrative of early American theatre, it is my hope that future researchers will undertake their theatre histories.

I end my study with the opening of the National Theatre for several reasons. Practically speaking, the history of the National has already been chronicled by more than one scholar in more than one publication.⁶ More significantly for my particular project,

⁶ Records for this theatre are more readily available and much more complete than those of earlier theatres.

the opening of the National Theatre marks the end of what I term the “building phase” for Washington’s theatre culture. In the National, the city’s theatre proponents finally achieved a venue worthy of its place in the capital landscape and its role in representing the nation. The opening of the National Theatre fulfilled many of the goals set by the first playhouse’s founders, and thus, offers a logical moment to conclude my narrative.

It is also important to explain the rationale for the kinds of theatrical events and performances I chronicle throughout this study. As I noted in my opening, the city’s “theatrical entertainments” featured far more than plays, and as the theatre’s founders struggled to build a performance culture in the capital they often seized on a variety of other kinds of performances to fill gaps in the season. Because previous documentation of the city’s performance history has been so sporadic, I felt it important to examine all the events that took place within the walls of the playhouse, and to include a broad range of entertainments under the rubric of “theatrical amusement.”

While some scholars have tended to separate the histories of popular entertainments from those of the legitimate stage, chronicling one or the other but rarely the two together, I advocate for an approach that favors a more inclusive definition of theatrical entertainment. Once a designation for performances granted license by the British Lord Chamberlain in the sixteenth century, the term “legitimate theatre” now connotes text-based performances, presumably of high artistic and literary merit. By contrast, “popular entertainments” do not necessarily rely on a script, and the designation usually implies lower quality performances for a lower-class audience. Circuses, rope-walking, magic acts, and technical or scientific demonstrations were among the most common of such performances. It is in this context that I use the terms “legitimate” and

“popular” to describe the performances viewed by Washington audiences in the early nineteenth century.

However, it is important to underscore that the audiences for both of these types of performances at this time were *not* using these terms to describe the entertainments they attended. The distinction does not appear in contemporary writings in the advertising of theatrical entertainments, in the commentary regarding them, in the press or in private journals or letters. Instead, the categorization of theatrical offerings, the binary of “popular” versus “legitimate” entertainment, has proliferated through retrospective histories and retellings.

To discuss the “popular” and the “legitimate” as two completely separate entities at the beginning of the nineteenth century is misleading and offers an incomplete rendering of the theatre-going experiences of early American audiences. Venues and performance genres did grow more divided by class in the mid- to late- nineteenth century – especially in large cities. However, the Washington theatres, like other playhouses of the early Republic, featured audiences made up of varying social and economic circles viewing a range of entertainment options all under one roof. Highbrow and lowbrow entertainments frequently shared not only audiences and spaces, but a single evening’s entertainment. A playbill often featured a mixture of both, making it difficult to categorize the performances or the companies by any one genre. It is also significant to note that performers did not differentiate between venues; many of the most-prominent actors of the nineteenth century, including noted tragedians Junius Brutus Booth and Edwin Forrest, appeared on circus stages and managers often lost company members to competing venues regardless of their categorization.

In addition to providing entertainment, the Washington theatres afforded the citizens of the capital a venue in which to air their grievances, make community decisions, and celebrate their heroes and accomplishments. In order to understand how the contemporary community understood the roles their theatres would play, roles not necessarily performed by theatres today, I examined *all* the events that took place within their walls, from theatrical amusements to town meetings, protests to patriotic celebrations. The range and frequency of these events, each their own kind of performance, defined the way the city's theatre culture evolved, and how it expanded and shifted to meet the needs and desires of Washington's citizens.

While it is true that scholars have largely neglected the history of Washington's early theatre, there have been some publications that uncover pieces of the narrative, and there are numerous primary and secondary sources available that have provided me with additional data on early theatre in the capital as well as the development of the capital city. With two playhouses sharing the same name - the Washington Theatre - general histories of American theatre often confuse or conflate the two playhouses (or fail to mention their existence entirely). Thus, parsing out the facts often proved difficult and required careful scrutiny of the relevant literature.

The most in-depth coverage of Washington's dramatic history was undertaken more than 100 years ago in Aloysius I. Mudd's two papers for the Columbia Historical Society, "Early Theatres in Washington City" (1902) and "The Theatres of Washington from 1835 to 1850" (1903). Mudd's essays represent the most-detailed account of Washington's antebellum theatre culture. Unfortunately, not all of his data is accurate,

especially concerning the theatre companies that played in the capital.⁷ Moreover, Mudd does not connect Washington's theatre to that of other American cities, work that I have pursued in order to fill in gaps in the established record of American theatre companies and the people involved in the business of theatre. Additionally, Mudd does not investigate the founders of the early Washington theatres, the motives behind the construction of the playhouses, nor their importance to the city. The articles provide basic information such as dates of the theatre openings and they record a sampling of the plays and performers who graced the stages.

More recently, Thomas A. Bogar authored an article for *Washington History* focusing on theatre performances in Georgetown and Alexandria in the decade before Washington became the nation's capital. Bogar provides some useful data and seeks to correct misconceptions regarding Washington's theatrical history; however, as the title suggests, "The Origins of Theater in the District of Columbia, 1789-1800," Bogar's research concentrates on the period before the establishment of the city of Washington and before its inauguration as the national capital.

In addition to these brief articles, a handful other texts include material on Washington's early theatre life. The National Theatre, opened in 1835 at the end of my timeline, is the first Washington Theatre to receive significant scholarly attention. Celebratory publications such as Alexander Hunter and J.H. Polkinhorn's *The New National Theatre Washington D.C.: A Record of Fifty Years* (1885) and Douglas Bennett

⁷In the 1940s, local journalist John Clagett Proctor also penned two newspaper columns on early Washington theatre, however most of Proctor's information reiterates data found in Mudd's articles; John Clagett Proctor, "Early Washington Theaters and Their Managers," *Washington Star*, April 23, 1944 and "Early Washington Thespians," *Washington Star*, August 3, 1947. Mary Augusta Kennedy's "The Theatre Movement in Washington, 1800-1835," a Master's thesis written in 1933, also uses Mudd's work as its primary resource and does little to expand the historical record in its forty six pages.

Lee, Roger L. Meersman, and Donn B. Murphy's *Stage for a Nation: The National Theatre, 150 Years* (1985) chronicle the famous men and women who have graced the stage or sat in the audience of the city's first truly successful theatre. Both *The New National Theatre* and *Stage for a Nation* briefly recount early theatre efforts in Washington in their opening pages, although they occasionally provide misleading or inaccurate information.⁸

Some of the texts devoted to the history of Washington, D.C. mention the playhouses and theatrical entertainments that were offered. Wilhelmus Bogart Bryan's massive, two-volume *A History of the National Capital from its Foundation Through the Period of the Adoption of the Organic Act* references all three early theatres along with some useful information about where they were located and when they were opened, and Cynthia D. Earman's essay "Messing Around: Entertaining and Accommodating Congress, 1800-1830" includes theatre-going among the amusements available to the delegates during the Congressional sessions. Earman argues that the city was not quite as devoid of diversions as many historians and journalist have previously asserted.⁹

Chapters in Thomas A. Bogar's *American Presidents Attend the Theatre* that fall chronologically within my time frame reference theatre in Washington when Presidents were in attendance. Bogar's timeline extends far beyond the early nineteenth century (chronicling the theatre-going of every American president through George W. Bush) and therefore he devotes only a few pages to the early Washington playhouses; however, the

⁸ Additionally, as commemorative publications, these books do not include citations for the background information they offer making it difficult to ascertain the source of their evidence and almost impossible to rely on in building my own history.

⁹ Cynthia D. Earman, "Messing Around: Entertaining and Accommodating Congress, 1800-1830" in *Establishing Congress: the Removal to Washington, D.C., and the Election of 1800*, ed. by Kenneth R. Bowling and Donald R. Kennon (Athens, OH: United States Capitol Historical Society and Ohio University Press, 2005), 128-147.

subject of Bogar's study, Presidential theatre-going, brings an important aspect of Washington theatre to the fore. Washington theatre audiences often were made up of politically powerful and nationally recognized individuals including presidents, cabinet members, congressmen, celebrated war heroes, and foreign dignitaries. The audience composition is a facet of Washington theatre culture that distinguishes it from that of other early American cities, and as such, deserves consideration.

To fill in some of the gaps in the earlier scholarship I examined the records of the individuals behind the playhouses - the performers, managers, and founders. Fortunately, several of the managers of the Washington playhouses kept account books, journals, and published personal reminiscences that provided excellent primary source material. William Warren and William B. Wood began touring their Chestnut Street Theatre Company to Washington in 1808, and they included the capital in their touring circuit until the company's dissolution in the late 1820s.¹⁰ Warren's journals are available as part of the Channing Pollock Theatre Collection at Howard University; Wood's original account books are housed at the University of Pennsylvania, and have been published in part in Reese Davis James's *Old Drury of Philadelphia: a History of the Philadelphia Stage, 1800-1835*. In addition, Wood published a memoir of his theatre career (*Personal Recollections of the Stage*), as did actor/manager Joe Cowell (*Thirty Years Passed Among the Players in England and America*), John Bernard (*Retrospections of the Stage*), and Francis Courtney Wemyss (*Twenty-Six Years of the Life of an Actor and Manager*), each of whom managed theatres in Washington in the early nineteenth century. Of course,

¹⁰ Warren and Wood's partnership dissolved in the mid-1820s, though each continued to manage portions of the troupe. They each took groups of actors to play the capital through the end of the decade, and continued to perform in Washington as actors after they each retired from management. Warren's journals record performances and commentary on seasons in Washington into the 1830s.

personal accounts have their own historiographical challenges. I carefully corroborated dates and data, and tried to weigh the influence of personal interest or perception on the anecdotes and accountings I used.

There are several primary accounts focusing on prominent actors and theatre companies during this period, many of whom performed on the early Washington stages. Personal writings of actors Fanny Kemble (*Journal of a Young Actress*), Joseph Jefferson III (*The Autobiography of Joseph Jefferson*), and Tyrone Power (*Impressions of America*) contain intriguing accounts of their exploits in the capital city both onstage and off. Kemble was almost run off the stage of the second Washington Theatre in 1834 when she was accused of making derogatory comments about America on an afternoon ride with a local gentleman. This scandal followed her to Philadelphia, where handbills describing the incident were circulated through the audience before her first entrance.¹¹ Jefferson, whose father managed a theatre in Washington for several years, describes having full run of the playhouse as a child, proclaiming “I am quite convinced that there is no such playground as a deserted theater in the daytime.”¹² At the second Washington Theatre, he began his theatrical career at the age of four when he “jumped Jim Crow” onstage alongside legendary blackface performer T.D. Rice after he had impressed Rice with an imitation of his performance. Power had less to say about his performances in the capital but offered vivid descriptions of the playhouse where he performed and the city landscape he viewed on his visit. Each of these narratives allowed me to piece together

¹¹ Fanny Kemble, *Fanny Kemble: Journal of a Young Actress*, edited by Monica Gough, with a forward by Elizabeth Fox-Genovese (New York: Columbia University Press, 1990), 144-147.

¹² Joseph Jefferson, *Autobiography of Joseph Jefferson*, edited by Alan S. Downer (Cambridge, MA: Harvard University Press, 1964), 7.

an outsider's vision of the emerging Washington theatre landscape in order to compare and contrast it with the founders' original vision.

The day-by-day accounts of plays and players in contemporary newspapers, paired with the writings of managers and actors allowed me to reconstruct the timelines of the various theatre companies' travels to Washington. Chronicles such as William Dunlap's *A History of the American Theatre from its Origins to 1832*, Weldon B. Durham's *American Theatre Companies, 1749-1887*, and an incredibly detailed, unpublished dissertation by Lucy Blandford Pilkinton, "Theatre in Norfolk, Virginia, 1788-1812," provided the names of the key players in these companies.¹³

I situate my study among other projects on eighteenth- and nineteenth-century American theatre and drama, looking to recent scholarship on early American theatre to suggest fruitful paths for my research. Heather S. Nathans's book *Early American Theatre from the Revolution to Thomas Jefferson: Into the Hands of the People* weaves the histories of Boston, Philadelphia, and New York's theatre communities together by finding connections between their founders' social, political, and economic motives, and their struggles to create a theatre culture for their respective cities. In searching for the motives behind the playhouse projects in Washington, I took a similar approach. I began by investigating the founders of each of the theatres in the capital and looking for connections between them and to other area societies or endeavors. During the course of my research, I discovered substantive differences between the kinds of networks Nathans outlines and those operating in the D.C. landscape. While many of the alliances Nathans

¹³ Secondary sources, including contemporary accounts such as William Winter's book about the Jefferson family, *The Jeffersons* (published in 1881) and more recent scholarship such as Reece Davis James's *Cradle of Culture, 1800-1810: the Philadelphia Stage*, Catherine Clinton's *Fanny Kemble's Civil Wars*, supplement the journals and memoirs of contemporary theatre professionals who worked the Washington stages.

details were based on long-standing local associations and rivalries, the bonds forged among my D.C. theatre founders were necessarily more recent and often based on political, rather than economic interests.

Other books such as Brooks McNamara's *The American Playhouse in the Eighteenth Century*, Hugh F. Rankin's *The Theater in Colonial America*, Susanne Ketchum Sherman's *Comedies Useful: A History of the American Theatre in the South, 1775-1812*, and Andrew Davis's *America's Longest Run: a History of the Walnut Street Theatre* also afford concentrated studies of theatre development of particular cities or regions during clearly defined time periods. Monographs of this type allow for more in-depth coverage than more-general histories of American theatre that attempt to cover much longer time frames and larger geographies in a single volume (examples: Barnard Hewitt's *Theatre U.S.A., 1665-1957*, Glenn Hughes's *History of the American Theatre, 1700-1950*, and Ethan Mordden's *The American Theatre*). These broad histories, while they chronicle the history of the American stage, often limit their coverage of the capital to the National Theatre or leave early Washington theatre out entirely.

A significant number of recent books on early American drama allowed me to connect the plays being performed in Washington to those being performed elsewhere in the nation and to investigate the political and social context that produced those dramas. Jeffrey H. Richards's *Drama, Theatre, and Identity in the American New Republic* looks at early American drama and its connections to developing national identity, mapping the genealogies of American play texts from their source material (usually foreign) to their presentation as "American" works. Richards views these plays as reflecting American identity in a specific temporal moment by giving the audience characters with whom they

could identify or oppose; however, this process is not without its qualifications, as

Richards notes:

The meeting of audience and stage on the level of identity is a constant negotiation, inflected by social and political conditions on the one hand, but given shape by long-standing dramatic and theatre practice on the other. What makes the theatre even more complex to discern as a register of American identities is the explicit foreignness of it.¹⁴

Texts such as Tice L. Miller's *Entertaining the Nation* and Susan Harris Smith's *American Drama: The Bastard Art* give attention to the much-neglected plays of the early American authors in addition to addressing the complicated question, what makes "American" drama distinctly American? While the advancement of Washington's theatre culture had little to do with the development of American drama in its earliest years, the performance of "American-ness" through dramatic offerings and symbolic visual displays would become key to the success of the National Theatre in the 1830s.

There are a significant number of books and articles devoted to the city of Washington from the disciplines of history and city planning that were critical to my study. Some histories chronicle the planning and creation of the federal city, such as Scott. W Berg's *Grand Avenues: The Story of the French Visionary Who Designed Washington, D.C.*, and Kenneth R. Bowling's *The Creation of Washington, D.C.: The Idea and Location of the American Capital*. Others, such as Bryan's *History of the National Capital* mentioned above, examine every aspect of the district's history from its prominent citizens to its property lines. These texts provided useful information on many of the key players and their motives behind the efforts to build playhouses in the district. Supplementing these histories were the journals, personal papers, and memoirs of

¹⁴ Jeffrey H. Richards, *Drama, Theatre, and Identity in the American New Republic*, Cambridge Studies in American Theatre and Drama, ed. Don B. Wilmeth, no. 22 (New York: Cambridge University Press, 2005), 7.

Washingtonians, such as Anna Maria Brodeau Thornton and Margaret Bayard Smith who chronicled the social lives of the capital elite, and the writings of visitors to the capital such as Francis Trollope (*Domestic Manners of the Americans*)

One final area of American cultural history that was important to my project is the recent body of work on American festival and street performance. The various non-theatrical uses to which Washingtonians put their playhouses (such as political gatherings) can be better understood within the context of studies that examine how citizens of the new nation framed their explorations and celebrations of national identity. Works such as David Waldstreicher's *In the Midst of Perpetual Fetes: The Making of American Nationalism, 1776-1820*, Andrew Burnstein's *America's Jubilee, July 4, 1826: A Generation Remembers the Revolution after Fifty Years of Independence*, Simon P. Newman's *Parades and the Politics of the Street: Festive Culture in the Early American Republic*, and William Pencak, Matthew Dennis, and Simon P. Newman's *Riot and Revelry in Early America* all document the ways in which Americans used performance and public spaces to promote national pride and exhibit symbols of national identities. As public spaces, playhouses were often home to similar scenes of riot and revelry and were often used to whip up local patriotic spirit. Studies on theatre and national identity such as Jeffrey D. Mason and J. Ellen Gainor's *Performing America: Cultural Nationalism in American Theater* link these rites and displays of national identity to American theatre history. The connections these authors have made between American identity and the stage resonate in many of the events that took place in the Washington theatre throughout the first thirty-five years of its history.

Mapping the connections between theatrical and “extra-theatrical” events in the playhouse has been helpful in interpreting the motives of the theatre’s supporters. In an 1803 article anticipating the opening of the first Washington theatre, a writer calling himself *Dramaticus* proclaimed that theatre “inspires the patriotic breast with that sacred love of his country, which he parts but with life.”¹⁵ At certain points in the district’s early history, the capital’s stages were entangled in local and national political conflicts, as well as celebrations of patriotic holidays and heroes. As Waldstreicher and Newman attest, festival celebrations offered opportunities to affirm ties of nationalism and establish national symbols and rhetoric. Patriotic images illuminated the playhouses in transparencies created for the Fourth of July, anniversaries of significant military victories such as the Battle of New Orleans, and George Washington’s birthday. Abstract representations of the nation were made material in the allegorical murals that decked the walls and ceiling of the National Theatre in 1835. The rhetoric of nationalism also featured heavily in the promotion of playwrights and actors in the late 1820s and early 1830s. The use of these rites and rhetoric was not exclusive to the capital city; however, these types of events and displays played a significant role of the development of Washington’s theatre culture.

My study spans four central chapters in addition to my introduction and conclusion. Chapter One centers on the construction of the city’s first purpose-built playhouse. I investigate not only who was involved in the planning and construction and what was required (money, materials, and legal permissions) to get the project off the ground, but also why those individuals initiated the project in the first place. I explore

¹⁵ *National Intelligencer*, May 30, 1803.

their motives in building a playhouse, juxtaposing those with the rationales they provided to their communities at large. The building process, from the laying of the cornerstone to the opening performance, incorporated the work of shareholders and laborers alike. In the eyes of its founders, the resulting structure was not only a symbol of their cooperative efforts, but a monument to the democratic principles espoused in Jeffersonian republicanism.

Once the city had a performance venue, its doors were opened to the country's finest actors, with the opportunity to perform in front of an audience of the leaders of the nation. In Chapter Two, I shift focus to the performers and performances that graced the Washington Theatre's stage. I examine what was being presented on stage and who was performing. In this chapter, I delve into the types of performances Washington audiences attended, as well as those which received praise or criticism. Through its first decade of use, the playhouse building as well as the content presented on its stage came under intense scrutiny both within the city and from observers elsewhere in the nation. As the city struggled to realize its vast plans, the theatre's supporters and shareholders faced with the question of whether or not their investment was fulfilling their expectations.

Chapter Three examines the boom and bust years of the Washington playhouse during its busiest era. By the 1820s, Washington saw a dramatic expansion of its theatre culture. In addition to a new playhouse (built to replace the first which succumbed to fire in 1821), the city gained a permanent circus building and a new concert and dance venue, both of which included theatrical entertainments in their public offerings. Despite this apparent expansion in the city's theatre development, by the end of the decade a major downturn in the national economy jeopardized the future of the District's theatre culture

as well as that of the managers and actors who depended upon its success. More troublingly, the second Washington Theatre did not offer a substantial improvement on the first, and continued to incur the complaints of the actors and audience members forced to suffer in what they perceived as ugly and uncomfortable spaces. In this chapter, I chart the expansion of the city's theatrical entertainments and the playhouse's continued struggle with its physical limitations.

Chapter Four chronicles the opening of the new National Theatre in the mid-1830s and the fierce competition that ensued between the National and the newly-renamed American Theatre (previously the second Washington Theatre). Two rival managers vied for the loyalty of the Washington audience, with each claiming that his playhouse represented the "national character." The managers engaged in a battle of nationalism, based on still hazy ideas of American national identity. They imagined that the theatre deemed most patriotic would automatically triumph in the nation's capital. The fourth chapter focuses on this third Washington playhouse, one that finally seemed to fulfill the expectations of the shareholders and patrons alike.

Integral to this project as a whole is a consideration of Washington's status as the new national capital, thus the planning and development of the city itself forms the backdrop for each of my chapters. Throughout the dissertation, I examine whether pressure to represent the nation amid challenging material conditions constrained the city's theatre culture – and arguably the city itself - to such a degree that it nearly capsized under the weight of its own mythology. I connect the growth and development of Washington's theatre culture to that of the city itself, and the ways in which both reflected the fluid definition of American identity. Washington's status as the seat of

government for the young nation, a city imagined as the embodiment of a utopic America, had a profound and distinct influence on theatre development there. The difficult birth of Washington's theatre culture provides a fascinating insight into the balance between ideals and reality in the young nation.

Chapter 1 – Playhouse Potential: Building the First Washington Theatre

On a June day in 1803, “a number of respectable gentlemen, citizens of Washington” gathered at Morin’s Tavern on the south side of Pennsylvania Avenue in the new capital of the United States of America. At that time, the view across the broad avenue that stretched from the President’s house to the Capitol (both unfinished) included only a handful of buildings. The vast majority of the would-be metropolis remained a tree-filled countryside, exhibiting more the pastoral beauty that had so captivated the city’s namesake than the majestic urban plan designed by Pierre Charles L’Enfant. A small, wooden hotel and tavern, Morin’s was a fairly obvious choice for this gathering - it was one of the few completed structures along the avenue and lay in close proximity to the object of the gentlemen’s attention. When the time arrived, a band of Italian musicians began to play and led the group in a procession over the short distance down the avenue to the site of the soon-to-be Washington Theatre. Major John P. Van Ness, as chair of the “committee to attend to the Erection of a Theatre in this City”, spoke briefly to the crowd before ceremoniously laying the cornerstone for what would be Washington’s first purpose-built playhouse.

The formality of the ceremony, at least as it was described in print, stood in sharp contrast to the rural surroundings. Congress’ arrival in the new American capital less than three years before had done little to hasten the city’s progress to becoming the manifestation of freedom and democracy intended by the capital’s planners; however, the prominent citizens who participated in the cornerstone ceremony had faith that their ideal would materialize. Laying the cornerstone with pomp and circumstance, the theatre

founders presented their future playhouse to the citizens of Washington as “an object which may conduce materially to the advantage of the city.”¹⁶

Over the course of the next year and a half, notices appeared in the newspapers that marked the progress of the playhouse - calls for subscription money, materials, and plastering.¹⁷ A few months before the playhouse opened, an anonymous editorial, signed “Dramaticus,” celebrated its imminent arrival with a lengthy epistle in which the author emphasized the power of theatre “to be productive of the best effects,” writing:

It fixes the principles yet fluctuating in the inexperienced mind, confirms the man of honor, arouses the valour of the soldier, and inspires the patriotic breast with that sacred love of his country, which he parts but with life.¹⁸

Expectations for the capital’s first playhouse were high. Even in the earliest phases of the city’s planning, theatre had been given a place of importance. City designer L’Enfant wrote to George Washington of his dreams for the grand avenues of the capital:

Convenient to the whole city which from the distribution of local (residents) will have an early access to this place of general resort and all along side of which may be placed play houses, rooms of assembly, academies and all such sort of places as may be attractive to the learned and afford diversion to the idle.”¹⁹

¹⁶ *National Intelligencer*, June 24, 1803 and August 6, 1804; Information on the landscape of the city at the time of the cornerstone ceremony was drawn from multiple sources, most substantially from Wilhelmus Bogart Bryan, *A History of the National Capital from its Foundation Through the Period of the Adoption of the Organic Act*, Vol. 1 (New York: MacMillan, 1914) and Joseph Passonneau’s adaptation of T. Loftin’s map of 1800 Washington published in Joseph Passonneau, *Washington Through Two Centuries: A History in Maps and Images* (New York: Monacelli Press, 2004), 34-35.

¹⁷ Notices of these sorts relating to the construction and financing of the theatre appeared in the *National Intelligencer* May 4, May 24, June 1, July 13, July 22, and Sept 16 of 1803 and May 30, June 25, July 30, August 6, August 10, October 5, October 24, and October 31 of 1804.

¹⁸ *NI*, May 30, 1803.

¹⁹ Peter Charles L’Enfant, to President George Washington, 22 June 1791. Quoted in “L’Enfant’s Reports to President Washington, Bearing Dates of March 26, June 22, and August 19, 1791.” *Records of the Columbia Historical Society, Washington, D.C.* 2 (1899): 36.

However, as the city planning and construction progressed, the dreams for the city failed to materialize. Streets remained impassable, lots remained empty, and many buildings remained unfinished through the first half of the nineteenth century. On that summer day in 1803, however, the expectant fathers of the first Washington Theatre had no way of knowing, as they stood along the empty avenue, that it would be more than thirty years before the city would possess a playhouse worthy of the title of “national theatre.”

This chapter examines the first efforts to construct a playhouse on the unstable foundations of the newly-created American capital. When the United States Congress arrived at the end of 1800, the Washington that greeted them was far from ready. Although the plans for the new capital city were closely tied to a utopic vision for the future of the United States, those visions did not easily or quickly become a reality. The city became mired in its potential, dragged down by the slow pace of building a city from the ground up. Theatre was introduced into Washington’s lackluster landscape quite early in its development, long before the city was able to support it. However, despite the significant challenges facing the proponents of the early Washington theatres - financial difficulties, poor audience attendance, and the lack of a steady stream of talent - the first purpose-built playhouse in the city, opened in 1804, managed to keep its doors open for almost two decades and showcased some of the finest talents in the nation.

What is so intriguing about the tenure of that first Washington Theatre²⁰ is that despite the numerous obstacles to the playhouse’s success, men of reputation and substance, theatre managers, and acting companies continued to try. What made these men so determined to weave theatre into the fabric of the nation’s capital? Why, despite

²⁰ Throughout this chapter, “Washington Theatre” (with a capital “T”) will refer to the specific building opened in 1804 for theatrical entertainment. I will use a lowercase “t” (Washington theatre) to denote the institution of theatre (plays, performance, and playgoing) in general.

the myriad of setbacks, did philanthropists and politicians, artists and architects, continue to believe that the capital city of the young nation required its own theatre? Of course, there is no singular or simple answer for these questions. There were certainly monetary interests in building an entertainment venue in the capital, especially for the performers who staked their livelihoods on the stage.²¹ Subscribers were likely desirous of amusements, as the under-developed city offered little in the way of diversion and entertainment. But the public words of the shareholders proffered yet another motivation: the reputation of the city (and thus its citizens) as culturally enlightened.

The location of theatres and other institutions within an urban plan can provide clues as to the values of the society that constructs and places them. In *Places of Performance: the Semiotics of Theatre Architecture*, Marvin Carlson writes, “where it [a theatre] is built will say a great deal about what view of theatre its builders have and how it will be regarded by the public.”²² Playhouses, he argues, when placed prominently within the urban plan, serve as “highly visible signs of civic dedication to the arts.”²³ I would go one step further and assert that in the capital city, a prominently situated playhouse represents a national interest - or at least seeks to give the impression of such an interest. The prominent placement of the Washington Theatre, centrally located between the Capitol and the President’s House along the city’s main street, put theatre

²¹ It is difficult to argue that the shareholders of a playhouse were in it for the money. Theatres in America in the late eighteenth and early nineteenth centuries were notoriously poor investments, rarely turning a profit. Thus, while the people who bought shares or subscriptions in the Washington Theatre undoubtedly did not wish to *lose* money, investing in a playhouse was more likely based on desire for entertainment (most investors received season tickets) or, as many of the Washington shareholders proclaimed, the aspiration to improve their city and impress visitors foreign and domestic with their (read “America’s”) cultural acumen.

²² Marvin Carlson, *Places of Performance: the Semiotics of Theatre Architecture* (New York: Cornell University Press, 1989), 12.

²³ *Ibid*, 88.

center stage, placing a cultural institution in a position of value within the capital landscape. And although the nation's pocket book could not or would not support it (the financial woes of the Congress were a primary cause of the slow progress of the city construction), its citizens took on the responsibility themselves.

Many scholars have looked to dramatic literature for evidence of an emerging American national identity; however, I think a more-illuminating approach is to look at the act of constructing a playhouse and the placement of that playhouse within the urban landscape as suggestive of regional and (especially in the case of Washington, D.C.) national identity creation. The image of the capital (and thus America) as cultured, on par with capitals of Europe, was an important image for the nation's leaders to promote. In 1771, prominent French architect Francois Blondel wrote that "nothing contributes so much to the magnificence of cities as public theatres, and these edifices should indicate by their grandeur and exterior disposition the importance of the cities in which they are situated."²⁴ Washington's first public playhouse, much like the city it represented, was certainly much grander in the planning than in the execution and likely did not contribute much to the city's magnificence; however the statements in the press issued from the theatre committee suggest that the founders' goals were in line with the ideas expressed by Blondel. Herein, I examine the founding of the Washington Theatre as more than just an entertainment venue, but as a physical manifestation of national identity.

²⁴ Francois Blondel, *Cours d'architecture* (1771); quoted in Marvin Carlson, *Places of Performance: the Semiotics of Theatre Architecture* (New York: Cornell University Press, 1989), 78.

An Incomplete City of Grand Ideas

“If I wished to punish a culprit, I would send him to do penance in this place, oblige him to walk about this city, city do I call it? This swamp - this lonesome dreary swamp, secluded from every delightful or pleasing thing - except the name of the place, which to be sure I reverence.”²⁵

When plans were laid in the late eighteenth century to move the new United States’ capital to an undeveloped strip of land along the Potomac River, the city’s planners envisioned a glorious city filled with monuments and handsome architecture, political debates, and cultural entertainments. Only a few years before, the ideals for which the Revolutionary generation had fought coalesced in the language of the new nation’s Constitution; and that language reached the eyes and ears of the American citizenry at a rapid pace through the explosion of newspaper and print culture and an expanded postal system. As historian Gordon S. Wood describes, writings concerning the future of the republic boasted “extraordinarily idealistic hopes for the social and political transformation of America.”²⁶ According to historian Kenneth R. Bowling:

Belief in the westward course of empire and the collateral utopian idea of America as a beneficent or “good” empire, destined to conceive or revive a true republic for the benefit of all mankind, was central to the American revolutionary world view [...] By 1789, when the First Federal Congress under the Constitution began to give force to the document’s words, the idea that the United States would become the world’s most powerful empire no longer belonged only to the well read few [...] This idea underlay nineteenth-century American nationalism and the institutions which instilled it in the expanding vistas of American consciousness.²⁷

²⁵ Ebenezer Mattoon to Thomas Dwight, 2 March 1801, Dwight Howard Collection, Massachusetts Historical Society, Boston; quoted in Catherine Allgor, *Parlor Politics: In Which the Ladies of Washington Help Build a City and a Government* (Charlottesville, VA: University Press of Virginia, 2000), 4-5.

²⁶ Gordon S. Wood, *Creation of the American Republic, 1776 - 1787* (Chapel Hill: University of North Carolina Press, 1969), 48.

²⁷ Kenneth R. Bowling, *The Creation of Washington, D.C.: The Idea and Location of the American Capital* (Fairfax, VA: George Mason University Press, 1991), 1-2.

This “utopian idea of America” had a significant impact on the plan for the city Washington, influencing the debates in the 1780s over the site and function of the American capital, as well as the layout and design of the city.²⁸ As that utopian idea grew tangible in the form of a capital that the nation’s leaders could create from the ground up, the proponents of the early Washington playhouses imagined that theatre could be one of the “institutions which instilled it.” These expectations for the city, and the institutions within its borders, are important considerations in assessing and interpreting the motives behind building the playhouse.

As many scholars have observed, the conflict over the placement of the new national capital was one of the most hotly contested issues in Congress during that time. Despite the great debates and fears over what the capital could and should be - concerns tied to the question of how much government was too much government - the members of the First United States Congress who fought over the location of the new federal capital certainly understood that there were significant political and economic benefits connected to a capital city. They also knew that their city would host figures of national and international significance.²⁹ Possession of the capital - wherever it was to be - was worth the fight.

²⁸ For more on the debates surrounding the residence issue and the removal of Congress to the Potomac region, see Bowling, *The Creation of Washington, D.C.*, Fergus M. Bordewich, *Washington: The Making of the American Capital* (New York: Amistad/ HarperCollins, 2008), and Joseph J. Ellis’ chapter entitled “The Dinner” in *Founding Brothers: the Revolutionary Generation* (New York: Alfred A. Knopf, 2000).

²⁹ Stanley Elkins and Eric McKittrick, *The Age of Federalism: the Early American Republic, 1788-1800* (New York: Oxford University Press, 1993), 168; Kenneth Bowling points out that, although they had no experience of a national capital, the revolutionary generation had certainly fought over the sites of state and county seats enough to recognize that these were fights worth winning. He goes on to detail the economic benefits associated with a capital city. Kenneth R. Bowling, *The Creation of Washington, D.C.: The Idea and Location of the American Capital* (Fairfax, VA: George Mason University Press, 1991), 1-13.

The Residence Act of 1790 settled - at least on paper - the debate over location, and attention was turned to the plan for the city. Articles in the *Maryland Journal* promoted a classical design for the capital city, in which “the genius of America will rise [...] and will, in some measure, revive the elegance, regularity, and grandeur of the ancients,”³⁰ a sentiment reflective of the Age of Enlightenment’s reverence for classical thinking and its influence on contemporary city planning. George Washington embraced the metropolis envisioned by city designer Pierre Charles L’Enfant. By contrast, Thomas Jefferson, “convinced that the Republic could remain virtuous and need not suffer the intrigue, luxury, dissipation and vices of the body so inherent to Tom Jones’s cosmopolitan London,” preferred a more conservative model in line with his definition of republicanism.³¹ Both Washington and Jefferson were dedicated to the Potomac site, despite their difference of opinion over the city’s design; ultimately, while Washington would be the one to approve the city plan, Jefferson would be the one managing its implementation during the early stages of the city’s development.

Unfortunately, the imagined capital did not easily translate into material reality.

Historian Fergus Bordewich bluntly describes the situation thus:

Virtually from the start, the project was hobbled by scandalous financial manipulation, and a degree of incompetence sometimes suggestive of a modern banana republic, not to mention the reluctance of officials to move to what many regarded as a “barbarous wilderness.”³²

³⁰George Walker is believed to be the author of the following newspaper editorials, although they were printed without his name. *Maryland Journal*, “Citizen of the World,” January 23, 1789, “Conference...”, March 24, 1789; quoted in Bowling, *The Creation of Washington D.C.*, 220.

³¹ Bowling, *The Creation of Washington, D.C.*, 7.

³² Fergus M. Bordewich, *Washington: the Making of the American Capital* (New York: Amistad, 2008), 7.

Government workers and potential residents who arrived at the site were surprised and disappointed at the lack of progress that had been made in creating the federal town. The quotation that begins this section, authored by New Hampshire representative Ebenezer Mattoon, is indicative of the dismal commentary the city of Washington inspired. Treasury secretary Oliver Wolcott wrote, “the people are poor, and as far as I can judge, they live like fishes, by eating each other;”³³ descriptions of the region as a “lonesome dreary swamp” or a “fever stricken morass,” “without pride of ancestry or hope of posterity,” by even the most patriotic citizens were all too common.³⁴ It would be inaccurate to say, however, that all contemporary commentary was negative. Mixed in with the criticism were sincere compliments, mainly regarding the beauty of the landscape. Margaret Bayard Smith, wife of newspaper publisher Samuel Harrison Smith, came early to the site of the capital and recorded in her journal her impressions of the “romantic scenery” she found there. “Beautiful banks of the Tiber! delightful rambles! happy hours! [...] the whole plain was diversified with groves and clumps of forest trees which gave it the appearance of a fine park.” Abigail Adams, at first discouraged by the absence of what she deemed an actual city, admitted, “It is a beautiful spot, capable of every improvement, and, the more I view it, the more I am delighted with it.”³⁵ Still, the Washington D.C. of the first decades of the nineteenth century “seemed more potential

³³ Oliver Wolcott, *Memoirs of the Administrations of Washington and John Adams*, vol. 2 (New York, 1846); quoted in Bryan, 354.

³⁴ Catherine Allgor, *Parlor Politics: In Which the Ladies of Washington Help Build a City and a Government*. Jeffersonian America, eds. Jan Ellen Lewis and Peter S. Onuf (Charlottesville, VA: University Press of Virginia, 2000), 4-5.

³⁵ Margaret Bayard Smith, *The First Forty Years of Washington Society* (New York: Charles Scribner’s Sons, 1906), 10; Abigail Adams, *Letters of Mrs. Adams, Wife of John Adams*, 4th ed. (Boston: Wilkins, Carter, and Company, 1848), 383.

than place.”³⁶ As Daniel Walker Howe observed, “the District of Columbia, like the United States as a whole, embodied big plans but remained mostly empty. America and its capital city lived for the future.”³⁷

The problems with the execution of the grand plans for the city began early. Against the advice of city designer L’Enfant, Congress chose to rely primarily on money brought in by the sale of land in the District to finance the construction of the public buildings rather than take out loans for that purpose. Unfortunately for the Congress and city commissioners, the first sale of lots in the district, held October 17, 18, and 19 of 1791, was a dismal failure - disorganized, poorly timed, inadequately advertised. Abysmal, rainy weather that week made travel difficult for potential buyers. Because the engraving of the city plan was not completed in time, those who braved the rain had only a rough sketch of the city and a list of lots to peruse before selecting their property. Due to the sale’s timing, President George Washington, Thomas Jefferson, and James Madison, who had planned to be on hand in order to promote the new city, were forced to leave early on the first day in order to return to Philadelphia in time for the Congressional session. After three days, only thirty-five lots had been sold, most of which had been purchased on credit.³⁸ Subsequent sales were not much more successful. As Washington historian James Sterling Young describes, “it became clear that the primary demand for land in the capital had at once originated and ended with that of the government for its

³⁶ Allgor, 10.

³⁷ Daniel Walker Howe, *What Hath God Wrought: the Transformation of America, 1815-1848* (New York: Oxford University Press, 2007), 61.

³⁸ Bryan, 160.

own use.”³⁹ But without adequate income from the land sales, Congress did not have the funds it expected to complete construction on roads or public buildings, and seemed hesitant (if not downright opposed) to allocating additional funds for city construction projects. In addition, those who bought lots were not required to build on them in a timely fashion, so that even lots purchased by individual investors lay unimproved and empty.

By the time the ten years allotted for the city’s construction had elapsed, the city of Washington hardly resembled the plan L’Enfant had devised. Rather than the intricate pattern of avenues and property squares, the land was covered with trees, rolling hills, and only the occasional building. Apart from Pennsylvania Avenue, only a handful of roads had been completed between the Capitol and the President’s house, the area that was then the core of the city - mainly F Street (running between 3rd and 15th Streets), 7th Street (running from Tiber Creek to approximately K Street), and a “New Post Road” that ran from south of the Capitol to 11th Street). Although a few buildings were clustered together along F Street near the “President’s Palace,” the majority of city’s structures were scattered across the map [see Figures 1 and 2]. Whether the city planners were naïve in their estimations or simply at a loss as to how to move plans along more quickly is unclear; however, in the dismal reality that lay before them, the length of time needed to create their idyllic capital from the ground up transformed the expectations of greatness into complaints over muddy, impassable roads and incomplete, inadequate government buildings.

³⁹ James Sterling Young, *The Washington Community, 1800-1828* (New York: Harcourt, Brace, and World, 1966), 20.



Figure 1. L'Enfant's plan for the City of Washington. Note that despite the fact that L'Enfant did not insert buildings (apart from the Capitol and President's House) into the grid of streets, the landscape looks filled. See figure 2 for contrast. (Pierre Charles L'Enfant, *Plan of the city intended for the permanent seat of the government of t[he] United States : projected agreeable to the direction of the President of the United States, in pursuance of an act of Congress passed the sixteenth day of July, MDCCXC, "establishing the permanent seat on the bank of the Potowmac"* Map. Washington, D.C.: United States Coast and Geodetic Survey, 1887. From Library of Congress, *American Memory Collections*).

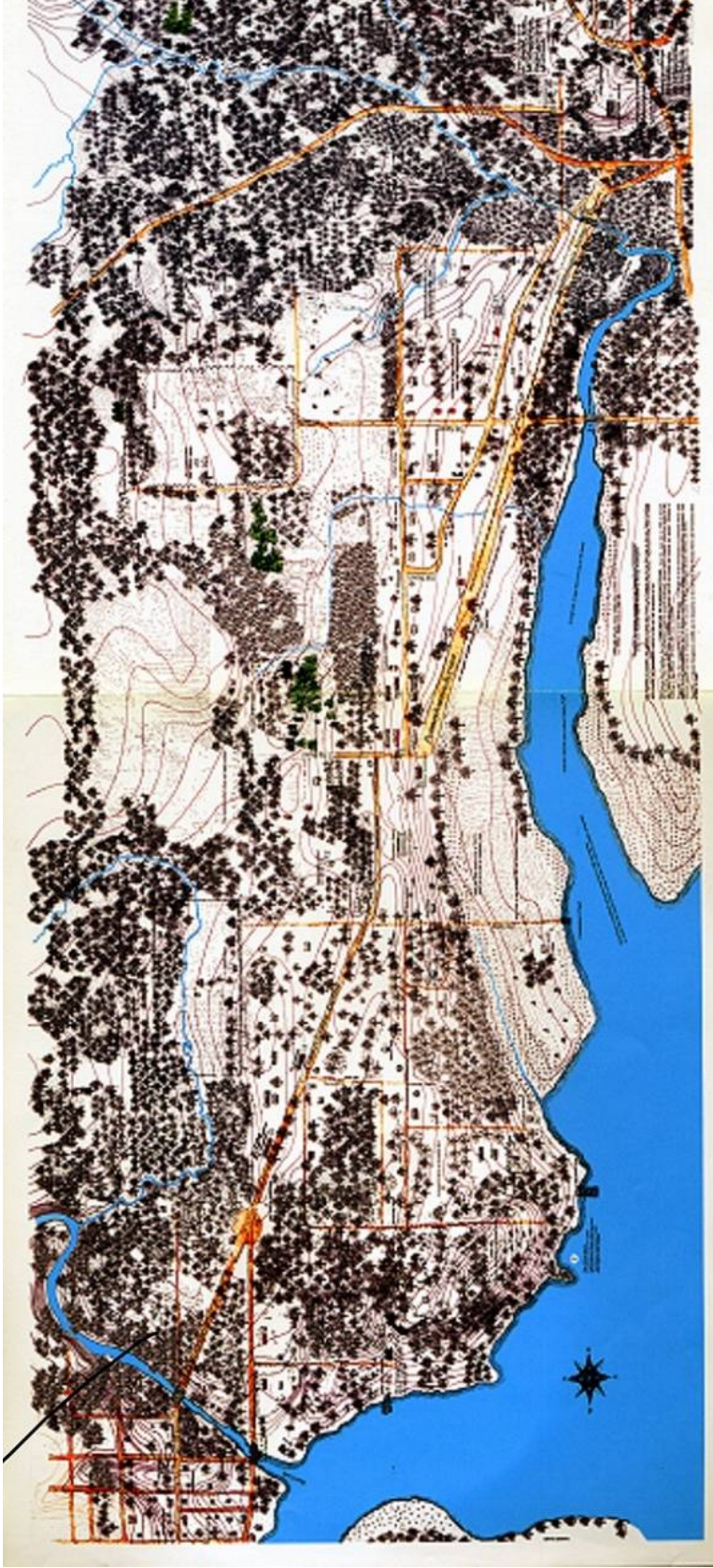


Figure 2. Joseph Passonneau's adaptation of T. Lofin's Map of 1800 Washington, Note the contrast between the plan (figure 1) and the actuality of Lofin and Passonneau's rendering. Published in Joseph Passonneau, *Washington Through Two Centuries: A History in Maps and Images* (New York: Monacelli Press, 2004), 34-35.

While many Americans were hesitant to relocate to the site of the new federal city (a problem that would continue to plague city developers for decades), some individuals seemed eager to make their way to the Potomac site and set up permanent residence. Philadelphia newspaperman Samuel Harrison Smith and his new wife Margaret Bayard Smith arrived in 1800, with Samuel founding the *National Intelligencer and Washington Advertiser*. John P. Van Ness arrived as a bachelor from New York late in 1801 to take his seat in the House of Representatives. In less than a year, he had married the daughter of one of the wealthiest men in the area and had been appointed to head the city's militia by President Jefferson. Brothers Robert and William Brent, whose family owned a quarry in Virginia, quickly involved themselves in the business of Washington. Robert served as the city's first mayor (also appointed by Jefferson). These individuals, among a handful of others, were what Kathryn Allamong Jacobs refers to as "Washington's 'first families,' the capital's equivalent of Boston's Brahmins and New York's Knickerbockers," establishing an influential social-political network that connected members of the resident population to the highest-ranking government officials.⁴⁰ However, unlike many of the government officials - the members of the House and Senate who came to town only when Congress was in session - residents such as the Brents, the Smiths, and Van Ness invested themselves in various civic projects designed to build up and support the Washington community (e.g.: banks, charitable organizations, social clubs). One of these projects was the first Washington Theatre.

⁴⁰ Kathryn Allamong Jacobs, *Capital Elites: High Society in Washington, D.C., after the Civil War* (Washington: Smithsonian Institution Press, 1995), 29.

Playhouse Potential: Early Theatre in the Capital City

“There were only two places of public amusement in the Capitol, one of them a racetrack, the other a theater most astonishingly dirty and void of decoration. One must love the drama very much to consent to pass three hours amidst tobacco smoke, whiskey breaths and other stenches, mixed up with the effluvia of stables and miasma of the canal, at which the theater is exactly placed and constructed to receive.” - An early government official, circa 1800.⁴¹

Almost everything about the new federal capital drew criticism, including the attempts to provide diversion from government matters. With the official buildings in such an incomplete state it is hardly surprising that the city possessed little in the way of public amusement; however, it would be inaccurate to say that those who came early to the district were completely without entertainment or social interaction. In her essay “Messing Around: Entertaining and Accommodating Congress, 1800-1830,” Cynthia D. Earman argues that “the men who served, though lonely for their families, formed friendships and alliances that continued beyond their years of government service.” She describes social-political networks formed around the dinner tables of various boarding houses and hotels.⁴² These dinner table conversations offered the members of the Washington community some social activity. Additionally, there were occasional diversions including the October horseracing season, lectures, and some small-scale entertainments such as the intellectually astonishing Learned Pig and the Eidouranian; or, Transparent Orrery, which projected images of the solar system, in the halls of hotels and

⁴¹ Joe Brown, “Dramatic Discoveries: Unearthing a Rich Tradition of Theater in Washington,” *The Washington Post*, 7 May 1989, G1.

⁴² Cynthia D. Earman, “Messing Around: Entertaining and Accommodating Congress, 1800-1830,” in *Establishing Congress: the Removal to Washington, D.C., and the Election of 1800*, eds. Kenneth R. Bowling and Donald R. Kennon, Perspectives on the History of Congresses, 1789-1801, eds. Kenneth R. Bowling and Donald R. Kennon, (Athens, OH: Ohio University Press, 2005), 128.

taverns.⁴³ These halls also offered area residents a few scattered opportunities to view dramatic performances before the establishment of a purpose-built playhouse.

Prior to Congress's arrival in Washington, the nearby towns of Alexandria and Georgetown offered dramatic performances that were well received by audiences, according to contemporary newspaper commentary.⁴⁴ By the 1790s, reputable actors from Philadelphia's Chestnut Street Theatre and Thomas Wade West's Virginia Company of Comedians had offered performances in several cities in Virginia and Maryland. West's company of newly-imported English actors - featuring himself, his wife Margaretta Sully West, his daughter Ann West Bignall, and her husband John Bignall - played Alexandria as early as 1790; Thomas Wignell, Ann Brunton Merry, and John Bernard played Georgetown with the Chestnut Street company in the fall of 1799.⁴⁵ Early offerings were performed in assembly rooms or ball rooms. For example, both the assembly room at McLaughlin's tavern and the ballroom in Union Tavern in Georgetown periodically offered theatrical entertainment. By 1798, Alexandria had its own playhouse, built by West as an addition to its growing circuit of theatres.⁴⁶

⁴³ The Learned Pig appeared at Conrad and McMunn's Tavern February 6, 1801 (*National Intelligencer*, February 6, 1801), and the Eidouranion was shown at Stelle's Tavern later the same week on February 9th (Printed Ephemera Collection, Library of Congress).

⁴⁴ An example of positive audience response to these productions can be found in the *Alexandria Times* (January 27, 1798), in which "A Friend to the Drama" states "I must confess, I was generally gratified with the manner in which it [*Child of Nature*] was executed. From the conversation of those around me, I believe that my opinion perfectly coincided with that of most of the company." Ironically, although this "Friend" attests to the positive reaction of most of the audience, a large segment of his editorial is a rebuff to a small group of gentlemen who were apparently drunk and disorderly during the performance.

⁴⁵ Susanne Ketchum Sherman, *Comedies Useful: Southern Theatre History, 1775-1812* (Williamsburg, VA: Celest Press, 1998), 89-90; *Centinel of Liberty*, September 17, 1799.

⁴⁶ Sherman discusses the construction of the Alexandria playhouse as part of Thomas Wade West's establishment of his Virginia circuit in Chapter IX of *Comedies Useful*. Newspaper advertisements also suggest that there was a playhouse in Georgetown in 1799, although it is difficult to judge from these

Initially, promoters of these performances solicited audience members from the capital area, addressing the advertisements to “the Ladies and Gentlemen of George Town, the City, and their vicinities.”⁴⁷ While these advertisers may have hoped to appeal to early Washington residents, the practical concerns of travel to these destinations would likely have been a deterrent to regular attendance. By the late 1790s, there was some development of the area northwest of the planned Presidential mansion, the area of the city closest to Georgetown; however, as the city began to populate, people preferred to build further east, between the President’s house and the Capitol. The further the city grew away from Georgetown and Alexandria, the less likely it became that Washington residents would travel to either locale for a night at the theatre, especially considering the lack of clear roads or footpaths.⁴⁸ Performances at these venues occurred in the evening, usually around seven o’clock, and could last for two to three hours. The usual bill for individual actors or small groups of performers consisted of a lengthy list of scenes, recitations, and songs drawn from popular plays and well-known music; full companies performed a main piece (often a tragedy or dramatic play) followed by songs and/or recitations and an after piece (a farce or comic play). Patrons who attended these performances would have had to travel home long after the sun had set, and, in the case of Washington residents, this journey would have been along rough, unlit roads. Thus, while venues such as McLaughlin’s tavern would possibly have been within reach for special occasions, they would not have allowed Washington residents regular theatre

documents whether this was a make-shift theatre in a tavern or assembly room, or was a purpose-built playhouse. *Centinel of Liberty*, April 16, 1799 and September 20, 1799.

⁴⁷*Centinel of Liberty*, April 16, 1799.

⁴⁸ As Wilhelmus Bogart Bryan notes, the city council’s ordinance in 1802 for the improvement of roads in the district indicates that the roads were in need of improvement; Bryan, *History of the National Capital*, 516.

attendance. In order to establish regular theatregoing in the city of Washington, the District needed a local playhouse.

The performing companies seemed to recognize that local performances were a necessity for cultivating a Washington audience. As the date of Congress' arrival in Washington approached, company managers began to investigate the capital's potential for supporting theatrical entertainment. The earliest performance advertised within the city limits took place in August of 1799.⁴⁹ The two-man team of Mr. Darley and Mr. Bernard (then of the Chestnut Street Theatre Company) presented a "Dramatic Olio Consisting of Song, Jest, and Sentiment" in Mr. Pollack's Six Buildings, a group of partially-finished buildings on Pennsylvania Avenue west of the President's house. The full Chestnut Street Theatre Company performed in Georgetown in Suter's tavern at the end of August and early September and likely sent these two men ahead of the rest of the troupe. Perhaps this excursion was to scout out possible sites in the new capital for expanding their circuit, or simply to ascertain the progress of the city's construction. Congress would be moving to Washington in 1800 (whether the construction was finished or not), and the theatre companies likely wished to lay claim to the newly-cosmopolitan region. Thomas Wignell and Alexander Reinagle, the company's managers at the time, seemed interested in expanding the reign of the Chestnut Street Theatre Company (then heralded as the finest in the nation). By the late 1790s, they had begun to play in Baltimore on a regular basis, and the troupe (or small portions of it) had

⁴⁹ Thomas A. Bogar chronicles performances in the area predating Congress' arrival in a recent article, "The Origins of Theater in the District of Columbia, 1789-1800," *Washington History* 22 (2010), 5-16.

performed in Georgetown and Alexandria following the Baltimore season a handful of times in the late 1790s.⁵⁰

In the years that followed, more performers made appearances in the capital. In 1801, Mr. and Mrs. Green and Mr. Deckar from the Virginia Company offered “An Entertainment”, consisting of “music, singing, reading, and recitations” at Mr. Still’s tavern near the Capitol; John Bernard, having left the Chestnut Street company, returned to the district in September of 1803 to perform "Comic stories - Comic songs - Elegant Extracts - Serious Songs, and Refined Recitations" at Lovel’s hotel; and in August of 1804, Mr. Serson, billed as hailing from “the New York theatre” performed at another local tavern.⁵¹ Washington would seem to have been an ideal location for cultivating an audience of the most powerful, most well-known individuals in the nation, individuals who would likely draw an audience themselves. The attention these players gave the young capital through a fairly steady stream of performances sparked a great deal of interest in theatre among many parties.

In 1800, just as the United States government was officially moving in to its new home, Wignell and Reinagle got their chance when the city acquired its first playhouse (of sorts) in a wing of Samuel Blodget’s Grand Lottery Hotel. The Chestnut Street Theatre Company opened this new stage, grandly named the United States Theatre. They

⁵⁰ The *Alexandria Times* reported that Wignell’s troupe was in rehearsals there December 2, 1798, although the paper did not print any notices of their performances. In late August of 1799, Georgetown’s *Centinel of Liberty* ran the announcement that Wignell had arrived in town (and would be followed shortly by the rest of his company) to present a short season of performances in a “New Theatre” in Union Tavern (*Centinel*, August 27, 1799). Although the newspaper attests that “every care appears to have been taken” to ensure that the theatre be comfortable to audience and players, this theatre looks to have been a temporary arrangement in the tavern. The company played until September 21st, then combined their talents with West’s Virginia Company in Alexandria to present three nights of performances starring the best actors of each troupe; *Centinel of Liberty*, September 17, 1799.

⁵¹ *Washington Federalist*, January 27, 1801, September 2, 1803 and August 8, 1804.

performed a four-week season from mid-August to mid-September, just a few months before the city's first Congressional session. Although Chestnut Street company member William B. Wood emphasized the potential of the space, writing that the building was "every way suitable, situated nearly in the centre of the new metropolis," when the theatre opened, the building itself was far from finished.⁵² Christian Hines, a young apprentice tradesman and early resident of Washington, describes being able to sneak into the theatre from its basement through loose floorboards:

I remember how anxious the boys were to get in and see the play, and what tricks they resorted to to accomplish that object[...] they would remove one of the boards of the temporary floor, and by this means a few succeeded in getting in to see the play. This was known only to a few. I was one of those in the secret and got in twice in that manner.⁵³

Described by another audience member as "most astonishingly dirty and void of decoration" and filled with "tobacco smoke, whiskey breaths and other stench, mixed up with the effluvia of stables and miasma of the canal,"⁵⁴ the United States Theatre was hardly enhancing visitors' opinions of the city.

Despite the dismal setting, performers and audience alike christened the district's first playhouse in grand fashion. Wood describes the premiere performance as "warmly received and applauded by an audience, more numerous, as well as splendid, than can be conceived from a population so slender and so scattered."⁵⁵ The opening night prologue,

⁵² Wood follows this statement with an acknowledgment that the building was "not completed." William B. Wood, *Personal Recollections of the Stage Embracing Notices of Actors, Authors, and Auditors, During a Period of Forty Years* (Philadelphia: Henry Carey Baird, 1855), 55.

⁵³ Christian Hines, *Early Recollections of Washington City* (Washington, D.C.: by author, 1866; reprint, Washington, D.C.: Junior League of Washington, 1981), 75.

⁵⁴ Brown, G1.

⁵⁵ Wood, 55.

written by local landowner and theatre enthusiast Thomas Law, celebrated not only the opening of the theatre, but also the opening of the city itself. The prologue began with the lines, “Thank Heaven! ten tedious, anxious years are passed/ And here together we meet at last.” It goes on to describe the same dreams for the capital imagined by George Washington and the city planners. In the minds of those who had invested in the Potomac site, the new federal capital had the potential to represent all the virtues embodied by its namesake. Thomas Law and Wignell used the stage to reiterate that message. “These states in ceaseless unity shall roll,/ Swayed by the plans of his [Washington’s] inspired soul.”⁵⁶

Although the opening night prologue was filled with national sentiment and was specific to the capital setting, the plays presented were almost entirely foreign. Wignell selected plays from the company’s usual repertoire - farces and musical comedies by George Colman, translations and adaptations of August von Kotzebue’s plays (likely adapted by American authors), and a selection of Shakespeare’s plays, which were the most popular of the offerings.⁵⁷ Generally, Wignell’s season was made up of lighter fare with plays that emphasized comedy or romance; however, his selection of Thomas Otway’s *Venice Preserved* for the opening night performance represents an interesting departure.⁵⁸

⁵⁶ Delivered on opening night (August 22, 1800), Law’s prologue was later printed in the *National Intelligencer*, November 26, 1800.

⁵⁷ William Warren Journals, vol. 1, Channing Pollock Theatre Collection, Howard University, Washington, D.C.; Warren was a company member in Wignell’s troupe in 1800, though would soon take over as manager. His journals record the shows performed and each evening’s profits, indicating that he had already begun to assume some of the managerial duties. The money brought in for evenings featuring Shakespeare’s plays are the most profitable of the short season.

More than a hundred years old at the time of its presentation in the United States Theatre, *Venice Preserved* weaves a tale of intrigue and rebellion. Jaffier, a poor young man, joins his friend Pierre in a covert plan to overthrow the corrupt Venetian government. Torn between family and nation, Jaffier struggles to choose the right path, but eventually sides with family and reveals the plot to the authorities. Jaffier's confession costs the life of his friend Pierre and the other conspirators, and the guilt-plagued Jaffier commits suicide. With the rebellion put down, the corrupt Venetian government carries on unscathed.

When the play was first presented in London in the early 1680s, England was abuzz with conspiracy theories, tales of rebellion and revolution. A hundred and twenty years later, when the play was performed by Wignell's Philadelphia company, American politics was undergoing a revolution of its own. Conflicts between the Federalists and the new Democratic Republicans became increasingly heated in the late 1790s, coming to a head in the Election of 1800. Thomas Jefferson's assumption of the presidency toppled the old Federalist guard and signaled the end of the Federalist party's domination of American politics. In a striking parallel, *Venice Preserved's* Pierre, leader of the revolution, proclaims:

...Fools shall be pulled
From wisdom's seat; those baleful unclean birds,
Those lazy owls, who, perched near fortune's top,
Sit only watchful with their heavy wings
To cuff down new-fledged virtues, that would rise
To nobler heights, and make the grove harmonious.⁵⁹

In the play's original context, an era of exposed plots and treasonous behavior, Otway's play was amazingly resonant and successful; a century later, Wignell brought

⁵⁹ Thomas Otway, *Venice Preserved*, Act II, scene 1.

the play to the capital during an equally tumultuous era in American politics.⁶⁰ And although it is impossible to know what Wignell's intentions may have been in resurrecting Otway's tragedy at the turn of the nineteenth century, in the home of the federal government it would have been difficult to ignore the parallels between the play's revolutionary themes and the chaotic election rhetoric between the Federalists and the Republicans regarding who was best equipped to steer the new nation into the future. Just as Pierre vows to pull down the old guard in the name of Liberty, Jefferson and the Republicans replaced the incumbent Federalists, banishing elitism in the name of democracy.

No records of the audience's reaction of this production (or any other at the United States Theatre) survive, so it is impossible to assess how those present received the play. No matter how popular or unpopular it may have been, audience opinion would have little to do with the fate of this first fit-up playhouse. Unfortunately for Thomas Law and the other residents of Washington eager to attend theatrical entertainment, the United States Theatre's tenure was brief; the first season in 1800 was also its last. "The encouragement continued to exceed his [Wignell's] expectations, yet fell very far below his expenditure," noted Wood.⁶¹ Company member and future manager William Warren's journal lists low profits for the season - between \$90 - \$200 for most nights.

⁶⁰ I do not mean to suggest here that Wignell had pulled Otway's tragedy from the depths of obscurity when he revived the play in Washington. *Venice Preserved*, although past its peak of popularity, had never completely dropped from theatrical repertoire and was produced off and on by American theatre companies throughout the eighteenth century. Wignell had revived *Venice Preserved* for the 1797-98 season in Philadelphia, and then again a year later as part of the 1799-1800 season in Alexandria and Washington; Weldon B. Durham, ed., *American Theatre Companies, 1749-1887* (New York: Alexander Street Press, 1986), 187; *Centinel of Liberty*, Sept 17, 1799.

⁶¹ Wood, 56.

This is in sharp contrast to Philadelphia profits of between \$400 - \$600 a night.⁶² In addition, Blodget's lottery scheme fell apart leaving him bankrupt, and the failed hotel was left an unfinished ruin along the still-undeveloped thoroughfares of the capital.⁶³ City residents, who were praised for offering the Philadelphia performers "the most gratifying attention and hospitality," were left once again without a playhouse and with only the occasional evening of dramatic performance in a tavern or hotel.⁶⁴

Purpose-Built: The First Washington Theatre

*"Its great and primary object unquestionably is to strew the path of legislation with a few flowers in addition to those already in it."*⁶⁵

Early in 1803, new Washington residents Smith, Van Ness, and the Brent brothers (aided by Thomas Law) led a campaign to integrate theatre into the plan for the city by building a permanent playhouse that would be "an object which may conduce materially to the advantage of the city."⁶⁶ The proposition seemed to be enthusiastically received by

⁶² Warren, vol. 1.

⁶³ There is a historical marker at the site (presently the Hotel Monaco) that reads, "In 1800 the building erected on this site by Samuel Blodget was the scene of the first theatrical performance given in Washington." Although the placard incorrectly attributes the city's first performance to the United States Theatre (as noted above, Mr. Darley and Mr. Bernard performed in the Six Buildings in 1799), Blodget's Hotel does represent a significant step toward establishing a purpose-built playhouse in the city. The incomplete hotel building later became home to the city post office.

⁶⁴ Although there may have been other performances that were not advertised in the newspapers, I have only been able to discover two dramatic offerings in the city between the closing of the United States Theatre in 1800 and the opening of the first Washington Theatre in 1804. Mr. and Mrs. Green and Mr. Decker's performance at Still's Tavern in 1801 and Mr. Bernard's "Pick Nick" at Lovel's Hotel in 1803. The Chestnut Street Theatre Company did play a season in Georgetown at McLaughlin's Tavern in the summer of 1804, and West's Virginia Company played their Alexandria Theatre in 1802 and 1803 as evidenced by several newspaper advertisements in August and September of those years in the *Centinel of Liberty*, *Georgetown Olio*, and *Washington Federalist*.

⁶⁵ *NI*, September 9, 1805.

⁶⁶ *NI*, June 24, 1803 and August 6, 1804.

residents of the District; an early notice in Smith's *National Intelligencer* announced that \$10,000 had already been raised for the project. An Alexandria newspaper claimed that, "one of the proposers actually obtained in less than 20 days subscriptions in shares of 50 dollars each, amounting to 7,500 dollars."⁶⁷ The committee initially wrote to President Jefferson to request the use of public land for the playhouse. This request suggests that although they were financing the project, the playhouse founders saw the theatre as a public institution, and the capital plan open to their needs and desires. The theatre was for Washington – its citizens and visitors. When Jefferson - who was still at Monticello - hesitated to grant the request without conferring with the city commissioners in person, the theatre committee accepted a donation of land from Van Ness and set to work hiring an architect and various craftsmen, and soliciting additional subscribers of money, labor, and/or materials.⁶⁸

It is curious that with the city in such a state of privation (largely due to the inability or failure of the federal congress to assign funds to improve it) that this group of men would choose to focus their efforts on a playhouse rather than other - arguably more necessary - projects, such as roads and walkways, room and board for congressmen, or government offices; however, it is likely that these men saw these necessities as the province of the federal government, and not as projects to be undertaken on the local level. Their request for public land attests to their understanding of the government's role in managing key aspects of the city plan, including land use. And while they recognized

⁶⁷ *NI*, April 22, 1803; *Alexandria Expositor*, March 16, 1803.

⁶⁸ Thomas Munroe, Washington, to Thomas Jefferson, Monticello, March 14, 1803 and Thomas Jefferson, Monticello, to Thomas Munroe, Washington, March 21, 1803, Thomas Jefferson Papers, Library of Congress.

Congress' authority over implementation of the plan, these men appreciated that development of projects that would serve the community would fall to their own purview and purses.

It is possible that they saw the playhouse merely as a financial investment and were eager to get to the business of recuperating their investments; however, this explanation seems unlikely given that similar endeavors in other cities had not proved particularly profitable.⁶⁹ Perhaps they hoped a playhouse would entice the transient legislators to reside in the city year round. As the United States capital had moved so frequently in the past, there was plenty of speculation that Washington would not be Congress' final resting place. As Kenneth Bowling argues, the threat of removal of the Capital from the Potomac site loomed large over the city until after the Civil War. Citizens such as the Brents and the Smiths had invested not only their money but their families and futures in the belief that the city of Washington would become a flourishing metropolis grounded by its ties to the federal government. They had much to lose should the site be abandoned. At least one citizen was aware of theatre's potential to entice people to Washington, and that citizen publicized this view attempting to win over more supporters to the cause. In an article promoting the institution of theatre in general, the anonymous author turns his argument to more practical concerns:

Besides the above and many other general reasons in favor of the Theatre, we have powerful ones of a local nature[...]The more we multiply our means of rational amusement, generally, the more we reconcile the resident, and invite the

⁶⁹ Heather S. Nathans describes the financial troubles of theatres in Boston (both the Federal Street and the Haymarket theatres), Philadelphia (Chestnut Street), and New York (Park Street), during the late eighteenth- and early nineteenth centuries in *Early American Theatre from the Revolution to Thomas Jefferson: Into the Hands of the People*, Cambridge Studies in American Theatre and Drama, ed. Don B. Wilmeth, no. 19 (New York: Cambridge University Press, 2003).

non-resident among us, whether their habits be those of business or of pleasure - whether they be in public or private capacities.⁷⁰

Perhaps, in addition to their interest in maintaining their investments in both the city and the playhouse, the theatre founders were also motivated by a belief that the stage could be an excellent tool for teaching Republican virtue. Indeed, the first performances offered in the playhouse were advertised as “Moral and Entertaining.”⁷¹ As Ginger Strand discusses in “The Theatre and the Republic: Defining Party on Early Boston’s Rival Stages,” as theatre began to shake the bonds of antitheatrical legislation in the 1780s and 1790s, debates often centered on “theatre’s assumed ability to make or break republics [...] A well-regulated theatre, proponents insisted, would expose vice, promote virtue, and instruct political citizens in their public role,”⁷² a sentiment echoed by Dramaticus in Washington in 1803. While this last explanation may seem altruistic, there is evidence to suggest that the committee members’ goals were in fact quite idealistic.

Many members of the theatre committee were devoted Jeffersonian democrats, who, following the defeat of the Federalists in the presidential election, were likely encouraged by the rising tide of Republicanism. The committee’s request for public land, the selection of a prominent location for the playhouse within the city plan, the performance of a cornerstone ceremony, and the solicitation of subscriptions paid in cash or trade all suggest that the theatre committee saw their playhouse as a shared public

⁷⁰ *Washington Federalist*, Dec 4, 1805.

⁷¹ *NI*, November 21, 1804.

⁷² Ginger Strand, “The Theatre and the Republic: Defining Party on Early Boston’s Rival Stages,” in *Performing America: Cultural Nationalism in American Theater*, eds. Jeffrey D. Mason and J. Ellen Gainor, *Theater: Theory/Text/Performance*, ed. Enoch Brater (Ann Arbor: University of Michigan Press, 1999), 20.

space, belonging to the community, a place to put into practice the egalitarian principles promoted by Jefferson and his supporters, a place to perform a utopian vision of America.

Following the theatre founders' original request for public land, the committee received two offers of property for the site of the future playhouse. Van Ness offered a plot along Pennsylvania Avenue between the President's house and the Capitol. Prominent local land owner Daniel Carroll offered ground on the opposite side of Tiber Creek. L'Enfant's plan for the city called for Tiber Creek (also known as Goose Creek) to be made into a series of canals that would allow for the construction of the large green space that would become the National Mall. However, in 1803 the creek and its flood plain occupied most of that space, with only a "very bad" bridge crossing it at 7th Street, at quite a distance from the site offered.⁷³ An editorial in the *Alexandria Expositor* signed "UNIFORMITY" noted that the key arguments for selecting Van Ness' offer over Carroll's were "that the seite [*sic*] is on Pennsylvania Avenue - that it is between the President's house and the Capitol - that it is of importance to form a concentric chain between those two public buildings - that [Carroll's] seite was on the south of the Tiber."⁷⁴ While the author, who favored the Tiber Creek location, made a valiant effort to dismantle that argument (including a chart measuring the distance between the President's house, the Capitol, and both locations, as well as an estimate of the cost of

⁷³ Survey maps of the Potomac Region show the location of Tiber Creek while the engravings for L'Enfant's plan show the creek filled in; "Dotted line map of Washington, D.C., 1791, before Aug. 19th," Library of Congress Geography and Map Division, <http://hdl.loc.gov/loc.gmd/g3851b.ct000301> [accessed October 30, 2011]; "Plan of the city of Washington in the territory of Columbia : ceded by the states of Virginia and Maryland to the United States of America, and by them established as the seat of their government, after the year MDCCC / engrav'd by Sam'l Hill, Boston," Library of Congress Geography and Map Division, <http://hdl.loc.gov/loc.gmd/g3850.ct000299> [accessed October 30, 2011]; The canal was not completed until 1815 (see Bryan, 104); *Alexandria Expositor*, March 16, 1803.

⁷⁴ *Alexandria Expositor*, March 16, 1803.

constructing a better bridge across the creek) the committee voted, not surprisingly, in favor of the Pennsylvania Avenue site.

The argument for a location in proximity to the city's most important buildings is indicative of the aspirations the directors held for their playhouse. Theatre historian and theorist Marvin Carlson has noted that the placement of a playhouse in a prominent location within an urban plan suggests expectations of pride in the structure and public prominence.⁷⁵ Loren Kruger continues this idea, writing that "a theatre in the center of the city confers on the cultural practices housed there a legitimacy generally denied to performances of the same text in a peripheral space."⁷⁶ The site chosen by "a majority of the members of the committee" was along the city's major thoroughfare and was positioned between the city's two major landmarks, the Capitol and the President's house.⁷⁷ The committee chose to place their playhouse in the thick of things, prominently in the political landscape, suggesting that those involved in the project imagined that the playhouse could participate in the city's main enterprise - government. In an article encouraging patronage of the theatre, founder Samuel Harrison Smith emphasized this aspect of the project stating that the theatre's "great and primary object unquestionably is to strew the path of legislation with a few flowers in addition to those already in it,"⁷⁸ a statement which suggests that the new playhouse was to be placed in service to the

⁷⁵ Carlson, *Places of Performance: the Semiotics of Theatre Architecture*, Introduction.

⁷⁶ Loren Kruger, *The National Stage: Theatre and Cultural Legitimation in England, France, and America* (Chicago: University of Chicago Press, 1992), 13.

⁷⁷ *NI*, April 22, 1803.

⁷⁸ *NI*, September 9, 1805.

nation, by easing the burden of the democratic process through these “moral and entertaining” diversions.

From the start, shareholding in the playhouse was extended beyond the purses of the wealthy; the Washington Theatre encouraged subscriptions paid in trade, not just cash. A newspaper announcement in June of 1803 requested that “those subscribers to the Theatre who propose contributing work or materials” attend a meeting with the committee at a local hotel and tavern. Painters, plasterers, bricklayers, men employed in hauling and carting, as well as tradesmen who supplied lumber, lime, and brick contributed to the construction of the Washington Theatre, and in return, were given shares in the playhouse. In a letter written to prospective theatre manager John Bernard, the theatre committee aligned themselves with “the Citizens” of Washington, suggesting that Bernard “combine interests with the Citizens, and by their joint exertions affect a greater object than either himself or the subscribers could do singly.”⁷⁹ The extension of ownership to laborers and tradesmen, to “the Citizens” of Washington, is a reflection of anti-elitist sentiment that characterized the Republican distrust of Federalism.

These outwardly democratic gestures connect the Washington Theatre to what Loren Kruger calls “theatrical nationhood,” or “the idea of representing the nation in the theatre, of summoning a representative audience that will in turn recognize itself as nation on stage.”⁸⁰ According to Kruger, the idea of theatrical nationhood, the idea that the public space of the playhouse could help to shape national identity, developed during

⁷⁹ Theatre Committee, Washington, to John Bernard, Fredericksburg, 24 September 1803, Van Ness-Philip Family Papers, New York Historical Society.

⁸⁰ Loren Kruger, *The National Stage: Theater and Cultural Legitimation in England, France, and America* (Chicago: University of Chicago Press, 1992), 3.

the nineteenth century, and that “theatre with national popular aspirations in the era of mass politics has usually claimed to offer a theatre of and for, if not by, the people.”⁸¹ While this phenomenon could be found in cities across the United States and Europe, I would argue that Washington’s status as America’s capital city enhanced the connection to nation and national identity.

In reality, the founders of the first Washington theatre did not include everyone in their imagining of “the people.” They would not have classed women and African Americans among those invited to own a share of the playhouse. It is important to note, nevertheless, that a theatre belonging to “the citizens” was an important part of the rhetoric of planning and promoting the playhouse. Regardless of who owned it, the reality of getting the playhouse up and running proved a difficult task, and its survival remained precarious throughout its existence. A multitude of problems arose regarding finances and the search for performing companies that threatened to derail the plans of the committee.

While at the start the theatre committee professed to have secured the funds to finance the project, when the subscription installments came due, many of those who had promised support were either unwilling or unable to give it. Collecting the money pledged proved a near-impossible task, and repeated calls for delinquent payments appeared in the newspapers. Printed all too frequently in Smith’s paper were advertisements such as the following:

The subscribers to the Theatre are requested to pay the third installment (being ten dollars on each share) of their subscriptions to J. P. Van Ness - Those who have not paid their first or second installments it is expected will do so.⁸²

⁸¹ Kruger, 12.

⁸² *NI*, July 15, 1803.

Even after the building was opened for performances, the directors of the theatre committee warned those subscribers “who have not made full payments on their shares, or contributed the materials or work promised” that forfeiture of their shares was imminent.⁸³ In the year following the laying of the theatre’s cornerstone, the committee’s troubles collecting payments from the subscribers resulted in slow (or no) payment to contractors and construction delays. William Coombs, who supplied lumber for the playhouse, was not paid until 1808, a fact he bemoaned in a letter to the committee stating, “it is not my wish to have any further costs or trouble in this business of yours.”⁸⁴

Van Ness’s records indicate that the committee relied heavily on their personal and professional networks rather than a system of more formal contact, making it extremely difficult to keep track of subscribers’ accounts. His tally of the “Am[oun]t of Expense or Cost of the Theatre,” written at some point after the playhouse’s opening, includes a long list of “memoranda,” most beginning with questions such as “What is the state of Lewis Clephan’s acc[oun]t.?”⁸⁵ The committee did not always seem to know which subscribers had paid or how much, which pledges of materials or labor had been completed. Despite what seemed to be an outpouring of support for the project at its inception, the playhouse founders struggled to finance the project and were forced to take out a bank loan of \$3000 to complete construction.⁸⁶

⁸³ *NI*, September 9, 1805.

⁸⁴ Van Ness - Philip Family Papers, New York Historical Society.

⁸⁵ *Ibid.*

⁸⁶ Van Ness’s expense sheet lists “Am[oun]t borrowed from bank” as \$3000, though no other records regarding the loan are to be found among his papers. It is unclear when the loan was obtained, but it is evident from numerous reports in the press from the directors and critics of the playhouse project that

Planning for the entertainment that would grace the stage upon its completion proved equally problematic. Letters in September of 1803 between Van Ness, as chair of the theatre committee, and actor and would-be manager John Bernard (previously of Wignell's Philadelphia company, which had provided the city with its first theatrical performance in 1799), suggest that the theatre directors had some prospects in mind for acquiring an acting company - namely Margaret West's Virginia Company of Comedians - to perform in the space upon its opening. Although the letters reveal a disagreement between Bernard and the committee over financial arrangements and the schedule for the playhouse's opening, the documents suggest an early consensus between the parties that Bernard would buy in to the playhouse and act as its manager.⁸⁷ West's Virginia Company had a well-established circuit in the southeast by the turn of the nineteenth century, regularly playing Richmond, Fredericksburg, Petersburg, and their home base, Norfolk. The company possessed a talented troupe of actors; Bernard had joined the company the year before and the letters he wrote to Van Ness and the Washington Theatre directors suggest that he had hopes of extending the company's circuit to include the national capital.⁸⁸ With the construction on the playhouse only barely begun, the

they had not originally planned to borrow any of the money, but rather had received the full amount anticipated in pledged donations. From the frequent pleas to delinquent subscribers, it seems that not everyone made good on their promises. Several of the original directors of the theatre committee were also on the boards of directors of various banks in the city. It seems likely that the loan would have come from one of these institutions; however the surviving evidence does not clarify this point; Van Ness-Phillip Family Papers, New York Historical Society.

⁸⁷ Van Ness-Philip Family Papers, New York Historical Society.

⁸⁸ Lucy Blandford Pilkinton has created an extremely thorough record of this company's history in her dissertation and its detailed appendixes including numerous reviews praising the company's performers; Lucy Blandford Pilkinton, "Theatre in Norfolk, Virginia, 1788 - 1812" (Ph.D. diss., University of Michigan, 1993).

directors' correspondence with Bernard seems to suggest that they were eager to open the playhouse and confident that it would soon be completed.

Unfortunately for the Washington Theatre, Bernard's understanding of the arrangements differed greatly from that of the committee. Bernard wrote two letters, one to Van Ness and one to Mr. Brent (which of the Brent brothers is unclear), alleging that he had already paid out one thousand dollars of his own money in anticipation of the playhouse being open by the end of that year. As the playhouse would not be ready at that time, he asked to be reimbursed for his lost funds and outlined the terms of his management "for the gentlemen to honor with their signatures," terms which apparently included eventually relinquishing the theatre to Bernard. In their response, the theatre committee insisted that they were making every effort to see the playhouse opened that winter; however, they were forced to rely on the punctuality of the shareholders in satisfying their obligations. The committee stated that they answered to the citizen shareholders, not Bernard, and politely informed him that they had never promised him money or the playhouse. They added that although they would be pleased to have West's company play the Washington Theatre once completed, they had no intention of paying him the money he demanded. "We certainly regret any extraordinary expenses you may have incurred but whatever they may be, they can not be imputable to us inasmuch as we have not failed, and probably will not fail, in any of our assurances to you."⁸⁹

What is suspicious about Bernard's claims is that while he was indeed performing with Mrs. West's Virginia Company in 1803, there is no evidence to suggest that he held a managerial position or was authorized to negotiate on Mrs. West's behalf. In her

⁸⁹ The Committee, Washington, to John Bernard, Fredericksburg, September 24, 1803, Van Ness-Phillip Family Papers, New York Historical Society.

detailed dissertation on West's Virginia Company, Lucy Blandford Pilkinton has established that in the years following the death of the company's founder Thomas Wade West, his widow Margaretta Sully West successfully managed the company herself, passing along managerial duties to John William Green only after her retirement in 1805.⁹⁰ Two months after Bernard wrote to the committee, Mrs. West inquired as to "the state of the City Theatre" via a friend in Alexandria, not through Bernard, indicating that she "would bring her company up if there were any probability of success."⁹¹ Her company did perform in the Washington Theatre in 1805 without Bernard, who, shortly after his efforts to manage the Washington Theatre failed, left the Virginia Company and joined Snelling Powell's company in Boston. Perhaps like so many others, Bernard had bought into the myth of the capital on his early trips there, saw a great opportunity in the future metropolis, and felt certain he could convince Mrs. West of the advantages of playing there. At any rate, the Washington Theatre would not be ready for any company for more than a year.

A month after the theatre committee penned its response to Bernard, a notice appeared in *National Intelligencer*, calling for proposals for the use of the theatre "either for the ensuing season, or for its permanent occupation." The advertisement requests that the same notice be run in papers in Boston, New York, Philadelphia, Baltimore, and Charleston - all cities with established theatres.⁹² Interestingly, the committee did not run the request in Norfolk or Richmond, cities which hosted the Virginia Company. It would

⁹⁰ Lucy Blandford Pilkinton, "Theatre in Norfolk, Virginia, 1788 - 1812" (Ph.D. diss., University of Michigan, 1993), 237-247.

⁹¹ J.W.V. Thomas to John P. Van Ness, Van Ness-Phillip Family Papers, New York Historical Society.

⁹² *NI*, October 31, 1803.

seem that the theatre committee had given up hope that the troupe would grace its stage for the opening season, an opening season the committee had originally hoped would begin that winter. Despite Mrs. West's interest in the Washington Theatre, Bernard's letters cite the company's commitments to venues in Petersburg and Alexandria as schedule conflicts with a winter season in Washington. The slow progress of the playhouse construction, even the city's slow development, may also have deterred Mrs. West. It is also possible that the disagreement with Bernard had sent the theatre committee in search of more accommodating talent.

Following the call for performers in October of 1803, little was heard from the theatre committee. The winter that was to herald the opening of the playhouse came and went. Those who passed the site on Pennsylvania Avenue saw one more incomplete structure amid so many others. The proceedings of the winter session of the House of Representatives, published in the *National Intelligencer*, included a bill incorporating the Washington Theatre Company, passed by forty four "aye" votes to thirty one "noes." Presented as a memorial to the House, the petition was signed by Thomas Tingey, Robert Brent, Thomas Herty, Augustus B. Woodward "on behalf of themselves and others." The names of those others appear on the bill itself, creating the first (and likely only) complete list of the full theatre committee. In addition to those who signed the memorial, the Washington Theatre Company included William Brent, William Mayne Duncanson, Thomas Law, Charles Minifie, Thomas Munroe, Samuel N. Smallwood, Samuel Harrison Smith, John Tayloe, and John P. Van Ness.

In addition to their collaboration on the theatre committee, these civic-minded men shared interests in politics, business, and social and charitable groups. Both Robert

Brent and Van Ness served terms as mayor of the city of Washington; Minifie, Smallwood, Van Ness, Smith, and William Brent were elected or nominated to the city council in various years. Three committee members chaired three different banks - Smith served as president of the local branch of the Bank of the United States, Van Ness presided over the Bank of the Metropolis, and Robert Brent was the first president of the Patriotic Bank. Tingey, Law, Munroe, and William Brent formed the Washington Dancing Assembly in 1803; and Munroe and Tingey served on a committee charged with arranging the 1803 Fourth of July festivities, along with Smith, Van Ness, and Robert Brent. The investors' overlapping and parallel ventures brought them together within the same social circles even when their business endeavors separated them. The local nature of their various endeavors illustrates the committee members' dedication to the capital city and their investment in its future.

While the Washington Theatre Company won the vote for incorporation, this legislation did nothing to accelerate the construction process of the Washington Theatre. Rather than debuting its first season of shows that winter, the playhouse sat empty and unfinished. Although it was not unusual for building construction to slow during the coldest weather, progress on the playhouse seemed to have come to a complete standstill by the winter of 1803-4. Apart from the mention of the memorial to Congress in February of 1804, the public was offered nothing in the way of news of the theatre's progress from October 1803 to the summer of 1804. It was not until the first week of June that a meeting of the stockholders took charge of the project's completion. Proceedings of the June 7th subscribers' meeting run in the area newspapers reported that the first order of business for the newly-elected board of directors - Van Ness, Smith, Law, and the Brent

brothers - was “the raising by such means as they shall deem most eligible the necessary funds, and thenceforth apply the same to the completion of the building.” The report continued that the next item of business for the board was “to procure a dramatic company, when the prospects respecting the completion of the building will in their opinion warrant the same.”⁹³

Interestingly, newspapers ran this same report of the meeting multiple times over a period of three months. Previous notices regarding the theatre had only been repeated for two or three days at the most. Why was this report deemed newsworthy for such a length of time? Samuel Harrison Smith’s *National Intelligencer*, the city’s major newspaper, ran the notices week after week. As Smith was a board member, this act was likely designed to promote the theatre’s cause rather than injure it. What might the theatre proponents have hoped to gain by repeatedly publishing the proceedings? The committee began with raising funds, but the original pledges of monetary support do not seem to have been honored. Pledges of work or materials may not have been fulfilled either. Perhaps those who had originally supported the project were beginning to lose faith in its completion or in the slow-growing city’s ability to support a playhouse. These concerns were likely exacerbated by the sight of the unfinished playhouse, prominently located along Pennsylvania Avenue. As residents and government workers traveled back and forth between these two prominent landmarks, it would have been difficult to hide the lack of progress.

When the project was first launched in 1803, negative rumors circulated about the playhouse elicited an immediate and confident response in the press that the subscribers

⁹³ *NI*, June 20, 1804.

“feel highly satisfied in the progress which has been made in erecting the theatre” and “find the building has progressed as expeditiously as could have been expected, and any respects which have been made to injure that object, or to shake the confidence of the Stockholders are unjust and highly disproved by this meeting.” A year later, when the playhouse did not open as promised, the committee could only offer that they were still working toward their original goal.⁹⁴ Perhaps the re-printing of the theatre committee’s proceedings was a way for the committee to perpetuate the idea that the project was moving forward.

Unfortunately for the shareholders, it seems that the venture had stalled. The initial announcement in March of 1803 had estimated that the playhouse would be ready by the winter of 1803; however, when the playhouse opened in November of 1804, the building was still not complete. At the subscribers’ meeting following the opening season in June of 1805, completion of the playhouse remained the first order of business. After re-electing Van Ness, Smith, Law, and the Brents as the board of directors, the subscribers resolved:

⁹⁴ *Washington Federalist*, July 25, 1803; Although it is unclear what had been said or done to “injure that object,” several interesting possibilities are suggested by the evidence. The report of the rumors came shortly before John Bernard’s correspondence with the theatre committee, in which it is suggested that Bernard had purchased lots in the city in order to build his own theatre. If Bernard had wanted to eliminate the competition, he (or others supporting him) may have started the rumors. Additionally, after his original offer of property was not accepted, Daniel Carroll seems to have had nothing more to do with the theatre project. This seems especially odd considering that he was listed as the chair of the theatre committee in the first announcement regarding the scheme. If something had happened to discourage his participation in the playhouse or to sour him on the project, his prominence in the region (he was one of the wealthiest men in the area and had owned property there long before the government’s residence) would have lent weight to complaints he may have uttered. Although other cities had had serious problems with anti-theatrical laws and sentiment, there is little evidence to suggest that these forces were present or powerful in the D.C. area at this time. It would not be until after the tragic Richmond Theatre fire in 1811 that tracts against the theatre would be published in area papers.

That the Directors be authorized to use their best exertions to have the interior of the Theatre completed, and that they communicate with, and engage a company of Comedians [*sic*] as soon as may be, on the best terms in their power.⁹⁵

Even as late as 1811, actor James Fennell observed, “On my first visit to the Washington theatre, I was surprised in contemplating its unfinished state.”⁹⁶

Considering the arrested state of the city’s construction, the theatre’s building problems were hardly surprising or unusual. Instead, they reflect the struggles of most building projects in the city including the construction of the Capitol and the President’s House, both of which were still incomplete when the British burned them in 1814. An advertisement in Philadelphia’s *Aurora General Advertiser* illustrates the degree to which the grand plan for the capital had broken down in its material translation. An item addressed to “MECHANICS” read:

PARTICULARLY Carpenters, Bricklayers, Painters and Plaisterers [*sic*], intending to settle in the City of Washington, may have Lots near the War-office, Treasury, New Theatre, Seven Buildings, or adjoining the seite [*sic*] of the Dry Dock, on equitable terms, with a cellar dug, and brick sufficient for a two-story House, twenty feet front, for which *workmanship only*, in their respective avocations will be required in payment.⁹⁷

Whereas city commissioners had assumed that demand for property in the capital would be high, years after the government moved into its new home, tradesmen were being offered all the means necessary to build a life in the city, if they would simply come and build it. The slow development of the urban plan fueled the resistance to relocation, which in turn left L’Enfant’s plan a dream on paper rather than a reality on the ground.

⁹⁵ *NI*, April 22, 1803; Reviews of the next years’ season (1805) state that the theatre had never before been occupied - a mistaken assumption by the author - however, this suggests that the building appeared even at that time to be in process; *NI*, June 19, 1805.

⁹⁶ James Fennell, *Apology for the Life of James Fennell* (Philadelphia: Moses Thomas, 1814), 413.

⁹⁷ *Aurora General Advertiser*, October 26, 1803.

While many who complained about the state of the federal city doubted that Washington's imagined metropolis along the Potomac would ever be completed or remain the seat of national government, others - such as the members of the theatre committee - held on to the image of the future in which they had invested both their monies and their lives. The day the theatre opened for its second season in 1805, the *National Intelligencer* carried three different announcements about the theatre on the same page - one listed the evening's bill, a second encouraged the public's patronage of the playhouse, and another requested yet again that delinquent subscribers remit payment on their shares. The committee asked for donations that had been subscribed (in addition to monetary ones), indicating that these materials were still needed, even while the promotional column announced that then proprietor Mr. Green (managing Mrs. West's Virginia Company) had "fitted up the theatre in a neat and handsome style; and we believe it will be found to possess every convenience for the accommodation of the audience."⁹⁸ However, despite the clear problems the committee had in completing the physical structure, despite the requests for materials and money that seem to have gone unanswered two years after they had been pledged a refrain of hope echoed in the pages of the press:

The encouragement which we can give to this amusement is not to be tried. If it be liberal, we shall hereafter be able to command the ablest performers on the continent, some of which will this night appear on the boards. If they are this season welcomed by overflowing houses, and if among the spectators are seen the most respectable of our citizens, the reputation of Washington will be fixed, and the dramatic art will look to the metropolis for its most flattering reward, that reward which consists in a liberal pecuniary support, and the approbation (at least during the winter) of the most enlightened audience of America.⁹⁹

⁹⁸ *NI*, September 9, 1805.

⁹⁹ *Ibid.*

The theatre founders were still committed to providing the city of Washington with a playhouse befitting its enlightened citizenry, a public space designed to showcase America's finest talents. Hopeful as the above announcement may have sounded, the reality was a compromise of the grand vision the founders had imagined for themselves and the Washington public. Critiques of the playhouse would be numerous, falling in line with the poor opinions of the city as a whole. Finished or not, the playhouse began to hold performances; and with the stage ready, the proprietors moved on to address what would be showcased upon it.

“To procure a dramatic company”: Performing Companies in the Washington Theatre

Following the mishap with Bernard, the new Washington playhouse was left without a legitimate theatre company to inaugurate the stage. The advertisement for dramatic companies had apparently provided the theatre committee with few options for their opening season in 1804. Although in their correspondence with Bernard the committee had written that they “coincide perfectly in opinion with you [Bernard], ‘that when the bungling effect of performing in a half finished house (and with a company hastily selected) is considered, it will be better to defer it till a regular, House, Season, and Company can be procured,’” a year later, things had changed.¹⁰⁰ Perhaps because shareholders were getting anxious, or because the committee feared the public's decreasing interest in the playhouse, the committee chose to simply to get the playhouse open. Instead of engaging a dramatic corps who would perform plays designed to elicit

¹⁰⁰ The Theatre Committee, Washington, to John Bernard, Fredericksburg, September 24, 1803, Van Ness-Phillip Family Papers, New York Historical Society.

feelings of virtue and patriotism, as proscribed by Dramaticus, the committee opened their playhouse with Mr. Maginnis's "Grand Medley of Entertainments." Although advertised as "Moral and Entertaining," Mr. Maginnis's performances consisted primarily of spectacle and magic, including lighted transparencies, feats of paper folding, numerous detailed card tricks, and fire eating, "with a number of other experiments composed of cards, eggs, and money." His act featured various mechanisms designed to delight his audiences, most prominent among them were his "Artificial Comedians." Described as "three feet and a half high, with the powers of Mechanism, possess the exact movements of Life," Maginnis's automated performers appeared as a variety of characters each night, sometimes performing entire plays such as *The Norfolk Tragedy; or, Children in the Wood*.¹⁰¹ The opening of the playhouse coincided with the winter congressional session, perhaps to appeal to those "most respectable of our citizens" the committee had previously referenced.

The first performances did not seem to impress many in the audience. The *Washington Federalist* reported that Maginnis's "puppet shows" were thinly attended, a fault the anonymous columnist sarcastically attributed to their close resemblance to the Republican Congress.

Mr. Maginnis has unfortunately chosen a species of exhibition, which reflects most severely upon that honorable body. He displays a number of *machines, resembling men in shape, gesture and movement*, all of whose actions, however voluntary to appearance, are absolutely at the command of an individual.¹⁰²

¹⁰¹ *NI*, November 21, 1804.

¹⁰² *Washington Federalist*, December 15, 1804. Interestingly, the author ends his editorial with the following: "To complete the sarcasm; Mr. Maginnis advertises that those who wish to see these curious Automata, must apply to Mr. Smith (Mr. Jefferson's Editor)," a jab at National Intelligencer editor and theatre founder Samuel Harrison Smith.

Another more-favorable review encouraged potential patrons to “rest assured, notwithstanding the remarks which have fallen from some of the spectators, the exhibition [...] is worthy the observations of the curious and enlightened.”¹⁰³ However worthy this particular critic deemed Mr. Maginnis, following a month of performances, Maginnis did not return to the Washington Theatre.¹⁰⁴

The following year (1805), the theatre committee secured Mrs. West’s Virginia Company of Comedians for a winter season; they played from early September to the end of December, one of the longest seasons the playhouse would ever see. West’s company performed a standard bill of popular (if dated) British comedies and musical entertainments. This season, the proprietors managed to attract the respectable, enlightened audience they desired - President Thomas Jefferson graced the playhouse with his presence on November 13th, during the second week of the company’s run.¹⁰⁵ However, even with the patronage of the nation’s highest official, the theatre continued to struggle. A communication in the *National Intelligencer*, quite possibly written by theatre founder Samuel Harrison Smith (the paper’s owner), requested that the citizens of Washington support the efforts of the Virginia Company, urging:

If we have no other motive, we surely have that of self-interest. A great object with us is to draw to the city men of fortune, in order to create an intrinsic,

¹⁰³ *NI*, November 21, 1804.

¹⁰⁴ An announcement in the *New England Palladium* regarding the upcoming opening of the Washington Theatre in 1806 reported that Maginnis had died, suggesting that had he still lived “he would have endeavored to have relaxed the minds of our National Legislators with his puppet show exhibitions.” It is questionable whether he would in fact have been asked to return to the Washington Theatre; subsequent attempts by the committee to engage performers for its space were directed to more-traditional dramatic troupes, a goal that seems more in line with the founders’ originally stated goals; *New England Palladium*, December 5, 1806.

¹⁰⁵ Thomas Bogar, *American Presidents Attend the Theatre: The Playgoing Experiences of Each Chief Executive* (Jefferson, NC: McFarland, 2006), 41.

domestic, capital. That class of people are generally in pursuit of amusements. What greater inducement can we present to them than the theatre?¹⁰⁶

Although there is a distinct shift in rhetoric in these early lines, emphasizing self-interest as the primary motivator for support of the playhouse, the author goes on to invoke those “extraordinarily idealistic hopes for the social and political transformation of America” so characteristic of the era - statements that decry the hopes of the capital residents who still had faith, despite the inauspicious landscape that lay before them, that what had been imagined would be realized.

Destined by nature, and the constitution of our country to become the metropolis of a mighty empire, we may safely anticipate the period when we shall possess, in greater degree than any other place in the country, the advantages of polite literature - the arts and sciences - taste and all the elegant accomplishments as may in proportion to our population we already hold a conspicuous rank.¹⁰⁷

Support of the playhouse was more than the pursuit of entertainment; it was a duty to be performed for the nation and future empire. Whereas the spectacles presented by Mr. Maginnis may not have been the best examples of “polite literature” or “elegant accomplishments,” the essayist appealed to his audience’s sense that “a well conducted theatre [...] will always either directly or indirectly promote the interests of virtue.”¹⁰⁸

Unfortunately for the theatre proprietors, this was the only season for the Virginia Company in Washington, and the committee was forced to search again for respectable entertainments. For the next two years, the Washington Theatre proprietors struggled to find performers for their stage. In 1806, the playhouse was only opened for a month of performances late in the year. An announcement in the *National Intelligencer* on

¹⁰⁶ *NI*, September 9, 1805.

¹⁰⁷ *NI*, November 29, 1805.

¹⁰⁸ *Ibid.*

September 3rd heralded the arrival of the renowned Philadelphia players “as soon as the house can be made ready for them;” however, the company did not appear in Washington that year. Instead, in mid-November, Washington audiences were offered the talents of Mr. Manfredi and his company, who performed a month of variety acts from singing and dancing to tightrope walking and pantomime. 1807 was an even worse season for theatre shareholders, when the theatre offered only one night of entertainment, advertised simply as “A Dramatic Medley consisting of recitations, songs, and scenes from the most admired plays” with no indication of who would be performing.¹⁰⁹ It was not until the fall of 1808 when William Warren and William B. Wood brought the reputable Chestnut Street Theatre Company from Philadelphia to the Washington Theatre that the playhouse would have a consistent performing troupe and regular entertainment. The Chestnut Street company incorporated the city into its regular circuit, making Washington its summer home from 1809 to 1819.

The Philadelphia players might have come earlier had it not been for the death of Thomas Wignell in 1803. Wignell had shown interest in playing the new capital early on with his appearances in Georgetown, Alexandria, and D.C.’s United States Theatre; however, following Wignell’s death in 1803, the company spent the next two seasons restructuring, with new managers Warren and Wood each taking voyages to England to hire new actors.¹¹⁰ The ensuing seasons were busy ones for the company. As they merged the new company members with the old it was likely not an ideal time to add a new city to their circuit.

¹⁰⁹ *Washington Federalist*, October 28, 1807.

¹¹⁰ William B. Wood, “Chapter V,” *Personal Recollections of the Stage Embracing Notices of Actors, Authors, and Auditors, During a Period of Forty Years* (Philadelphia: Henry Carey Baird, 1855), 104-116.

Once established in the playhouse, it seems strange that the Virginia Company did not continue to play Washington; however further examination of that company's history reveals financial and managerial upset just at the time when the Washington Theatre was attempting to get off the ground. Margaret Sully West, who had managed the company since 1799 retired from management after the death of her daughter, who had been the leading lady for the troupe. She handed the reins over to John William Green in 1805. During Green's early tenure as manager, the Virginia Company suffered severe financial setbacks - setbacks that Lucy Blandford Pilkinton attributes in large part to their association with Thomas Abthorpe Cooper and his star salary. By the time the company had found its feet, the Chestnut Street troupe had made its mark on the city, and perhaps Green thought it best to leave Washington to Warren and Wood.

Stability and Instability: the Future of the Washington Theatre

While the theatre committee struggled to complete the building and procure dramatic talent, the citizens of Washington explored the political potential of the playhouse. In addition to providing entertainment, early American playhouses also acted as public spaces in which citizens could gather, protest, and celebrate. The designation of spaces, such as playhouses, as "public" created an openly-owned "public sphere" defined by Gerard Hauser as:

Discursive space in which strangers discuss issues they perceive to be of consequence for them and their group. Its rhetorical exchanges are the basis for shared awareness of common issues, shared interests, tendencies of extent and strength of difference and agreement, and self-constitution as a public whose opinions bear on the organization of society.¹¹¹

¹¹¹Gerard Hauser, *Vernacular Voices: The Rhetoric of Publics and Public Spheres* (Columbia: University of South Carolina, 1999), 64.

Although Jürgen Habermas united members of the bourgeois “public” along economic or class lines, Hauser re-imagined them as united by ideas. However joined, America’s citizens used public space as a sounding board. As Simon P. Newman writes, “It was in this public sphere that many ordinary Americans took part in popular political culture, and it was there that they experienced, participated in, and to a certain extent created their government and its policies.”¹¹² In early American playhouses, members of the audience could as often be united by economic class as by political affiliations or by shared residence in a city or neighborhood, and these united citizens used the theatre as a pulpit for issues important to them.

Soon after the Washington Theatre bid Mr. Maginnis and his automated performers adieu in December of 1804, city mayor and playhouse founder Robert Brent chaired a public meeting held at the theatre, a meeting called to “take into consideration the affairs of the District generally.”¹¹³ The following spring, Washington residents were called to the theatre “for the purpose of framing a ticket for the next election of the city council.”¹¹⁴ In meetings such as these, the citizens of Washington participated in their local governance within the walls of the playhouse. In 1807, the Washington public used their playhouse to take a public stand against the British impressment of the sailors on the American frigate *Chesapeake*. Col. John P. Van Ness, one of the directors of the theatre, led the charge, delivering “an address of considerable length, painting in strong colors the atrocity of the conduct experienced by the ship *Chesapeake*, and inviting the citizens to

¹¹² Simon P. Newman, *Parades and the Politics of the Street: Festive Culture in the Early American Republic*, Early American Studies, eds. Daniel K. Richter, Kathleen M. Brown, Max Cavitch, and David Waldstreicher (Philadelphia: University of Pennsylvania Press, 1999), 8.

¹¹³ *Alexandria Expositor*, December 26, 1804.

¹¹⁴ *NI*, May 31, 1805.

such an expression of their sentiments, as should evince firmness, dignity and decision.”¹¹⁵ In these circumstances, the citizens were not seeing the playhouse as a theatrical or entertainment space, were not connecting their causes to the institution of theatre. What they were doing was claiming the space as theirs, and placing it in the service of their city and nation. These early gatherings reflect a unity of purpose among the citizenry who attended them.

As the citizens of Washington explored alternative uses for their new public space, the theatre committee struggled to keep the playhouse afloat. The property taxes for the building and property were listed as delinquent in 1805, 1806, and 1807, and the theatre was scheduled to be auctioned. The playhouse was not sold, however, which indicates that the committee either paid the late taxes or worked out some other financial arrangement that would allow them to keep the property.

The city as a whole was still mired in haphazard construction projects, and continued to look like an unfulfilled dream. Completion of the city plan seemed low on President Jefferson’s priority list; as Catherine Allgor observes, Monticello was also in a constant state of renovation/construction so perhaps he was used to living in a constant state of chaos. The city remained full of potential but empty. To quote historian Gordon S. Wood, “this new and remote capital, the city of Washington in the District of Columbia, utterly failed to attract the population, the commerce, and the social and cultural life that were needed to make what its original planners had boldly expected, the

¹¹⁵ *NI*, July 3, 1807.

Rome of the New World.”¹¹⁶ The survival of both the playhouse and the capital seemed perilous.

Within the shell of a city, residents such as the Smiths, Van Nesses, and Brents continued to invest in Washington despite the vision of the unfinished city they viewed each day. They founded a dancing assembly, local branch banks, and charities benefitting the poor and orphaned in the district. With the acquisition of the Chestnut Street players, the Washington Theatre had gained some sense of permanence - at least the annual appearance of the Philadelphia players lent an air of stability to the foundation of Washington’s theatre culture. And while the space itself may have been far from the ideal they had conceived, by 1808 the Washington Theatre Company had both a playhouse (mostly finished) and an excellent performing company to play its stage. It remained to be seen whether this fledgling theatre could survive the challenging years that lay ahead.

Although the first Washington Theatre, hampered by slow city development, and plagued by lack of a resident company and financial difficulties was perhaps not all its founders had imagined when they laid its cornerstone on that summer day back in 1803, its history parallels the struggles of the fledgling city – and arguably the fledgling nation - itself. Washington was a city of grand ideas, ideas that were almost lost in the translation to its material representation. Similarly, the Washington Theatre, presented to the Washington community at the cornerstone ceremony, was grander in the planning than in the execution. During the first years the theatre was open, it is unlikely that the often vacant, lackluster playhouse was able “to strew the path of legislation” with flowers, or

¹¹⁶Gordon S. Wood, *Empire of Liberty: A History of the Early Republic, 1789-1815*, The Oxford History of the United States, ed. David M. Kennedy (New York: Oxford University Press, 2009), 290.

“draw to the city men of fortune,” or force visitors to look past the unfinished Capitol to see the great nation that America dreamed of being. That said, the efforts to promote and support a Washington community reflects the tide of democratic sentiment ushered in by the Republican Revolution of 1800. Though it would be many more years before theatre would find a foothold in the national capital, the first Washington Theatre illustrates a desire to incorporate culture into the capital, to offer more than politics in the federal seat of government, and to provide the city of Washington a public space in which to move toward their ideals.

Chapter 2 - Raising “this interesting Infant of our growing Metropolis”

April 19, 1820. The sun had barely broken the horizon when the alarm rang out. Although several citizens arrived on the scene quickly, by all accounts, it was already too late to save the theatre. “There was scarcely an interval of a moment from the discovery of the Fire, before the whole roof and interior were in flames; and in less than fifteen minutes the roof fell in,” reported the *National Intelligencer*. The *City of Washington Gazette* declared, “The building was so completely in flames, that any efforts to arrest its progress was useless [sic].” The families residing in the five brick houses adjacent to the playhouse frantically removed their belongings, lest the conflagration spread. The light rainfall the previous evening had slowed the fire’s progress slightly; however, the gusting wind sent “showers of burning coals” onto the roofs of the buildings that shared the prominent block along Pennsylvania Avenue. When the engines arrived, the volunteer firemen, joined by some of those gathered, attempted to subdue the fire. North Carolina Congressman John Culpepper and local engraver W. I. Stone bravely ascended three stories to the roof of one of the houses fronting the theatre in an effort to keep the flames from spreading. Thanks to the quick responses of Culpepper, Stone, and other volunteers, the nearby buildings sustained only minor damage; however, the Washington Theatre was completely destroyed.¹¹⁷

The playhouse had struggled financially since its opening in 1804, but had maintained a loyal following of Washington residents eager to promote the institution of theatre in the district. Despite sporadic reports of thin audience attendance and the brevity

¹¹⁷ This account of the fire was compiled from several newspaper reports: *City of Washington Gazette*, April 19 and 22, 1820; *National Intelligencer*, April 20, 1820; *The (Georgetown) Metropolitan*, April 20 and 22, 1820; *National Register*, April 22, 1820; *American Critic*, April 29, 1820.

of the seasons (the playhouse only had regular performances in the summer), reviews of the productions hailed the talents of the performers, the plays selected for performance, and the liberality and sophistication of the capital audience. Frequently the reviews concluded with pleas to the citizens to patronize the fledgling playhouse, to nurture what one author dubbed “this interesting Infant of our growing Metropolis.”¹¹⁸

In the days that followed the theatre’s destruction in the spring of 1820, investigation into the cause of the fire spurred rumors of negligence, arson, and God’s retribution. Some placed the blame on the young “medical gentlemen”¹¹⁹ who had been performing in the playhouse. For almost two weeks prior to the fire, these exhibitors had lured crowds to the theatre to attend their “Chemical lectures,” advertised as an “exhibition of the Gases, the combustion of the Metals, and other Combustibles in them, Galvanism and Electricity.”¹²⁰ Despite the scientific edification described in the advertising, the evening’s real draw had been the chance to sample “the Exhilarating Gas.” As its name suggested, the gas, nitrous oxide, produced quite an effect when inhaled. According to a contemporary chemistry book, the gas acted as “a powerful, but fugitive stimulant, and its operation appears analogous to that of ardent spirits, but differing from it in the rapidity with which the excitement is produced, the shortness of its duration, and the freedom from subsequent exhaustion.”¹²¹ The demand for the gas had been so high that interested audience members had signed up ahead of time for the limited number of doses produced at each evening’s lecture.

¹¹⁸ *National Intelligencer*, July 31, 1809.

¹¹⁹ *The (Georgetown) Metropolitan*, April 20, 1820.

¹²⁰ *NI*, April 7, 1820.

¹²¹ John Gorham, *The Elements of Chemical Science*; quoted in *American Critic*, 29 April 1820.

The young lecturers were quick to deny blame for the fire, contending that they had completely extinguished the small fire used during the performance, and moreover “what Chemical preparations were going on in the Theatre at that time, were not of a combustible nature,” an oddly disingenuous claim considering their promotional advertisements.¹²² Issuing a prepared statement to the press, the gentlemen suggested that the fire must have been the work of an arsonist. Despite the lecturers’ claims of innocence, not all Washingtonians believed their story, one writer calling them “pretenders, exhibiting to the public, tricks of quackery, calculated only to impose on the senses, but not to inform the understanding; and which, in the present case, lead to the destruction of the Theatre.”¹²³

Although some citizens seemed content to attribute the fire to negligence on the part of the lecturers, others were just as convinced that it was no accident, and a variety of rumors circulated through the press as to the true cause of the blaze. Georgetown’s *Metropolitan* called it “the act of some villain or villains, who infest our country, and who we trust will yet be detected and brought to codign punishment, ‘*without benefit of clergy.*’ [original italics]”¹²⁴ William Warren, manager of the Chestnut Street Theatre company and regular lessee of the Washington Theatre, was similarly informed that “the Theatre was set on fire by some vile incendiary,” news he followed in his journal with the

¹²² *City of Washington Gazette*, April 19, 1820; it is interesting to note that the exhibitors’ written statement was submitted to the *Gazette* (and was printed) the same day the fire occurred. The exhibitors’ names appear nowhere in their statement, nor in any advertisements of their lectures either before or after the fire. They do, however, provide the names and statements of four witnesses who swore that the location of the fire within the building made it unlikely that the exhibitors had caused it. These witness statements appeared in the same paper three days later, on April 22.

¹²³ *American Critic*, April 29, 1820.

¹²⁴ *The (Georgetown) Metropolitan*, April 20, 1820.

words, “patience, patience, patience.”¹²⁵ A great deal of scenery and props used by his company and stored in the Washington Theatre were also destroyed in the fire – a substantial financial loss for the troupe, thus Warren was understandably frustrated.

A particularly pointed accusation came to the attention of the editors of the *Metropolitan*, who quickly refuted it:

Among other invidious things it has been said that a gentleman of our town, (who to our own knowledge in all public acts has ever been foremost) was roused and requested to prepare the Engine, but when told it was for the *Theatre* [original italics], quietly went to sleep again; -- so far otherwise was the fact [...] The gentleman was ready at his post, and as anxious to do his duty as if the fire had been at his own dwelling.¹²⁶

The implication that prejudice against the institution of theatre would persuade a man to shirk his duty and endanger the citizens of the capital demanded a response.

Although Washington had never confronted any serious anti-theatrical opposition unlike many cities, a fire in a playhouse was sure to provide fuel to those zealots who believed plays, players, and playhouses were weapons of the devil.¹²⁷ “Rejoice oh Zion, one of Satan’s strongholds have tumbled [sic],” began an anonymous epistle sent to the *Metropolitan*. The editors acknowledged receipt of the correspondence, signed simply “Israel,” but refused to publish more of an “illiberal denunciation” against all theatrical exhibitions, deeming such an attack “unworthy” of publication.¹²⁸ While not unusual to

¹²⁵ William Warren Journals, vol. 2, 20 April 1820, Channing Pollock Theatre Collection, Howard University, Washington, D.C.

¹²⁶*The (Georgetown) Metropolitan*, April 20, 1820.

¹²⁷ Theatre fires were not uncommon in the eighteenth and nineteenth centuries, and although they rarely cost lives, they fuel religious anti-theatrical sentiment and provoked claims that the fires were proof of God’s wrath against plays and players. Following the tragic fire in Richmond that killed 72 people in December 1811, multiple editorials, sermons, and speeches denouncing the institution of theatre as evil appeared in print across the nation. The press in the District of Columbia printed a handful of tracts of this nature, but the sentiments expressed within did not seem to affect the business of the Washington Theatre.

¹²⁸*The (Georgetown) Metropolitan*, April 22, 1820.

American theatre, especially in its earliest history, the anti-theatrical prejudice implied by the fireman's supposed reluctance, and stated outright in Israel's epistle, had rarely reared its head in the District. The fire brought bold, public condemnation of playgoing to the smoke-stained threshold of the Washington Theatre. If this type of opposition gained momentum, it would be difficult for theatre in the capital to overcome this challenge, in addition to the financial and patronage problems the institution was already battling.

"Israel" may have celebrated the destruction of the Washington Theatre; however, the overwhelming attitude conveyed in the papers was support for both the playhouse and the institution of theatre. In fact, the fire, and the anti-theatrical rumblings that followed, provoked a wave of pro-theatre sentiment that buoyed the city's fledgling theatre culture above the abyss of financial and managerial uncertainty that had almost drowned the Washington Theatre during the previous decade. "A well conducted Theatre is at all times not only an evidence of public taste, but an auxiliary in behalf of the public morals," declared one such proponent in a newspaper editorial signed simply "A Father of a Family."¹²⁹ Whether citizens such as this "Father" who supported the playhouse were numerous or simply vocal in their support is impossible to assess; however, the pro-theatre rhetoric in the pages of the press seems to attest to a renewed dedication to raising the "interesting Infant" playhouse into its adolescence.

Perhaps more importantly, the writer's words reflect a shift in the public perception of theatre as an institution, and a movement away from the anti-theatrical prejudices that had characterized the Revolutionary era. Although supporters had claimed for years that theatre could be edifying and could even promote the cause of

¹²⁹ *NI*, July 28, 1821.

republicanism, it seemed that only a generation after the Revolution was this conviction finding its way into the minds of the American public. Despite the years of financial turmoil that had plagued the playhouse throughout the preceding decade, the theatre subscribers did not use the fire as a way out of the investment quicksand that the theatre had become. Rather, work was begun on a new playhouse almost immediately, and a second Washington Theatre opened in less than a year. The fire destroyed the playhouse, but not the residents' devotion to the theatre.

I began this chapter with this particular narrative for two reasons. First, the “scientific” entertainment showcased in the Washington Theatre on the night of the fire invites an examination of the type of performances viewed by American audiences during the early decades of the nineteenth century, and the ways in which those performances have been chronicled by historians. While acts such as the “Chemical Lectures” that were so highly attended in the capital during those weeks in April 1820 may seem to stretch the definition of theatre beyond its usefulness, “entertainments” or “amusements” as they were often called in the press were immensely popular with audiences in the early nineteenth century and frequently featured on the stages of so-called “legitimate” theatres. In this context, I am referring to the use of the term “legitimate theatre” to connote text-based performances, presumably of high artistic and literary merit. By contrast, “popular entertainments” do not necessarily rely on a script, and the designation has traditionally implied lower quality performances (often presumably for a lower-class audience as well).

Popular entertainments from the technical to the fantastical, the edifying to the amusing helped to develop an audience for the early theatres in Washington, a city in which the population ebbed and flowed with the Congressional session. Because of this growing trend, in this chapter I delve into the substance of the performances on stage in Washington. I include discussion of both the text-based dramatic tradition inherited from the British as well as the alternative forms popular entertainments took, covering the companies and individuals who appeared, the types of material selected for performance, and the variety of entertainments enjoyed by Washington audiences. Failure to discuss these performances within the context of a developing city such as Washington would present only a partial picture of theatre culture in the District. As I discussed in my introduction, the frequently separated “high” and “low” brow entertainments have too much in common in the early nineteenth century to justify favoring one over the other.

Secondly, the fire that destroyed the first Washington Theatre is both an ending and a beginning. Even as one playhouse disintegrated into ashes, another rose up to replace it. Of all the city development projects undertaken by Washington’s new civic leaders, projects that included bank branches, an orphanage, several charities, and a penitentiary, the playhouse had been the first planned and executed. Seventeen years later, only days after the theatre was destroyed, its managers and supporters were looking at locations on which to build a new and improved playhouse, despite the fact that the previous seasons had been far from profitable. The significance given to the theatre project suggests that the founders believed that the playhouse held an important place in the landscape of the capital, and had an important role to fulfill. With the growing understanding that the playhouse could be used for more than just entertainment, the

caretakers of the Washington Theatre promoted their playhouse as a critical component of the capital's development. Theatre could teach patriotism and American virtue to the nation's citizens and present those citizens as unified and cultured to the European world. Following this line of thinking, the nation's capital needed a theatre to be viewed as culturally equal to those in Europe. While federal funding of city construction and improvement was slow in coming, the prominent citizens who founded the playhouse positioned themselves to become guardians of the City of Washington. It would seem that there was more at stake for the playhouse stockholders than financial profits. A theatre building was (and is) more than a venue for entertainment; it was a symbol of the community's dedication to culture and the sophistication of its citizenry. In a capital city, that "community" extends to the country at large. The nation's capital needed a theatre - at least some individuals believed that it did. And those individuals were powerful enough or wealthy enough to keep it going even through trying financial times. Much as the burning of Washington by the British in 1814 arguably spurred the city's development, the Washington Theatre fire engendered a wave of support for the theatre from the capital's citizenry that would carry the institution through the next decade.

Building on the Foundation

“The president’s house, the offices of state, and a little theatre, where an itinerant company repeated, during a part of the last year, the lines of Shakespeare, Otway, and Dryden, to empty benches, terminate the view of the Pennsylvania, or Grand Avenue.”¹³⁰

As the District of Columbia eased into its second decade as the national capital, critiques of the city’s perpetually-unfinished landscape still prevailed among tourists and residents alike. As the above description of Pennsylvania Avenue penned in 1807 by British traveler Charles William Janson illustrates, the city hardly looked like a national capital. Its few buildings as well as its small population were scattered across the ten-mile square allotted by the Residence Act of 1790. The 1800 census had recorded a mere 3,210 total residents in the city of Washington. At that time, seventy percent of the black population in the District was enslaved; it was not until 1830 that the free black population would outnumber the slaves.¹³¹ By 1810, the population had grown to 8,208 but was significantly lower than that of other major U.S. cities. New York was the nation’s largest city with 96,373 people, Philadelphia was second with 53,722, and nearby Baltimore was third with 46,555.¹³² Washington possessed few of the amenities found in these larger American cities, let alone those of European capitals such as London or Paris. This lack of conveniences kept the issue of removing the seat of the

¹³⁰ Charles William Janson, *Stranger in America, 1793-1806* (1807; reprint New York: Lennox Hill, 1971), 210

¹³¹ U.S. Census Bureau, Population Division, *Historical Census Statistics on Population Totals By Race, 1790 to 1990, and By Hispanic Origin, 1970 to 1990, For The United States, Regions, Divisions, and States*, by Campbell Gibson and Kay Jung, September 2002, Working Paper Series No. 56, last accessed March 17, 2012, <http://www.census.gov/population/www/documentation/twps0056/tab23.pdf>; the 1800 census recorded 8,144 total residents in the District of Columbia including the cities of Alexandria and Georgetown, with 5,672 counted as white and 2,472 listed as black.

¹³² U.S. Census Bureau, Population Division, *Population of the 100 Largest Cities and Other Urban Places in the United States: 1790 to 1990*, by Campbell Gibson, June 1998, Working Paper No. 27, last accessed March 17, 2012, <http://www.census.gov/population/www/documentation/twps0027/twps0027.html>.

federal government from the rural shores of the Potomac a topic of debate in Congress for years. Through the 1810s, any kind of consistency in the cultural life of the district was difficult to maintain, as city construction plodded along at a snail's pace and the population ebbed and flowed with the Congressional session. The permanent residents, a small but growing group, pieced together social lives out of dinner parties (which they hosted), membership in charitable societies (which they formed), and the occasional lecture, concert, or show at the theatre when those were available.

The city's two most-prominent buildings – the Capitol and the President's House – were in a seemingly-unending state of construction. And if the Grand Avenue looked sparse to Janson, the rest of the city plan must have seemed wholly deficient. Few streets other than Pennsylvania Avenue were more than partially-cleared dirt pathways even as the city moved into its second decade as the national capital. It was not until 1811 that proposals “for opening, graduating, and graveling” streets bordering Pennsylvania, including “C street from 11th eastwardly on the south front of the Theatre” were solicited.¹³³ Streets perfectly aligned on the city plan were largely absent from the actual landscape, making the District difficult to traverse either on foot or in a carriage. This lack of development gave the District a decidedly rural feel, the trees and rolling grassy hills standing in sharp contrast to many visitors' preconceived visions of what America's capital city would be.

Between the grand avenue's preeminent structures, the little playhouse with its empty benches was still struggling to become a successful enterprise, both in terms of profits and reputation; however, by 1808, the Washington Theatre Company had achieved several of its goals. They had a mostly-finished building and a reputable

¹³³ *NI*, April 20, 1811.

company playing its stage, at least occasionally. The building may not have been much to look at but it was there, situated prominently in the nation's capital.

With so little development across the landscape, the playhouse's conspicuous location placed theatre literally at the center of Washington. In advertisements, new area businesses often described their locale in relation to the theatre, a landmark easily identifiable for potential customers. A significant number of contemporary diarists included the theatre in their descriptions of their visits to the capital, and their impressions of the capital seemed to have been heavily influenced by their experiences at the theatre. Even writers who did not attend performances at the playhouse often included the building in their narrative sketches of the federal city. This attention was more of a hindrance to the playhouse's success than a boon, given the intense critiques of the playhouse's humble physical form; however, until more of the grand vision for the city could be realized, the Washington Theatre would continue to stand out within the landscape.

The theatre's board of directors had not been able to acquire a resident company (a troupe that would remain in Washington throughout the year) as they had originally hoped, and as a result the playhouse had been vacant for most of 1806 and 1807. Although the owners of the Washington Theatre were eventually able to lease the playhouse regularly for the summer months, the remainder of the calendar year was intermittent at best in its offerings throughout the 1810s. Manager William Warren, who took a regular lease on the playhouse beginning in 1809, seemed more seduced by the opportunity to get out of Philadelphia for the summers than by the chance to play the capital, no matter how sophisticated the clientele. Yellow fever scares often drove

Warren's company from its other venues in Philadelphia and Baltimore when the weather was at its hottest. Warren's Chestnut Street Theatre Company was arguably the best in the nation in the early nineteenth century; nevertheless, audience attendance remained low at the Washington Theatre and the summer seasons in the capital yielded slim profits for the troupe.¹³⁴ Still, the Philadelphia players returned each summer, no doubt hoping for fuller houses and higher profits.

In the fall of 1808, Warren wrote in his journal, "Have taken the Washington Theatre as an Experiment for 9 nights at \$10 per night."¹³⁵ This rental rate was extremely low in comparison to those of other theatres along the troupe's touring circuit; either the owners of the Washington Theatre hoped the bargain would entice the prominent players, or they were ignorant of what other playhouses charged. While the latter alternative may seem to devalue the business acumen of the theatre's stockholders, it is important to remember that these men had no previous experience operating a playhouse and likely lacked a frame of reference for managing its day-to-day business.

Warren's company appeared September 7th through the 26th (extending to ten nights) featuring the same assortment of recycled Restoration comedy, melodrama, and Shakespeare, peppered with songs, recitations, and other short novelty acts that they performed in their Philadelphia theatre. Although an unoriginal choice, it was a fairly safe one, as this repertoire had proven to draw audiences to their other theatres. The capital audience seemed pleased by the offerings. According to a short piece in the

¹³⁴ Warren's account books record profits for each evening's performance. Comparing the income in Philadelphia and Baltimore to that in Washington, it is easy to see how slim the profits were and why Warren frequently bemoaned the finances of the company when evaluating each summer season.

¹³⁵ Warren, vol. 2, 3 Sept 1808.

newspaper, the residency of the prestigious players, however brief, “furnish[ed] a striking evidence of the progress of the city since the last Dramatic Entertainments, about two years ago.”¹³⁶

Despite the accolades of the audiences, this short 1808 season was hardly a financial success for the Philadelphia company. Apparently this came as no surprise to Warren, who wrote: “We were all agreeable [sic] disappointed expecting but little from Washington where the Virginia Company fared so badly but three years ago.”¹³⁷ Among the many expenditures that month, Warren listed ten dollars for the nightly rental of the theatre, a city tax of two dollars per night, and eighteen dollars a week for the rental of the bar. An evening’s income averaged between \$100 and \$150 occasionally falling below \$100, amounts significantly lower than what the company earned in Philadelphia or Baltimore.¹³⁸ But Warren seemed undeterred by the slim profits; the company returned the following summer and made Washington a regular part of their tour through the 1820s. The manager likely thought that *some* money was better than *no* money. With neither of the company’s other venues (in Philadelphia or Baltimore) available during the summer months, the addition of the District to its touring circuit could afford the Chestnut Street Theatre Company the opportunity for year-round operation.

In the early nineteenth century, theatre companies were most often touring companies, appearing at a handful of theatres either owned or (more often) leased by the company in a fairly tight geographic circle. Travel for the company and their costumes and scenery was expensive and often difficult along less-traveled routes. Most actors

¹³⁶ *NI*, September 28, 1808.

¹³⁷ Warren, vol. 1, 27 September 1808.

¹³⁸ *Ibid.*, September 1808.

were contracted by the company's manager for the entire season, rather than for specific plays. They were often hired to fill a "line of business" – leading lady, tragic hero, comic relief. Leading actors received higher wages than minor players, plus were afforded benefit performances for which they received a large share of the ticket money after expenses. Managers, usually performers themselves, received a regular salary and benefit nights as well as a share of the company profits. Star actors such as Thomas Abthorpe Cooper were beginning to be brought in for limited engagements to draw audiences; however, these performers' contracts usually guaranteed them so large a share of the profits that little was left for the rest of the company. A few decades later, the practice of featuring star actors would become a necessary (if not financially viable) evil; the star system would eventually replace the stock company, transforming the business of theatre management.

Companies carved out touring circuits by branching out from a home base and adding nearby cities, sometimes competing with other troupes for a claim to a playhouse. Once a location was found, the company managers made arrangements with the stockholders of the theatre for the permission to perform in their playhouse. These arrangements could be short-term rentals for as little as a season or even a night or multi-year leases which could allow them to sublet. The lease on the Washington Theatre was extremely inexpensive compared to that of other theatres. In 1815, the annual lease of the capital's theatre was a mere \$400. That same year, Warren paid \$5000 for a year's rent on the Chestnut Street Theatre in Philadelphia.¹³⁹ Managers also had to navigate the different local regulations regarding theatrical amusements, most of which required

¹³⁹ Warren, vol. 2, 1815.

performers to purchase a license for the length of their stay. In towns without a proper playhouse, managers made arrangements with hotel or tavern owners to use a large hall as a performance space. If they made the right connections, theatre managers could get involved in the planning of new playhouses in cities they thought could and would support them.

By the turn of the nineteenth century, the Chestnut Street Theatre Company operated playhouses in Philadelphia (the company's home base) and Baltimore. In the years that followed, they also made semi-regular trips to Alexandria and tried venues in Annapolis and Upper Marlboro, Maryland and Petersburg, Virginia. They played Philadelphia in the fall and winter, Baltimore in the spring. Summers were often problematic for early American theatre managers as yellow fever outbreaks often forced the closure of public gathering places such as playhouses in densely populated areas. As previously noted, the Chestnut Street company was often unable to open its theatres in Philadelphia and Baltimore in the summers. Baltimore frequently refused to grant licenses for theatrical exhibitions after the first of June in an effort to quell such epidemics. The District's rural nature made it less susceptible to the epidemics that frequently precluded theatrical exhibition and likely made the Washington Theatre appealing to Warren and Wood.

Companies were frequently disbanded for several months at a time during the summers unless managers could put together a tour of smaller cities. If actors signed on for such a tour, they usually found themselves performing in hotels, meetings rooms, even barns. When the Chestnut Street Theatre Company played in Easton, Maryland in

the summer of 1799, they “fit up” a tobacco house for their performances.¹⁴⁰ For the Philadelphia company, the addition of a summer season in the capital rounded out its performance calendar and provided year-long work for its actors.

Although summers in Washington seemed a perfect fit for the Chestnut Street troupe, the city as a site for public performances had its pluses and minuses. A challenge to playing the capital in the summer months was that a large portion of the population departed the district at the end of the Congressional session in the spring. One local resident described the exodus, “The court having retired to their summer quarters, many of those whom the great usually draw after them [have] left the city.”¹⁴¹ Occasionally, some of the “court” and their followers remained or Congress extended their sessions for a few weeks or months, creating the potential for greater crowds at the theatre, but this was hardly a regular occurrence in the 1810s. If Warren and his troupe were to succeed in Washington, they would have to find ways to bring in audiences.

Warren was a shrewd theatre manager and he employed several strategies to attract patrons to the Washington Theatre, strategies that appealed not only to the tastes and curiosities of the capital’s citizens but also to their sense of national pride. Warren, joined by co-manager William Wood in 1810, understood that grand sets and spectacle frequently drew audiences to the playhouse. When the Philadelphia company first performed *The Forty Thieves*, “a grand operatic romance” in Washington in 1810, the advertisements emphasized “Scenery, Machinery, Dresses, and Decorations ENTIRELY

¹⁴⁰ Warren, vol. 1, 23 August 1799.

¹⁴¹ *Independent American*, August 1, 1810.

NEW.”¹⁴² For the melodrama *The Wood Demon; or, the Clock Has Struck* in 1811, several paragraphs were devoted to describing the mise-en-scène for each act, with only two or three lines at the bottom of the column naming the afterpiece and the time of the performance. The most dramatic visual description, reserved for the finale, read:

ACT Third. Scene Last. A Necromantic Cavern. In the back scene is an Iron Grated Door standing open; in the center a Magic Altar; on the one side a Bronze Giant supporting a mossy Clock, on the other is a Grated Rock bearing a Brazen Cabalistic Pillar with Leolyn fastened to it by a chain and Padlock, etc, etc.¹⁴³

Mother Goose (1810) and *Lady of the Lake* (1812) featured similar descriptions of new and elaborate scenery designed to entice audiences.

Spectacle did not have to appear solely on the stage to draw ticket buyers to the playhouse. When the theatre management learned that the group of “Indian Chiefs” visiting Washington in 1812 planned to attend the theatre, this information headed the newspaper advertisement promoting the evening’s bill.¹⁴⁴ As Robert William Glenroie Vail notes in *Random Notes on the History of the Early American Circus*, natives from the new world had been “a keen and curious interest” in Europe since the Europeans discovered they existed. It took longer for Americans to regard Native Americans with the same fascination. “Indians were no curiosities to the American colonists however, and no novelties to the Revolutionary frontiersmen, so we must needs wait another generation before we find them regularly on our show bills.”¹⁴⁵ Clearly by 1812, those operating the playhouse believed that the public would be just as eager (if not more eager) to see the

¹⁴² *NI*, Aug 7, 1809.

¹⁴³ *NI*, June 29, 1811.

¹⁴⁴ *NI*, Aug 4, 1812.

¹⁴⁵ Robert William Glenroie Vail, *Random Notes on the History of the Early American Circus* (Barre, M.A.: Barre Gazette, 1956), 69.

exotic natives as they would be to see the company perform. They were not wrong – the night of the chiefs’ visit, along with those showcasing spectacular sets, were among the most highly attended of their seasons.¹⁴⁶

In addition to spectacle, managers Warren and Wood attempted to attract audiences by offering a mixture of familiar plays with new, popular selections. The company’s repertoire of plays featured mostly British texts - standards such as Shakespeare’s *Macbeth*, Thomas Otway’s *Venice Preserved*, and a range of Richard Brinsley Sheridan’s plays. Melodramas and musical comedies (also, British) seemed to be most popular with audiences as they were the most frequently produced. Rarely, Warren and Wood threw in a play written by an American author (*The Indian Princess* by James Nelson Barker played in 1808 and *Child of Feeling* purportedly by a Washington local named George Watterson in 1810), however few American theatre managers were willing to risk an evening’s profits on “native” plays (as they were described at the time). That is not to say that managers were oblivious to the patriotic sensibilities of their audiences. While not actively nurturing American playwrights, managers such as Warren and Wood found other ways to appeal to potential audiences’ sense of national pride, a strategy they employed frequently and with much success.

In Washington, Warren and Wood planned elaborate bills for Independence Day performances featuring patriotic plays and songs. Often the finale to a long day of celebrations, these evenings drew large audiences and were among the company’s most profitable performances year after year. President James Madison and his wife Dolley

¹⁴⁶ Warren, vol. 1-3.

attended the theatre on more than one July 4th, and the *National Intelligencer* reported that “the theatre was filled to overflowing.”¹⁴⁷

The Fourth of July was an annual occasion for the dramatic fare (here meaning text-based “legitimate” drama) to take a back seat to variety entertainments. In 1809, 1810, and 1811, the Chestnut Street Theatre Company offered a specialized program created for the celebration of the nation’s independence entitled “Columbia's Independence; or, the Temple of Liberty”, consisting of songs, dances, and recitations. The program concluded with a “Grand Emblematic Transparency, Representing Liberty, Columbia, and Justice, etc, etc, etc.”¹⁴⁸ Following the War of 1812, the company enhanced the celebratory program interspersing plays based on military themes with the recitations and songs, and variations on the visual spectacle of the transparency. July 4, 1815 marks the first performance of “The Star Spangled Banner” in the capital, followed by a special exhibition entitled “Temple of Concord:”

The scene displays several ranges of Banners, inscribed in Letters of Gold, with the names of distinguished Naval and Military characters, who have rendered eminent services during the late war. In the center of the stage is seen the Altar of Peace, supporting the Genius of America; around it, entwined, are the names of the American Commissioners at Ghent.¹⁴⁹

These patriotic fetes were featured for the nation’s birthday year after year, drawing large crowds that included notable and powerful men and women of the city, including President James Madison and his First Lady, Dolley.

¹⁴⁷ *NI*, July 7, 1810.

¹⁴⁸ *NI*, July 3, 1809, July 4, 1810, and July 4, 1811.

¹⁴⁹ *NI*, July 3, 1815.

Historians such as Len Travers (in *Celebrating the Fourth*) and David Waldstreicher (in *In the Midst of Perpetual Fetes*) have linked the celebration of Independence Day to the development of American nationalism, with Waldstreicher arguing that “the rites of nationhood are best understood in the context of [a] broad range of popular activities,” such as parades, celebratory toasts, singing (or calling for the singing of) ballads, orations, and other public performances.¹⁵⁰ Warren and Wood incorporated their audiences’ patriotic sensibilities and desire to express their developing sense of national identity into their program choices, allowing the stage to become a platform for forming and disseminating that identity through shared public rituals such as celebrating the nation’s birthday. Although the theatre managers were likely more heavily influenced by increased profits than by patriotic feelings stirring in their own breasts, entertainment offerings such as those found on the Washington Theatre stage in honor of the Fourth of July and their combination with “legitimate” or “traditional” dramatic fare, is where an American theatrical tradition begins to emerge. These kinds of celebrations also allowed Washington’s citizens to look beyond the unfinished landscape that lay before them and enjoy a projected vision of the nation as triumphant and glorious.

“Presenting every species of novelty”: the Washington Stage in the 1810s

“In the few days Mr. Martin has to spend in this city, he will display his best endeavors to deserve the public patronage by the daily addition of striking novelties and amusements on natural sciences, dexterity and surprise.”¹⁵¹

¹⁵⁰ David Waldstreicher, *In the Midst of Perpetual Fetes: the Making of American Nationalism, 1776-1820* (Chapel Hill, N.C.: University of North Carolina Press, 1997), 8; Len Travers, *Celebrating the Fourth: Independence Day and the Rites of Nationalism in the Early Republic* (Boston: University of Massachusetts Press, 1997).

¹⁵¹ *Spirit of '76*, December 4, 1810.

As the celebratory programs created for the Fourth of July suggest, American audiences' taste for variety, their interest in visual spectacle, and their desire to celebrate their national pride influenced the selection of entertainments managers such as Warren and Wood offered in the evening's bill. Through the first two decades of the nineteenth century, these tastes and interests transformed the repertoire of American playhouses. In addition to (slowly) adding American-authored plays into the range of dramatic offerings, popular entertainments of all varieties found their way onto the stage either by way of individual performers or through the established theatre companies, such as the Chestnut Street troupe.¹⁵²

Generally, the popular amusements of the early nineteenth century can be divided into two categories – physical feats of daring or expertise, and technical or scientific wonders. Under the latter heading, several showmen stood before Washington crowds attempting to dazzle and amaze, beginning with Maginnis and his automatons who inaugurated the Washington Theatre in 1804 and concluding with the “medical gentlemen” and their Chemical Lectures that closed the playhouse. Magic lantern shows, panoramas, and lectures purporting to examine or explain scientific phenomenon were among this genre of performances offered in the capital between 1800 and 1820. Many of these exhibitors began their careers in Europe, then, once established, crossed the Atlantic to perform for American audiences at the turn of the century.

Mr. Maginnis's “artificial comedians” were just the sort of fare to appeal to early nineteenth century audiences and their growing curiosity for science and technology. Maginnis's automatons danced, tumbled, and performed pantomimes while representing

¹⁵² I should note that there were not many plays being written by American authors at this time. Their lack of representation in the repertoire was not simply a matter of managers excluding this work.

assorted characters such as “the Lovely village Maid,” “ancient Egyptian court,” and “an American Tar.”¹⁵³ Near the end of the run at the Washington Theatre, the bill featured “the little Turk,” a mechanized magician of sorts that performed card tricks. Maginnis’s “little Turk” likely got his name from the world-famous chess-playing automaton, “the Turk,” created by Wolfgang von Kempelen in 1770. A European phenomenon in the late eighteenth century, Kempelen’s creation, dressed in a turban and lush fur robes, reportedly was so sophisticated as to be able to play chess against a human opponent and was showcased throughout Europe for decades, eventually coming to America in the mid-1820s. The Turk’s chess skills were eventually revealed to be a hoax (a hidden operator was the real chess master), but the machine remained a popular draw through the 1830s.¹⁵⁴

Appearing in Washington in 1804, Maginnis’s “little Turk” predated the American exhibition of Kempelen’s original by decades. Maginnis’s automaton did card tricks; as described in the show’s advertisement, “the figure is shewn to the company, afterwards placed upon the table, any of the company may draw a card at pleasure and keep it concealed, the Automaton will satisfactorily tell the card drawn.”¹⁵⁵ The initial showing of the mechanism to the audience, part of Kempelen’s presentation as well, allowed spectators to engage their scientific curiosity and be entertained at the same time. Although the city of Washington was still too under-populated in 1804 to afford

¹⁵³ *NI*, November 28, 1804.

¹⁵⁴ Several books about the automated chess player have been published in recent years, including Gerald M. Levitt, *The Turk, Chess Automaton* (Jefferson, N.C.: McFarland, 2000) and Tom Standage, *The Turk: The Life and Times of the Famous Eighteenth-Century Chess-Playing Machine* (New York: Walker, 2002); The widely-publicized 1997 chess matches between Deep Blue, IBM’s chess-playing computer, and world chess champion Garry Kasparov likely inspired renewed interest in the phenomenon.

¹⁵⁵ *NI*, December 3, 1804.

Maginnis much financial success, he enjoyed the “liberal encouragement” of the capital’s inhabitants.¹⁵⁶

Widely popular in America, magic lantern shows that incorporated a supernatural theme called phantasmagoria (or fantasmagorie) appealed to audiences’ interest in the ghostly and gothic. A predecessor to the motion picture projector, the “magic lantern” cast images from hand-painted glass slides onto a screen or smoke pumped into the air. The “ghost show” format was perfected by Etienne Gaspard Robertson and brought to the United States by several of his students as well as his imposters. Robertson took great care in setting the mood for his shows. After entering a dimly-lit room shrouded in black drapes, audiences were plunged into complete darkness only to hear the sounds of the doors locking loudly behind them. X. Theodore Barber, drawing from Robertson’s own journals, describes the program in his article, “Phantasmagorical Wonders: The Magic Lantern Ghost Show in Nineteenth-Century America:”

The first projection that the audience saw at the Fantasmagorie was a lightning-filled sky; this projection probably made use of the two-lantern technique, one lantern displaying the sky and the other the bolts of lightning. Then ghosts and skeletons were seen to approach and recede. Transformations occurred when a figure dwindled in size and disappeared but then gradually reappeared in another form. In this way the Three Graces, for example, were changed into skeletons. Sometimes the phantoms emerged from a tomb, and other times they could be seen crowding around a boat waiting to pass over the river Styx. On occasion they spoke, Robertson or one of his assistants providing the voice. Additional terrifying scenes included the Preparation for the Witches' Sabbath, Medusa's Head, and the Ghost of Samuel Appearing to Saul.¹⁵⁷

¹⁵⁶ *NI*, December 3, 1804.

¹⁵⁷X. Theodore Barber, “Phantasmagorical Wonders: The Magic Lantern Ghost Show in Nineteenth-Century America,” *Film History* 3.2 (1989), 77.

Imitators of Robertson's work in the United States followed the basic format established by their predecessor, but refashioned parts of the program to cater to the tastes of American audiences. As Barber writes:

The American Phantasmagoria showmen [...] stressed that their exhibition was rational and mechanically derived, a declaration in keeping with the growth of popular fascination with science. In fact, the Phantasmagoria represented a unique blend of both the irrational and the scientific, each of which was a prevalent interest among the general American public.¹⁵⁸

Mr. Martin, a French showman and former assistant to Robertson, appeared at the Washington Theatre in December of 1810 presenting a "Grand and Curious Display of Mathamatical Amusements, Magick [sic] Art and Optical Illusions" followed by "the true and celebrated Phantasmagoria,"¹⁵⁹ blending the technical with the fantastical. A decade later in March of 1820, Misters Russell and Bursleme offered their own phantasmagoria show; however, their program seemed to have none of the haunting images typical of the style yet retained the title. Instead, Russell and Bursleme projected likenesses of George Washington, Tecumseh, and Generals Warren and Montgomery among other notable figures, and allegorical scenes such as the "goddess of Liberty reclined on the eagle's wing."¹⁶⁰ While Robertson had occasionally integrated allegorical imagery into his fright fests, the phantasmagoria shows in America tended to include more of these types of historical images, focusing on notable American figures - images not designed to frighten, but instead to educate and inspire American audiences.

¹⁵⁸ Ibid, 78.

¹⁵⁹ *NI*, December 1, 1810 and December 4, 1810.

¹⁶⁰ *NI*, March 20, 1820.

Similar technology was employed to display other images on transparencies. For special occasions, the Chestnut Street company often included these types of visual spectacles depicting significant battles, war heroes, or patriotic allegory during the course of the evening's entertainment. During the War of 1812, the troupe exhibited "Portraits of the Naval Heroes Hull, Decatur, and Bainbridge," and "A Monument erected to the memory of the lamented Heroes, Lawrence and Ludlow" following the main offering, "a celebrated patriotic Play, Bunker Hill; or, the Death of General Warren."¹⁶¹ Celebrating the nation's birthday on the Fourth of July almost always included "a Grand Emblematic Transparency" when Warren and Wood's company was in town. The content of these various displays might vary, but in general, transparency projections on American stages usually had a patriotic bent. This emphasis on national representation was a way in which American theatre could distinguish itself from European traditions.

In addition to the wonders conjured by the likes of Maginnis, Russell, and Bursleme, audiences went to the playhouse to enjoy exhibitions of horsemanship, ropewalking (on the tight and slack ropes), tumbling, and juggling. These physical exhibitions make up the second category of variety entertainments offered in the capital city – physical feats of daring and expertise. The Washington Theatre showcased several of these types of acts throughout its tenure. For little over a month in the winter of 1806, Mr. Manfredi and his small company exhibited their great physical dexterity by way of rope walking, dances (performed on the ropes as well), tumbling, and the grandly titled "Egyptian Pyramid," in which Manfredi himself would "balance several persons on his arms, legs, etc, shewing [sic] several perspectives in the Roman style," among other

¹⁶¹ *NI*, September 13, 1813

demonstrations of strength and balance.¹⁶² The elaborate program concluded each evening with a pantomime piece, perhaps Manfredi's salute to more-conventional dramatic fare. Mr. and Mrs. Dominico from Spain offered a similar bill of "dancing, leaping and vaulting on the tight and slack rope" for a handful of performances late in 1812.¹⁶³ When James West opened the first circus venue in Washington in 1819, capital residents were treated annually to several months of regular displays of horsemanship, dancing, rope walking, and still vaulting (a demonstration of techniques for mounting a horse without stirrups), in a specially-built venue.¹⁶⁴

In addition to these small troupes, well-established dramatic companies also incorporated popular amusements into the evening's entertainment. James Caldwell, who would later manage theatre companies in New Orleans, Nashville, and Petersburg, Virginia caused a sensation when he presented "The Wonder of the World," Sena Sama to capital audiences in the middle of his otherwise traditional season. Among the astonishing stunts described in the lengthy column in the *National Intelligencer*, Sena Sama balanced and/or juggled an assortment of objects from cups to balls to an artificial tree, tossed a cannon ball with his feet, and swallowed a twenty-two inch sword.¹⁶⁵ British traveler and visitor to Washington Henry Bradshaw Fearon described his experience at the show in his *Sketches of America*:

¹⁶² *NI*, November 26, 1806.

¹⁶³ *NI*, October 31 and November 7, 1812.

¹⁶⁴ The circus ran for several years in Washington in the 1820s, and competed directly with the playhouse. I discuss Washington's circuses in depth in Chapter Three; My description of "still vaulting" comes from S. L. Kotar and J. E. Gessler's *The Rise of the American Circus, 1716-1899* (Jefferson, N.C.: McFarland and Company, 2011), 40.

¹⁶⁵ *NI*, February 27, 1818.

My chief attention was directed to the audience; their disbelief of the possibility of performing the numerous feats advertised, and their inconceivable surprise at witnessing the actual achievement, appeared extreme – approaching almost a childish wonder and astonishment.¹⁶⁶

Rope walking and juggling were often featured between the main play and the farce on the playhouse bill. Newspaper and handbill advertisements made clear that theatre managers did not privilege text-based drama over other entertainments if they thought it could draw an audience. “The Managers, ever anxious to please the patrons of the Theatre, by presenting every species of novelty which offers itself, for their amusement,” read the advertisement promoting Sena Sama in 1818.¹⁶⁷

The Uphill Battle: Struggle and Conflict in the Playhouse and the Nation

“Preparation is making to carry on the war. Some are for it – but the nation at large do not approve this measure – for our own parts we calculate to be ruind [sic] by it.”¹⁶⁸

Unfortunately for the Washington Theatre shareholders and Chestnut Street company managers, successful nights such as Sena Sama’s appearance or the Fourth of July programs were not the norm. Profits for the Washington summer seasons fell far below what the troupe brought in during their runs in Baltimore and Philadelphia;¹⁶⁹ and while the playhouse rent was significantly lower, the managers still had actors and musicians to pay, sets to build and repaint (along with workers to do the building and repainting), and travel expenses to disburse. For the playhouse stockholders, the

¹⁶⁶ Henry Bradshaw Fearon, *Sketches of America* (London: Longman, Hurst, Rees, Orme, and Brown, 1818; reprint New York: A. M. Kelley, 1970), 292.

¹⁶⁷ *NI*, February 24, 1818.

¹⁶⁸ Warren, vol. 1, 4 July 1812.

¹⁶⁹ Warren, vol. 1.

Philadelphia company's limited residency was not enough to sustain and maintain their investment. The interior of the building apparently needed significant improvement, if indeed it had ever been totally finished. One review in the *National Intelligencer* described bare benches, awkwardly-sized boxes, and poor ventilation, although the author did concede that the smallness of the space permitted better acoustics.¹⁷⁰ When Warren first leased the playhouse in 1808, he noted before they took up residence, "Jefferson [a company member] is busy in repainting and putting the same in order," and near the close of the 1809 season, "a benefit for the improvement of the theatre" was held, reportedly agreed upon by Warren and the directors of the theatre.¹⁷¹

In addition to its physical condition, money problems continued to plague the Washington playhouse. Beyond the slim profits reported by both Chestnut Street managers, an editorial in the *National Intelligencer* written while Warren and Wood's company was in residence in 1809 pointed to financial mismanagement of the Washington Theatre Company's funds:

Our Theatre affairs having heretofore for want of the anticipated encouragement, etc necessary [sic] fallen into considerable derangement, extraordinary exertions have been made to arrange and close its accounts. A critical investigation of them by the Directors we learn has been applied for by the Treasurer, who has presented them, and next Friday is the day appointed for that purpose; after which they will be submitted to the Subscribers and Stockholders for their further examination and scrutiny.

Whether the subscribers and stockholders found any malfeasance in their investigation is unclear, as no further report of the business is to be found in the press. The attempts to close the playhouse's accounts seems to have resulted in the building being offered for

¹⁷⁰ *NI*, September 11, 1805; other commentary disparaged the cramped interior rather than listed it as an asset.

¹⁷¹ Warren, vol. 1, 3 September 1808; Warren vol. 1, 1 August 1809; *NI*, July 31, 1809.

sale in the spring of 1809, and then again in June of 1811. Each time, the sale was postponed, which may have been due to a lack of potential buyers or perhaps a reluctance to sell on the part of the shareholders. From 1808 to 1812, the main source of income for the theatre was the summer residency of the Chestnut Street company. Fall to spring, the playhouse generally sat quiet and idle.

Between visits from the Chestnut Street troupe, the residents of the District began to find opportunities to employ the playhouse for events promoting local concerns, using the space to connect the District's citizenry to their community. As previously noted, in 1804 and 1805, District residents had held public meetings in the playhouse to select city council members and discuss relations between the city of Washington and its neighbors Georgetown and Alexandria. These meetings were often chaired by members of the theatre committee, perhaps acting as hosts. In 1807, a large group of residents, led by John P. Van Ness, met in the theatre to protest the impressment and murder of United States' seamen by the British and created an official statement that was printed in the *National Intelligencer*. In these instances, the playhouse became more than a place of diversion and edification, but also a space for Washingtonians to assemble and debate matters of public interest.

Washingtonians also used their playhouse to raise money for local charities. The City Council's 1804 tax on theatrical entertainments raised money "absolutely to insure the education of the poor in the elementary branches of knowledge."¹⁷² Beginning in 1815, a "Thespian Benevolent Society" held performances in the winter months to benefit destitute residents of the capital. Members of this society who acted on the stage

¹⁷² *NI*, July 6, 1804.

and the audiences that attended their performances of popular plays such as *Ways and Means* and *The Poor Gentleman* used the institution of theatre to help the struggling members of their community. While I do not mean to suggest that these charitable events created a longstanding bond between these two classes of citizens – those who gave and those who received – such gestures underscored the role of benefactor that the theatre’s founders had hoped to play.

The Chestnut Street Theatre Company occasionally contributed to Washington’s community needs, offering their services in the form of benefit performances; however they had their own interests to consider. And while dissatisfaction with the physical condition of the playhouse may have affected the company’s profits to some degree, such complaints would seem an insignificant threat compared to the escalation of America’s conflict with Great Britain.

As William Warren and his company traveled to Alexandria in the spring of 1812, Congress was once again engaged in heated debates over the question of the United States’ relationship with Great Britain. On May 15, Warren wrote in his journal, “we purpose opening to morrow [sic] evening - Congress are at present in session debating with closed doors - the subject of their deliberations...war with Great Britain” [original emphasis].¹⁷³ A few weeks later, on June 18, Warren had just opened the Washington Theatre when he stated simply, “on this day Congress declard [sic] War against Great Britain.”¹⁷⁴ From his journal writings, it is difficult to discern if Warren’s loyalties lay with the United States or Great Britain, but his frustration with the prospect of war is

¹⁷³ Warren, vol. 1, 15 May 1812.

¹⁷⁴ Ibid, 18 June 1812.

evident. Born in England, he had emigrated in 1796 after several successful years on British stages when former Philadelphia manager Thomas Wignell had hired him as an actor for his company. His sympathies in the impending conflict, however, seem most aligned with profits and the financial well-being of his company rather than with either his native land or adopted home.

On the surface, the 1812 season seemed to be “business as usual” for the Chestnut Street Theatre Company. Their repertoire included many of the standards audiences had come to enjoy. Grand spectacles such as *The Forty Thieves* and *Lady of the Lake* made more than one appearance; Shakespeare’s work was featured in tragedies *Hamlet* and *Romeo and Juliet*, David Garrick’s adaptation of *Taming of the Shrew* retitled *Catherine and Petruchio*, and the parody *Hamlet Travestie; or the Humours of Denmark* described as a “Tragi-Comic Burlesque Opera.”¹⁷⁵ Warren and Wood debuted six new pieces that summer, plays never presented to Washington audiences such as *The Comet*, *He Would Be a Soldier*, and *Wild Oats*.

Despite any hopes Warren and Wood might have had to the contrary, things were far from business as usual for the city of Washington. The heated political atmosphere found its way into the playhouse on more than one occasion. According to Warren, on June 23:

Gen Varnum Sam Ringold and Carroll and some other patriolick [sic] members of Congress called for some Tunes and the band took on themselves to disobey in one or two instances, upon which those gentlemen being heated with wine pelted them with nuts apples and such things as were at hand DeLuce and Young went

¹⁷⁵ *NI*, July 30, 1812; Records of this season are drawn from newspapers and William Wood’s account book.

round to them some words and a blow passed - in the end we had to dismiss the two musicians.¹⁷⁶

It was common for audience members to call out requests to the orchestra in American theatres, especially during times of political turmoil. Calls for songs associated with a particular political party could bring audience members to blows and place musicians in an awkward and at times dangerous position. A staunch Jeffersonian Republican, Joseph Bradley Varnum was a Senator from Massachusetts, chairman of Republican Members of Congress, and president pro tem of the Senate in 1812. Both he and Samuel Ringgold, a Representative from Maryland, had voted “yea” on the declaration of war against England five days earlier.¹⁷⁷ Although Warren does not name the song the gentlemen wanted to hear, his description of them as “patriolick” implies a nationalist bent to their request. Whether the musicians’ refusal stemmed from British sympathies or simply indignation, Warren’s decision to fire them was likely based on keeping his audience rather than on his own political convictions.

Following the 1812 summer run in Washington, the players had planned on returning to the theatre in Alexandria, but they were refused license to perform by the mayor (likely concerned for the impending conflict), cutting short their summer scheme. Things went from bad to worse for Warren and Wood when Warren traveled to Baltimore only to discover that the progress made on the new theatre they were building there was “nearly taken down,” likely during the extensive rioting in the city that summer. Warren

¹⁷⁶ Warren, vol. 1, 23 June 1812; Warren incorrectly spells Ringgold’s name with one “g”. Interestingly, the Washington press made no mention of this fracas. In other American cities, the newspapers reported disruptions in the theatre with some frequency. By 1812, theatre shareholder Samuel H. Smith no longer owned the area’s primary newspaper, the *National Intelligencer*; and as the new owners had no known association with the business of the playhouse, it is unlikely that this lack of reporting can be attributed to self-interest.

¹⁷⁷ *The Courier*, June 24, 1812.

continues in his journal, “fear from our present prospects that we shall never be able to rebuild it.”¹⁷⁸ Warren’s prediction that the war would ruin the company seemed to be coming to fruition.

In the months that followed the declaration of war, the Washington Theatre was fairly quiet, hosting only a pair of performances by Mr. and Mrs. Domingo of Spain who showcased their dancing and rope-walking skills between the 1812 summer season of the Chestnut Street Theatre Company and their return in 1813. The dramatic company followed their usual touring circuit and schedule, performing in Philadelphia and Baltimore in the winter and spring before coming to Washington for the regular summer season in 1813. If the Philadelphia season was any indication of how the war might affect business, the company members had sufficient reason to worry. Philadelphia was usually their most consistent and profitable venue (averaging \$400 to \$600 an evening and rarely falling below \$200); however in the winter of 1812-1813, receipts for the evenings’ performances fluctuated wildly, ranging from a low of \$33 to over \$1000 on a few special occasions. If the company could not depend on their home base in these uncertain times, how would they manage in the capital where they had fared so poorly in seasons past?

While the war loomed large over the next two Washington seasons (1813 and 1814), the Chestnut Street company did not cancel their summer tour but instead presented a full season, even attempting to capitalize on the conflict through their show selection. In addition to their usual July 4 celebration, on June 19 they debuted a “patriotic entertainment” commemorating “our Naval Victories,” and entitled *Freemen in Arms*. Other plays selected for performance included *Point of Honor* (June 22), *The*

¹⁷⁸ Warren, vol. 1, 17 August 1812.

Glory of Columbia (August 12), and John Daly Burk's *Bunker Hill* to close the season (September 13), each riding the tide of American patriotism that the declaration of war brought in. Despite respectable audience attendance in the early weeks of the summer (only slightly less than the previous seasons), managers Warren and Wood were given ample reason for concern on July 13, 1813 when the theatre was closed "in consequence of the British fleet standing up the Potowmack [sic]." Warren described the act in his journal as a "great annoyance of the Government who were evidently very much alarmed [sic] for themselves."¹⁷⁹ While the closure might have concerned and irritated Warren, it was short-lived; the theatre reopened two weeks later on July 27 and the company extended their season through the middle of September, almost a month longer than any other season that decade, making up most of the money they had lost.¹⁸⁰

In the summer of 1814, the company returned to open the theatre in June despite the proximity of the British troops to the capital city. In his assessment of the season, Warren commented that the threat of British invasion was indeed affecting the company's profits. "The houses would have been better but from the continual alarm from the British who have a large force in the Potowmack [sic]."¹⁸¹ The company had just completed their season when the British marched on Washington and captured the capital on August 24.

The Washington Theatre was spared in the string of fires set by the attackers, but the same could not be said for many of the other Pennsylvania Avenue landmarks; the

¹⁷⁹ Warren, vol. 2, July 13, 1813.

¹⁸⁰ Dates for the seasons are drawn from the newspapers, Warren's journal, and Wood's account book.

¹⁸¹ Warren, vol. 2, August, 1814.

President's House and the Capitol, including the Library of Congress, were set ablaze along with the U.S. Treasury Building and much of the Navy Yard, though the latter was burned by American troops to keep the British from the stores of ammunition held there. Several other structures were destroyed or ransacked in the attack. Although the theatre building was not lost, nor was the Chestnut Street company's property that was kept there, by 1814 the war had had a significant impact on the troupe.

The losses sustained by us at this period are not to be calculated - the extra expenses we were put to in the carriage of our Wardrobe - at least \$1000...property Burn'd at French Town \$600 - expense of stage hire raised to \$12 - spermacilte [sic] oil \$2-50 per gallon - which before this was at 90 cents - firewood almost double. Our business cut up by the general sufferings - indeed I don't wish to witness such melancholly [sic] days again all might have been avoided - had wisdom and not passion presided in the Councils of the Nation.¹⁸²

While Warren's assessment of accounts depicts hard times for the company, the Washington Theatre, indeed the capital city itself, was buoyed above the treacherous undertow dragging down the Chestnut Street Theatre Company. Negotiations to end the war were already underway when the British marched on Washington, and their stay in the capital city was brief. The triumphant Battle of New Orleans on January 8, 1815 and the ratification of the Treaty of Ghent in February of 1815 filled Americans with a spirit of independence and national pride, ushering in the "Era of Good Feelings." Almost immediately, the federal government and the citizens of Washington began rebuilding the prominent public buildings destroyed during the conflict. The desire to *restore* the city, almost as if L'Enfant's glorious plan had been fully realized before the British attack, drove construction projects and inspired a renewed dedication to creating a capital worthy of the great United States of America.

¹⁸² Warren, vol. 2, July 29, 1817.

(Re)Building Momentum : Restoring the City, Expanding Entertainments

The encouragement which we can give to this amusement is now to be tried [...] If they are this season welcomed by overflowing houses, and if among the spectators are seen the most respectable of our citizen, the reputation of Washington will be fixed, and the dramatic art will look to the metropolis for its most flattering reward, that reward which consists in a liberal pecuniary support, and the approbation (at least during the winter) of the most enlightened audience of America.¹⁸³

The playhouse remained standing after the British marched on Washington, but it cried out for improvement. Once imagined as a site for “overflowing houses” and “the most enlightened audience of America,” it had become the subject of endless criticism and concern, from its slim audience attendance to its uncomfortable seats. If the city wanted a theatre worthy of the nation, its citizens would have to invest both their money and their patronage in the young institution.

During the previous season, on June 3, 1814, a vocal proponent of the theatre had described the condition of the playhouse in the *National Intelligencer* as “much out of repair, [with] no decorations, and scarcely tolerable accommodations for the audience.” Urging the management to improve the building, the writer continued: “Besides these indispensable repairs, a few hundred dollars expended on the roof and interior of the building would be repaid to the company with interest, in one season, by the increased attraction it would give to the Theatre.”¹⁸⁴ The full text of the anonymous editorial reveals that the writer was a theatergoer whose criticisms were made with good intentions. As the city began to rebuild itself in 1815, the playhouse benefitted from renewed interest in the city’s development, likely aided by its conspicuous location

¹⁸³ *NI*, September 9, 1805.

¹⁸⁴ *NI*, June 3, 1814.

within the capital landscape. Greater national interest followed the local enthusiasm as the country claimed the capital as a symbol of American identity. In his first annual message to Congress in 1817, President James Monroe “gave expression to the idea of the city as the national centre in which the people of the entire country felt an interest and a pride.”¹⁸⁵ Monroe reflected on the cities of the ancient republics, grand and ornamented. He painted the respect and improvements due the national capital as patriotic obligations. This sentiment could only have helped the Washington Theatre, so prominently situated on the city’s grand avenue. As the city moved through the rebuilding process, the playhouse received physical enhancements that helped it to reflect the citizens’ renewed sense of national pride. From the end of the war in 1815 until the Washington Theatre’s destruction in 1820, playgoing in the capital city grew exponentially with more available performances, performers, and even a new venue. Momentum seemed to be building within the District’s theatre culture.

Despite the chaos in the city, the Washington Theatre was busier in 1815 than it had ever been. The city and the nation had much to celebrate, and many of the performances at the playhouse reflected a spirit of patriotism and national unity. In the season selected by the Chestnut Street Theatre Company, themes of war, justice, and victory over oppressors appeared in plays such as *Barbarossa, Tyrant of Algiers* (the season opener), *The Mountaineers*, and *Richard III*. The company also premiered a new play, *The Tennessee Hunter; or, the Hero of New Orleans*, in honor of General Andrew Jackson and his triumphant victory at the end of the conflict.

¹⁸⁵Wilhelmus Bogart Bryan, *A History of the National Capital from its Foundation through the Period of the Adoption of the Organic Act*, vol. 2, (New York: Macmillan, 1916), 63.

The Fourth of July celebration that season was more spectacular than ever and filled with references to the nation's recent military triumphs. The evening began with the historic drama *Hero of the North; or Deliverer of his Country*, and the perennial American favorite *Gustavus Vasa* in which the hero liberates Sweden from oppressive Danish rule. The play was followed by "a National scene being a spirited representation of the battle and victory on Lake Erie," the singing of Francis Scott Key's "Star Spangled Banner," and an exhibition entitled "Temple of Concord" in which banners with names of military heroes from "the late war" were displayed across the stage. "In the center of the stage is seen the Altar of Peace supporting the Genius of America; around it, entwined, are the names of the commissioners at Ghent."¹⁸⁶ After an interlude that included a new Military and Naval Pas de Deux, recitation of the epilogue to *Soldier's Daughter*, and the comic song "My Deary", the evening's entertainment came to a close with the popular comic opera *The Poor Soldier*. It proved one of the company's most profitable nights. In addition to the usual residency of the Philadelphia players from June to August, the playhouse offered a venue for amateur performances in February and April, then again in October, November, and December. The first performances to grace the Washington stage following the British occupation were given by the newly-formed Washington Thespian Benevolent Society. In January of 1815, the Society announced:

It is our present purpose to have frequent exhibitions during the season, and we trust that we shall find in the support and patronage of a generous public sufficient inducement to prosecute our purpose. We will cheerfully tax ourselves and our leisure moments to the end of procuring even a pittance FOR THE NEEDY.¹⁸⁷

¹⁸⁶ *NI*, July 3, 1815.

¹⁸⁷ *NI*, January 15, 1815.

Since its founding, the city of Washington had possessed a significant population of impoverished residents, most of whom had come to the capital expecting to find work either building the city or supplying those who were doing so. With Congress funding so little labor in the 1800s and 1810s, many were left without jobs and penniless. After the War of 1812, the problem seemed to get worse despite the post-war boom in city construction. In an effort to relieve the suffering of the poor, relief organizations such as the Thespian Benevolent Society were formed.

Public amateur dramatic performances, if infrequent, were far from unheard of in the early nineteenth century. Professional theatre companies occasionally featured a local amateur in a leading role of a well-known play, most likely to draw in audiences rather than to recruit new talent. Manager William Warren noted in his journals multiple occasions in which the Chestnut Street Theatre Company engaged amateurs in leading roles, sometimes with great success and other times with disastrous results (although it is unclear if talent or profits defined success in Warren's eyes).¹⁸⁸ Plays with entire casts of amateur actors were also occasionally advertised. In April of 1808, a "significant number of gentlemen, for their own amusement" led by a Mr. and Mrs. Ormsby of the New York stage had performed in the Washington Theatre "by particular desire." Before Washington's Thespian Benevolent Society appeared in 1815, other American cities featured amateur theatre groups including Baltimore's Charitable Thespian Corp referenced in Warren's journals in 1803. Alexandria also had a Thespian Benevolent Society in the 1810s, though it is unclear when they were first organized. The individuals who made up these groups are difficult to trace, as they rarely listed their names in the

¹⁸⁸ There are too many references to amateur performances in Warren's journals to list them all, ranging from 1803 through to 1830.

newspaper advertisements; the practice of anonymity was characteristic of amateur dramatics.

In 1815 and 1816, the Washington amateurs presented a series of comedies and farces both before and after the Chestnut Street company's annual residency. The group amassed a devoted following, though it is impossible to know how much money they raised for the poor as any financial records that the company may have kept have not survived. After their first season of playing, a Mr. Lathrop (presumed to be a local resident) penned a poetic address for the troupe to present the following season. The poem, printed in the *Federal Republican* celebrated the noble cause of the players and described the playhouse as a heavenly home of muses and charity.

Oh – blest abode, where kindred virtues meet,
Boast of the rich – and Poverty's retreat,
Thy walls are peopled with celestial minds,
Benevolence her rosy garlands binds [sic],
In dewy freshness round her votaries' brows,
Who here perform their charitable vows.¹⁸⁹

As these verses illustrate, the Thespian Benevolent Society members and the audiences who supported them imagined the Washington Theatre –both the space and the institution - as a place to restore their community. The persistence and devotion of patrons such as the anonymous editorial writer in 1814 who declared his desire to see theatre represented in a proper venue and the Thespian Benevolent Society who chose theatre as the vessel through which to pour their charitable efforts pushed Washington's theatre culture forward in the years immediately following the war.

After 1817, Washington's Thespian Benevolent Society becomes more difficult to track. Although their performances no longer received regular announcements in the

¹⁸⁹ *Federal Republican*, October 20, 1815.

papers, there is evidence that the group continued to use theatre to benefit local people in need.¹⁹⁰ Their main cause became the Female Orphan Asylum, an organization shepherded by the wives of several of the theatre's stockholders. Records kept by the charity indicate that the group continued to donate money through the 1820s.¹⁹¹ While the organization may have still been performing in the Washington Theatre, a change in ownership of the playhouse may have made it more difficult for the amateurs to continue in the venue.

Although 1815 seemed a banner year for the Washington Theatre featuring more performances than in any previous year, the optimism engendered by the post-war Era of Good Feelings was not enough to reassure the theatre's shareholders of the economic viability of the city's primary cultural institution and the playhouse was once again offered for sale that August, right in the middle of the Chestnut Street Theatre Company's run. Unlike previous offers to sell, on this occasion the owners gave a stipulation that the building continue to be used as theatre.¹⁹² There had been no such stipulation attached to the attempts to sell in previous years, suggesting that the original owners remained dedicated to keeping theatre alive in the nation's capital.

¹⁹⁰ The newspapers' occasional references to the Thespian Benevolent Society after 1816 mention for example that they plan to begin performances the following month, rather than advertising the individual performances themselves. These brief items do not list how long they might be performing or how frequently, so it is much more difficult to account for their shows. Evidence suggests that the group disbanded sometime after 1817, but was reformed in 1819. In the 1820s, the society gave performances in another venue, the Washington Assembly Rooms that were built on the site of the first Washington Theatre after it burned. I cover the assembly rooms and dramatic offerings in the next chapter.

¹⁹¹ Hillcrest Children's Center (Washington, D.C.) records, 1815-1966, Archival Manuscript Material, Manuscript Division, Library of Congress, Washington, D.C.; Among the directresses and trustees of the orphan asylum were Mrs. (Marcia Burnes) Van Ness, Mrs. (Margaret Bayard) Smith, Mrs. Tayloe as well as Mrs. Weightman and Mrs. Seaton, whose husbands became involved with the Washington Theatre in future years.

¹⁹² *NI*, August 5, 1815.

Unlike previous attempts to sell in 1811 and 1813, this time the theatre was indeed sold. The records suggest that Washington entrepreneur Roger Chew Weightman purchased the playhouse.¹⁹³ Whether he made the purchase alone or with partners is unclear. His interest in the theatre had been apparent for at least two years. Beginning in 1815 Weightman had become quite involved in the business of the playhouse. He had also purchased several properties in its immediate vicinity.

Like the original founders of the playhouse, Weightman was deeply invested in the city of Washington. He came to the capital as an industrious young man in 1801, worked his way up through the printing trade, and by 1807 bought out his employer and expanded the printing business to include an off-site bookstore. He fought in the Battle of Bladensburg during the War of 1812, served on the District's city council for much of the 1810s, and was elected mayor of Washington in 1824. He showed his dedication to public service outside the political arena as well, serving on the boards of the Columbia Institute of Arts and Sciences (along with original theatre founders Van Ness, Tingey, Munroe, and the Brent brothers), the Washington National Monument Society, as well as several other organizations that promoted the development of the capital city; and as Allan C. Clark writes in a biographical essay on Weightman, "in the early times, Mr. Weightman was on about all the committees for state occasions, as Independence Day

¹⁹³ I have been unable to locate an official record of the sale of the theatre; however, Warren's journals list payments to Weightman beginning shortly after the theatre was offered for sale (his name was never associated with the Washington playhouse before that date). Also, Allan C. Clark's article on Weightman in *Records of the Columbia Historical Society* notes that he made several purchases of properties in close proximity to the theatre in 1811, 1812, and 1813. In 1816, he built the Weightman Buildings along Pennsylvania Avenue in the lots adjacent to the playhouse. It is not unlikely that he also purchased an interest in the small playhouse or bought it outright in 1815; Allan C. Clark, "General Roger Chew Weightman, a Mayor of the City of Washington" *Records of the Columbia Historical Society* 22 (1919), 62-104.

and Birth Night celebrations, May balls, inaugurations and public dinners.”¹⁹⁴

Involvement with the business of the Washington Theatre would seem a natural fit for someone so devoted to the welfare and improvement of the city. The printing business Weightman had worked in (and later owned) sat just across Pennsylvania Avenue from the Washington Theatre, and he likely had watched the playhouse sit idle for long stretches between its opening in 1804 and the end of the War of 1812. Perhaps his sense of civic duty motivated his purchase of the theatre in 1815 as well as his subsequent improvements to the facilities.¹⁹⁵

A few weeks after the 1815 theatre sale, William Warren arrived in the city of Washington. Since Wood had joined Warren as a co-manager in 1810, Warren had returned to Philadelphia following the Baltimore spring seasons each year and left the Washington season in the hands of his partner, making only an occasional appearance on the Washington stage during the company’s residence there. His arrival on September 1, 1815, while not unprecedented, was at least noteworthy and likely related to the sale of the playhouse. The next day on September 2, he met with Weightman. Warren offered no details of the meeting in his journal, but the following March Warren returned to the city and paid Weightman \$200 for rent of the theatre, suggesting that their initial meeting in September had resulted in a new rental agreement.¹⁹⁶ In the past, Warren had made scant

¹⁹⁴ Clark, 89-90; references to Weightman’s various associations can be found throughout Clark’s essay.

¹⁹⁵ Clearly, this can only be speculation on my part, but as I noted in the first chapter a playhouse was a notoriously poor business investment in the early nineteenth century. And while he certainly wouldn’t have desired to lose money, it is more likely that a shrewd businessman such as Weightman had reasons other than financial remuneration for buying into the playhouse.

¹⁹⁶ Warren also notes on March 4, 1816 in his journal that he paid Weightman an additional \$50 “for filling up the cellar,” which most likely meant sealing it in some way. The theatre company stored

references in his journals to his interactions with the owners of the Washington playhouse, and had never mentioned any of them by name. Once Roger Weightman came into the picture in 1815, Warren listed several interactions with him, including multiple meetings and numerous correspondences. As Warren seldom expressed his opinion of people in his writings, his frequent references to Weightman (without mention of any incidents or critiques) suggest a relationship that was beneficial to both parties. Perhaps Weightman took a more hands-on approach to theatre ownership than his predecessors; or perhaps he was determined to turn the venue into a profitable venture. In either case, in the years immediately following Weightman's purchase of the Washington Theatre, the playhouse underwent significant changes with regards to both physical improvement and performance schedule.

Following his meeting with Weightman on September 2, 1815, less than a month after the British had marched on Washington, Warren walked through the city to observe the rebuilding progress. "I visited the Capitol the Navy yard and the rest of the Publick [sic] buildings - workmen busy - the blacksmiths shop in the Navy yard cavd [sic] in also the War Office - the roof just putting on the treasury - and the scaffold around the Presidents house."¹⁹⁷ With city construction progressing and with a new owner for the playhouse, perhaps this was the time to make some much-needed improvements to the theatre. In July of 1816, Warren visited Washington again and "signed a lease of Doctor Tindale for 10 years for lot at the Back of the Theatre. 11ft 6 inches by 36 ft to pay him

scenery and costumes in Washington, and could use the cellar for storage if it was more-protected from the elements; Warren, vol. 2, March 4, 1816.

¹⁹⁷ Warren, vol. 2, September 2, 1815.

\$100 = per annum - we are going to erect a Green Room there on.”¹⁹⁸ Many of the descriptions of the first Washington Theatre despaired of its small size, especially with regards to the audience space. There remains little account of the backstage space allotted for the performing companies who played there, but it was likely limited as well given the small plot of land on which the playhouse stood. The acquisition of the adjacent lot and the addition of a Green Room for the performers to use would certainly have been appreciated by the actors. A year later in 1817, carpenters were hard at work making improvements to either the main building of the playhouse or Warren’s planned addition. Warren noted his payments to the workmen in his end of the year review.¹⁹⁹

After Weightman’s purchase of the playhouse, the dates the theatre was in use increased as well. The Thespian Benevolent Society’s performances in the winter months helped to fill out the calendar in 1815 and 1816. There were fewer of the amateur shows in 1817, but starting in 1818 the playhouse gained another lessee as well as a significantly extended performance season. From January through March of 1818, James H. Caldwell sublet the Washington Theatre from Warren and Wood and assembled a sizable troupe to perform in both Washington and Alexandria on alternating evenings.

Caldwell had performed in Warren and Wood’s company in Baltimore several months earlier in May of 1817. Warren mused in his journal, “Mr. Caldwell arrived - wishes to be a Star;” however he lasted for only a handful of performances, most of which were poorly received.²⁰⁰ Caldwell rebounded quickly. A few months after his

¹⁹⁸ Warren, vol. 2, July 6, 1816.

¹⁹⁹ Warren, vol. 2, September 25, 1817.

²⁰⁰ Caldwell is not listed among the company for the 1817 Washington season only a month later; Warren, vol. 2, May 21, 1817; Warren, vol. 2, June 16, 1817.

departure from the Philadelphia troupe, Caldwell was managing the Virginia Company and had edged Warren and Wood's company out of the Alexandria Theatre for a fall 1817 season. "The [Chestnut Street] company did not go to Alexandria," Warren explained, "the proprietors of that Theatre having Rented the same to Mr Caldwell who is to perform with a New Company there in the Winter so he says."²⁰¹ If there were any hard feelings between the managers, they did not bar the door to business dealings, and Caldwell arranged to lease the capital playhouse at the start of the new year.

Caldwell produced winter seasons at the Washington Theatre in 1818 and 1819. His offerings mirrored those of the Philadelphia troupe for the most part. Caldwell's company presented a familiar dramatic repertoire consisting of predominantly British plays. He selected favorites such as *The Poor Soldier*, *She Stoops to Conquer*, *Romeo and Juliet*, as well as spectacle-driven productions such as *The Ship Launch* and the melodrama *The Forty Thieves* that had previously been so profitable for Warren and Wood. He capitalized on the growing popularity of melodrama and variety entertainments in the United States, presenting *Timour the Tartar*, a grand romantic melodrama, in partnership with equestrian master Victor Pepin and his company of horses. Caldwell ran the popular piece multiple times in the 1818 season in both Alexandria and Washington. And it was Caldwell who brought juggling and sword-

²⁰¹ Warren refers to Caldwell's as a "New Company" and the press calls it "the Virginia Company." It is unclear whether Caldwell took over one of the existing companies touring Virginia (there were at least two during this period – Margaretta Sully West's company formerly managed by her husband Thomas Wade West before his death based in Norfolk and another run by Alexander Placide) or had created his own new company. Several of the actors listed among Caldwell's company are familiar names, appearing on other company's bills, but as actors frequently switched troupes during this period it is difficult to say for sure. Certainly an in depth investigation of Virginia theatre companies is not within the scope of this project; Between his 1817 run in Alexandria and his 1818 run at the Washington Theatre, Caldwell had briefly joined with circus manager Victor Pepin and popular actor James Entwisle in April of 1818 to open a competing theatre, the Olympic, in Philadelphia, but the partnership ended in June of that year (*Poulson's American Daily Advertiser*, April 8, 1818). Warren, vol. 2, September 25, 1817.

swallowing sensation Sena Sama to the Washington Theatre. His repeated blending of popular entertainment with traditional dramatic repertoire illustrates his understanding of the broader shift occurring in American theatre, a shift away from well-known British texts and toward the novelties and spectacle of melodrama and popular amusements. According to his contemporary, New York theatre manager William Dunlap, he was an “intelligent and enterprising gentleman establishing himself and the drama.”²⁰²

When Caldwell first opened the Washington Theatre for a winter season, January 24, 1818, he had high hopes for expanding the District’s theatrical offerings – hopes that seem to have been buoyed by the residents of Washington and Georgetown. In advertisements in the *City of Washington Gazette* announcing the opening of the playhouse, Caldwell boldly proposed a full-time winter theatre (in its own new building) even before he had presented his first show. He thanked the residents of Washington and Georgetown for what he described as “the very flattering reception [the] proposals, for the erection of an elegant and permanent winter Theatre, have met with.”²⁰³ However positive these initial inquiries may have been, nothing more seems to have been done to advance the project. Furthermore, although the company’s first winter season may have been enthusiastically received, its return in 1819 was far from triumphant.

From start to finish, the 1819 theatre season was poorly attended as evidenced by the multitude of editorials published begging the citizens to attend the productions and support Caldwell in particular. Speculations on the cause of the thin houses ranged from

²⁰² William Dunlap, *A History of the American Theatre from its Origins to 1832* (New York: J. & J. Harper, 1832; reprint with introduction by Tice L. Miller, Chicago: University of Illinois Press, 2005), 376.

²⁰³ *COWG*, January 29, 1818.

the cold weather to the competition of various social events (“Night after night brings a continued round of parties,”²⁰⁴ one writer complained). The competition provided by James West’s circus, which ran in tandem with the playhouse season that year, probably also undermined Caldwell’s profits. In the last two weeks of the 1819 season, the residents attempted to redeem themselves by filling the theatre; however, their efforts proved too little too late. After two seasons that had seemed so promising for the progress of Washington theatre, Caldwell abandoned his business pursuits in the capital and moved into less-established territories, going on instead to run successful theatres in New Orleans and Nashville. Some Washington residents held out hope that he would return or that some other intrepid manager would take his place; however those dreams were pushed farther out of reach when the playhouse burned the following year.

At the end of June 1819, the Chestnut Street Theatre Company returned for their annual summer residency, but also fared extremely poorly. Income was so low for the performances that the company members, including actors, musicians, and carpenters, were forced to take pay cuts in order to finish out the season.²⁰⁵ Audience attendance and profits had not been so low since the company’s first season in the District in the summer of 1808. When the group departed, the playhouse returned to its former state of idleness. Caldwell did not build his permanent winter theatre. The Thespian Benevolent Society

²⁰⁴ The *COWG* of February 18, 1819 sites the inclement weather as deterring audiences; Too many parties were to blame in the *COWG*, February 15, 1819 and *National Messenger*, March 10, 1819; the quotation is from the latter.

²⁰⁵ Warren and Wood did not come to Washington themselves that season, perhaps compelled by more-pressing financial issues in their home city of Philadelphia or surmising that the summer season in the capital would likely yield little to no profits. Instead, company member Mr. Francis managed the company that summer, sending regular reports of the dismal profits to Warren. In one of these reports, Francis described a meeting of the company in which the members agreed to lower wages, and the actors took a greater share of their own benefit night income in hopes of recouping their losses. Wood does not record this season in his account books; Warren, vol. 2, August 9, 1819.

that once provided winter performances to complement the summer seasons of the Chestnut Street company had apparently disbanded and offered no performances, although a call to reform the group gave hope to theatre enthusiasts in the city.²⁰⁶ Save a handful of variety performances in the weeks before the fire, the building sat vacant. The momentum that seemed to have been gathering behind Washington's theatre culture evaporated before the eyes of the local theatre supporters.

Conclusion

*In addition to the pleasure which the Theatre will afford on this occasion, there is the powerful motive of duty to send a crowded house [...] This one opportunity still presents itself to do justice to Mr. C[aldwell]. If it is neglected it is but too probable that we shall long have to regret an innocent, instructing, and cheap amusement, which wanted only a little encouragement on our part, to have always at our command.*²⁰⁷

The months between Caldwell's departure and the fire that destroyed the Washington Theatre were some of the most dismal capital residents had experienced in the previous two decades not merely because of the dearth of entertainment offerings but in terms of national morale. The Era of Good Feelings was melting away in the face of the country's first domestic economic crisis and the contentious political debates regarding slavery in the West. As the economy of Washington relied almost solely on the business of government, and not trade or manufacturing, the city was somewhat shielded from the harshest effects of the depression brought on by the Panic of 1819; conversely,

²⁰⁶ After 1817, the society seems to have dissolved for a time. Calls for those interested in reforming the group appeared in early January 1819 (*COWG*, January 7, 8, and 11), and a group meeting was announced in the same paper on January 20th. There is no sign that the group recommenced performing, however. Nothing more appears in the press until the end of the year when a plea from "A Citizen" for the society to regroup quickly and offer performances ran in the *City of Washington Gazette* on December 2, 1819.

²⁰⁷ *National Messenger*, March 19, 1819.

the intense Congressional debates in the Missouri Conflict had a profound effect on life in Washington.²⁰⁸ As tempers flared in sessions through the winter of 1819-1820, social gatherings became more and more divided. The former excitement over western expansion dissolved into bitterness and conflict. In the wake of Caldwell's departure and subsequent abandonment of his promise to expand Washington's theatre culture, the empty playhouse served as a powerful reminder of the losses sustained not only by the owners and managers of the theatre, but by the city and nation as a whole.

As in years past, the ups and downs of the Washington Theatre continued to mirror those of the city and the nation at large. The constant critiques of the physical state of the capital landscape parallel those disparagements of the physical appearance of the playhouse. Much as the Washington Theatre depended on the patronage of its subscribers and audiences to remain open, the city of Washington needed Congressional supporters to remain the federal seat of government against repeated challenges, and support of either was often difficult to come by. In 1812, the nation struggled against a force bent on destroying it, a force it had faced once before and defeated. That same year, the institution of American theatre fielded an attack from a familiar foe when the tragic Richmond Theatre fire resuscitated the anti-theatrical attacks that had once restricted entertainments and their venues so severely. Both conflicts were won, but served to remind the combatants that challenges remained. The playhouse and the nation enjoyed the period of prosperity in the aftermath of their wars, epitomizing the Era of Good

²⁰⁸ As historian Daniel Walker Howe has noted, "probably because this was the first depression in national history, the citizenry did not assume the administration in Washington could have prevented it;" therefore the crisis created little public outcry in the District; Daniel Walker Howe, *What Hath God Wrought: the Transformation of America, 1815-1848*, The Oxford History of the United States, ed. David M. Kennedy (New York: Oxford University Press, 2007), 146.

Feelings; however at the end of the decade when that prosperity dissolved both the little theatre and its larger national community were forced to question what the future would hold for them.

Left without a playhouse after the Washington Theatre fire in 1820, supporters of theatre in the capital faced the challenge of starting over almost completely from scratch. The one advantage they had gained during the sixteen years of the Washington Theatre's operation was the Chestnut Street Theatre Company; however, given the company's abysmal earnings in 1819, their continued appearance was far from guaranteed. In order to resurrect the institution of theatre in the nation's capital, the Washington public would have to answer some difficult questions. Did Washington really want theatre? If so, were they willing to support it?

The answer to both those questions seems to have been yes, with the most obvious evidence being the speed with which a new playhouse was constructed and opened. Within days of the fire, William Warren and Roger Weightman were scouting locations for a new theatre together. After they obtained a lot, construction on the building moved quickly and the new Washington Theatre opened a little over a year after the loss of the first playhouse.²⁰⁹ Despite all the financial troubles the city's first theatre encountered, Warren and Weightman were able to find the funds and a lot to begin the second project.

The most compelling evidence that supports the community's renewed interest in raising the "interesting Infant" of the Metropolis through its trying adolescence can be found in the words of the citizens themselves. Theatre proponents repeatedly offered their voices in support of both the Washington playhouse and the institution of theatre by

²⁰⁹ Warren, vol. 2; *NI*, August 8, 1821.

publicizing improvements to the playhouse, calling upon the community to attend productions, and touting the benefits the stage could have on the American public. Residents and visitors alike saw the playhouse as an important addition to the capital landscape, a necessary institution for promoting the nation and its citizens. The repeated critiques of the building demonstrate that they had not yet been able to fulfill the promise articulated in the cornerstone ceremony in 1803. The burning of the theatre seventeen years later offered the stockholders and supporters a fresh start. A new playhouse could be the opportunity to make theatre in Washington worthy of representing the nation. The period covered in this chapter (1808 to 1820) was a trying one in the development of the capital's theatre culture, an adolescence of sorts for the "interesting Infant of [the] growing Metropolis." Over the coming decade of the 1820s, Washington's theatre culture would mature by leaps and bounds, finally realizing at least a bit of the promise that the city and theatre creators had envisioned. The decade would bring to Washington new venues, new producers and performers, and a continued broadening of theatrical offerings. Rather than retreating from the challenge imposed by the destruction of the first playhouse, Washington's theatre culture, like the city and nation it reflected, showed itself to be resilient by leaving the burned out shell of the Washington Theatre behind and moving on to a new era and a new start.

Chapter 3 – A New Theatre, A New Start: the Second Washington Theatre

On Saturday evening, General LA FAYETTE, accompanied by his son, and suite, and the President of the United States, and his family, attended our Theatre, which was handsomely decorated for the occasion. The whole front of the upper tier of boxes was covered with flags, festooned and looped up with laurel wreaths. Similar wreaths were suspended over the centre of each box; and from the centre of the ceiling (in which was an eagle mounting to the sun, and grasping the arrows in his talons) blue, yellow, and white colours, extended to each of the pillars of the upper boxes, and was finished off in a continued drapery round the Theatre. Over the box appropriated for the General, was the following inscription, in an oval sky-blue tablet:
" VIRTUE HIS NOBILITY,
" His crest, a towering Eagle—
" FREEMEN'S ARMS, HIS SUPPORTERS.
" His Title, a People's Gratitude.
" THRICE WELCOME!"
And on the curtain being drawn up, the following inscription appeared, extending along the top of the stage:
NATION'S GUEST.
" France gave him birth—America Immortality." ²¹⁰

From the moment the Marquis de Lafayette arrived in the United States in July of 1824, the pages of the American press overflowed with detailed accounts of his travels, the celebrations and honors bestowed upon him, and kind words of welcome, all reflecting the citizenry's affections for a man who had fought alongside George Washington almost half a century earlier to secure the nation's freedom from Great Britain. "Of the many foreign travelers who visited the United States in the early nineteenth century, none was more enthusiastically received than the Marquis de Lafayette," writes Anne C. Loveland in *Emblem of Liberty: the Image of Lafayette in the American Mind*.²¹¹ Lafayette spent significant time in and around Washington, D.C. during his year-long tour of the twenty-four states; he visited the Capitol building, the

²¹⁰ (Washington) *Daily National Journal*, December 6, 1824.

²¹¹ Anne C. Loveland, *Emblem of Liberty: the Image of Lafayette in the American Mind* (Baton Rouge, LA: Louisiana State University Press, 1971), 3.

Navy Yard, Mount Vernon, and the Washington Theatre, among other sites. For his trip to the playhouse on December 4, 1824 the theatre managers took the opportunity to express their admiration of the Revolutionary War hero, and to court an audience of his followers.

Moses Phillips, lessee of the Washington Theatre that winter, selected Andrew Cherry's comedy *The Soldier's Daughter* for the main play, and "the National Air of 'Oh Liberty'" as a vocal offering between the play and the farce that followed. And although Phillips very likely chose the evening's fare with Lafayette's Revolutionary record in mind, the decoration that festooned the house, the visual manifestation of nationalistic pride, proved the real attraction for the crowd that gathered that night in the theatre. Revolutionary flags draped the woodwork, laurel wreathes and medallions "bearing the names of the several States" bedecked the boxes, and the image of an ascending eagle soared above the spectators. These symbols depicted what the inscription above Lafayette's box and above the proscenium spelled out more explicitly. The American people embraced the virtuous Frenchman with welcoming arms and claimed him as one of their own.²¹² That the performances on stage were not the focus of the evening was evidenced by a poem published in the *National Intelligencer* a few weeks later:

The festoon'd columns, and each laurell'd arch,
With trophied flags adorn'd: the glorious spoils
Of vanquished nations, now delight no more.
In vain the painter's skill, the actor's grace,
Impart new brilliance to the mimic scene;
All eyes are fix'd upon that sacred face"²¹³

²¹² Slightly different descriptions of the theatre's decorations were printed in the *National Intelligencer* (December 4 and 6, 1824) and in the *Daily National Journal* (December 6, 1824); in my depiction of the scene, I have borrowed from both accounts.

²¹³ "On seeing General Lafayette at the Theatre, in company with the President," *NI*, December 24, 1824.

The Washington Theatre's celebration of Lafayette was hardly unprecedented; in fact, it was very similar to many of the fêtes in other cities along his route.²¹⁴ As

Loveland notes, the festivities were almost too numerous to count:

The parades, balls, and banquets, the banners and songs, the delirious crowds lining his route through the twenty-four states of the union – all celebrated not an ordinary individual but a hero of the American Revolution and the apostle of liberty in two hemispheres. The Nation's Guest toured America as a symbol of the Revolution and a model of faithful adherence to republican principles.²¹⁵

Lafayette's status as a republican symbol permeated the celebrations and honors bestowed upon him along his journey, as the decorations in the capital playhouse testify. And while the pageantry displayed at the Washington Theatre was not especially different from other grand demonstrations honoring Lafayette throughout his tour, it received considerable attention in the local press. On the day of the General's visit, an announcement that he would appear at the playhouse accompanied the regular notice of the evening's dramatic selections along with a brief description of the decorations. The account in the article pictured above was printed December 6, 1824, two days after Lafayette's trip to the theatre; a competing newspaper also included a verbal sketch of the scene on the same day. Over the next several days, advertisements for the theatre included the notice that the decorations would remain in the playhouse for the next week

²¹⁴ So abundant were the celebrations in Lafayette's honor that it would have been difficult, not to mention quite tedious, to chronicle them all, and many of the fête were only noted in the local press. Indeed, the two detailed contemporaneous accounts of Lafayette's full tour I found, authored by men who traveled with the General, either make no mention of his visit to the Washington Theatre or merely state that he attended the theatre in the evening, but do describe many of the grand receptions the General received; Auguste Levasseur, *Lafayette in America in 1824 and 1825; or, Journal of a Voyage to the United States*, trans. John D. Godman (Philadelphia: Carey and Lea, 1829); *A Complete History of the Marquis de Lafayette, Major General in the Army of the United States of America, in the War of the Revolution; Embracing an Account of his Late Tour through the United States to the Time of his Departure, September 1825* (Hartford: S. Andrus and Son, 1846).

²¹⁵ Loveland, 7.

for the viewing pleasure of audiences who might have missed Lafayette's appearance but who wanted to celebrate his return to America. A few weeks later, the *National Intelligencer* published the poem quoted above, "On seeing General Lafayette at the Theatre, in company with the President." As the title suggests, Lafayette's visit to the theatre had helped to re-consecrate the space as a site of patriotic fervor.

The emphasis on the *visual* – the importance of the *symbolic* representation of American ideals – in the décor as well as the advertising and subsequent commentary -- is significant to understanding Washington's theatre culture in the 1820s. This emphasis highlights what contemporary audiences, managers, and theatre supporters expected from their playhouse. It also suggests how important the building itself was in providing a showcase for images of American national identity. Although emphasis on stage spectacles was especially important in Washington theatres in the 1820s, the images used in the playhouse formed part of a national vocabulary of symbols becoming prevalent in playhouses across the country. These symbols were circulated to the American public in a variety of contexts, including government buildings, sites of public amusement, museums, and even taverns and hotels. Paintings and panoramas depicting famous Americans and decisive battles toured American cities, disseminating these images to the population. Allegorical representations of George Washington connected the first President to personifications of Liberty, Justice, and Truth.²¹⁶ These images were not merely static representations of the nation's past. Rather they formed part of an ongoing dialogue about citizenship and national identity. In many cities, theatre managers decorated their playhouses with stars and eagles, and featured transparencies of war

²¹⁶ David Hackett Fischer examines in-depth the visual representations and interpretations of principles such as the ones I describe in *Liberty and Freedom: A Visual History of America's Founding Ideas* (Oxford: Oxford University Press, 2005).

heroes and “national scenes” as part of an evening’s entertainment and as part of fostering that environment dedicated to training good Americans that the theatre’s founders had promised two decades before.

In leaving the decorations up for a week afterwards, the Washington Theatre proprietors demonstrated their understanding of the public’s affinity for visual spectacle. They also used it as a marketing tool to bring in audiences. In retrospect, this strategy may have done more harm than good; removing the flags and garlands emphasized how shabby the theatre looked without them. When the new Washington Theatre opened three years earlier in August of 1821, the *Washington Gazette* had described the interior as “neat and durable.”²¹⁷ Even before the season began, critics were already suggesting improvements to the space:

The interior of the house is fitted up with neatness and convenience. It is snug and compact, and well adapted for seeing and hearing [...] Some think the stage is too near the audience which might be obviated by lessening the space behind the boxes; such an alteration would perhaps be judicious, for the next season.²¹⁸

During Lafayette’s visit, the press praised the exceptional decorations that enlivened the space, but upon their removal, they quickly returned to finding fault with the poorly designed playhouse.

Reports of the second Washington Theatre featured even more severe critiques than those that had plagued the first. The owners and managers of the playhouse rebuilt their theatre after the fire destroyed the first one in 1820. They had the opportunity to address the many deficiencies that visitors and performers had frequently pointed out. The second playhouse represented an improvement in some ways, mainly in terms of

²¹⁷ *Washington Gazette*, Aug 9, 1821.

²¹⁸ *Ibid.*

audience capacity; however, judging from the reviews of spectators, actors, managers, and the Washington public, those in charge of designing this new structure missed the mark yet again when it came to the interior décor. Perhaps they did not appreciate how significant a role the visual display played in winning the audience's approval, or perhaps they lacked the funds to address this deficiency once the building had been completed. In any case, if Washingtonians wanted their playhouse to favorably represent the nation, the severe criticism that fell upon this second Washington Theatre made it clear that they would have to address its visual presentation. It would take the founders and managers the better part of a decade (and pressure from competing venues in the region) to attend to the critiques of the theatregoers and make significant improvements in the playhouse. By the end of the 1820s the Washington Theatre was once again on the path to becoming what the original proponents had envisioned: "an object which may conduce materially to the advantage of the city."²¹⁹

Changing Landscapes – American Theatre and the National Geography

The decade of the 1820s proved a time of significant change not only for Washington's theatre development, but for American theatre in general. The capital's theatregoers had lost their only playhouse in April of 1820 and the process of rebuilding it encouraged a reassessment of goals among its supporters. The new Washington Theatre that opened in August of 1821 would reflect societal changes as well as the aspirations of the city's theatre enthusiasts. The District also gained two new venues for theatrical entertainments during the early 1820s and received visits from a variety of new managers

²¹⁹ *NI*, August 6, 1804.

and performers. At a time when the business of theatre was expanding nation-wide, adding new companies and new cities to touring circuits, Washington's additional venues allowed the capital to experience a broader selection of theatrical offerings than had been available previously.

Obviously the 1820s brought more than expanded theatrical entertainments to the nation's capital. During this period the country experienced significant shifts in terms of its politics, its population, and its geography. As more Americans moved off farms and into cities, an emerging working class became a significant presence in urban areas. Class divisions became more defined in public settings – particularly in the playhouse.

Although tradesmen and mechanics attended the theatre for years, in the build up to mid-century, they began to exert their newfound power and express their opinions. Riots over song choices or demands for favorite actors drove elites to begin building new, more exclusive theatres and opera houses in an effort to separate themselves from the masses.

Washington did not experience the rioting that plagued other cities, such as the uprising that destroyed the Baltimore theatre in 1812; however, traveling theatre companies that performed in the District were always aware of the potential for violence. The capital residents were also mindful of this possibility and seemed determined to address it. In an essay in the *National Intelligencer* anticipating the opening of the second Washington Theatre, a patron (calling himself “Father of a Family”) proposed a list of rules for audiences, which included no smoking, no selling of alcohol or displays of public drunkenness, no standing on the benches, no prostitutes in the main part of house (only in the upper row), no shouting, quarreling, or fighting. The proposed rules did not exclude the actors either – the final rule on the list prohibited lewd remarks,

leering, and winking, punishable by being hissed off the stage. While there is no evidence that this particular list was adopted by the Washington theatre managers, it suggests that audiences were making their demands known, using public declarations and sometimes brute force, to compel theatre managers to take their requests more seriously.

The rapid expansion of the frontier also re-shaped the nation's theatrical entertainments. When the first Washington Theatre opened in 1804, the United States had just begun its western push. The union boasted seventeen states, with only Vermont, Kentucky, Tennessee, and the newly-admitted Ohio added to the original thirteen. By the time the re-built theatre held its first performances in 1821, that number had grown to twenty-four, marking significant westward progress with the inclusion of Louisiana, Indiana, Mississippi, Illinois, Alabama, Maine (the only eastern addition), and Missouri.²²⁰ This territorial growth spurred many theatre managers and actors to move westward in pursuit of new opportunities and to break from the established, paternalistic company system that many performers believed restricted their career prospects. Additionally, frontier-themed plays began to appear in the American canon, changing the popular heroes depicted on the national stage. The growth of the national theatre circuit created new stars and new managers, many of whom visited the city of Washington, although most did not remain in the capital for long.

The second Washington Theatre cycled through several managers in the 1820s, especially after the dissolution of Warren and Wood's long-lived partnership in 1826. Bruce McConachie describes the break-up of the Philadelphia management as indicative of a broader trend in American theatre that shifted the power out of the hands of

²²⁰ Missouri was inducted into the Union on August 10, 1821, two days after the new Washington Theatre held its premiere performance on August 8th.

paternalistic company systems (such as Warren and Wood's Chestnut Street Theatre Company), and into the hands of "star" performers. Actors with "star" status had occasionally been part of the Washington seasons in the theatre's early years. The first Washington Theatre had presented the talents of Mr. and Mrs. Wilmot (1808), Master Payne (1810), Mr. Fennell (1811), and Henry Wallack (1819). Rather than changing the company system, these special appearances provided a financial boost for everyone in the company, drawing in bigger crowds and netting more income to be shared among the troupe.

In the 1820s, popular performers began to change the way theatre companies worked, taking control of play selection and casting along with a larger share of the profits. Managers such as William Warren and William B. Wood were obviously reluctant to change the system that had built their careers. Both men remarked in their writings that the star system was ruining them, their companies, and the business of American theatre. But change was inevitable, especially with expanding markets for star performers in the western states. Audiences wanted stars, and if managers wanted the audiences, they would have to oblige them.

Enterprising new managers such as James Caldwell, Moses Phillips, and Joe Cowell seemed to understand that the star system represented the wave of the future. By expanding the number of theatre companies touring the nation, these entrepreneurs brought many celebrated performers to the stage. Among the stars who came to Washington in the 1820s were Junius Brutus Booth, Thomas Abthorpe Cooper, Edwin Forrest, Miss Clara Fisher, Mademoiselle Celeste, and James W. Wallack. In a way, the presence of these stars became as symbolic as the colorful decorations that adorned the

theatre during Lafayette's visit. They provided the visible proof that the District's theatre was fulfilling its cultural mission to enhance the life of the capital.

A New Theatre: a New Start

THE THEATRE.

Our new Theatre opened on Wednesday evening, under the management of Messrs. Warren & Wood, with the Philadelphia and Baltimore company. After an absence of two years, occasioned by the destruction of our former Theatre, we were happy to greet so many of our old dramatic friends, whose annual visits had so long and largely contributed to enliven the languor of summer, and convey instruction with recreation.

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After fire destroyed the first Washington Theatre on April 19, 1820, lessee William Warren wasted no time in finding a replacement. Despite the poor financial performance of the playhouse, Warren seemed determined that the Chestnut Street Theatre Company would maintain its presence in the capital. Two weeks after the fire, Warren, who was managing the company's season in Baltimore when he received the news of the disaster, came to Washington to survey the damage and to find a new home for his company.²²² He arrived in the capital on May 2nd and immediately set off to look at properties with Roger C. Weightman, who since 1815 had represented the theatre's shareholders in their business with Warren. Initially the pair seemed open to leasing an established building that they could convert, or "fit up" as a playhouse; Warren hoped to find at least a temporary space so that he would not have to cancel the upcoming summer

²²¹ *NI*, August 11, 1821.

²²² April of 1820 was not a good month for Warren. Two days after arriving in Baltimore on April 2, Warren learned that the Chestnut Street Theatre in Philadelphia had succumbed to fire. He quickly made arrangements to rent the Olympic Theatre in that city (a space that usually housed circus performances) so that the company could resume their regular schedule; Warren Journals, vol. II, April 4, 1820.

season. Unfortunately for Warren, due to the still unfinished state of the city, buildings that could accommodate the company's needs were few and far between.

In the twenty years that had passed since the District became the national capital, the city plan was still largely unrealized. Many lots remained vacant and streets lay unimproved. I have referred to the sluggish progress of the city's development throughout this project; it is important to keep in mind that even decades after its inauguration, the lack of progress remained apparent. Surprise and dismay continued to characterize tourists' descriptions of the capital city, descriptions that were often published in the travel memoirs of foreign visitors and read by American citizens outside the capital. Residents of the city experienced these inadequate conditions every day, and likely many were aware of the frequent, disparaging comments made by outsiders. Facing enormous pressure to improve the reputation of the capital, the city's civic leaders (such as those who supported the theatre) could not help but be worried by the incomplete landscape before them. With so many unfinished or abandoned projects before them, they could not afford to let the theatre slip away as well.

Having quickly exhausted the possibility of leasing another hall, Weightman took Warren to view several lots on which they might build a new playhouse. It is unclear why they opted so quickly for a new location as opposed to rebuilding on the original lot, although a few possibilities seem fairly logical considering the state of the city and the subsequent press regarding the construction of the new theatre. Clearing the property of debris and any remaining portions of the building after the fire may have been more trouble and expense than it was worth. Reports of the fire's devastation are fairly vague in terms of assessing the scope of the damage. Most of the press states simply that the

playhouse was destroyed. The only evidence that any part of the building remained appeared in an advertisement of the sale of the lot a year later, on May 15, 1821, which stated that “the old Theatre, with the ground on which the walls stand” would be up for auction.²²³ If these walls were unstable, they would have to be dismantled, a process that would have required significant time and expense. Considering that the original lot had been donated, Warren and Weightman might have decided that selling it as-is was a more viable option. In a landscape as open as Washington’s, finding another empty lot was not difficult.

An alternate reason for relocation surfaced after reviewing the press coverage surrounding the construction of the new playhouse in the year that followed. After Warren’s first visit to scout locations with Weightman (without success), word quickly spread that a new playhouse was in the works. A letter, signed *Theatricus*, printed in Georgetown’s *Metropolitan* expressed a strong desire for the theatre to be more accessible to the many residents who lived in the western part of the District and in Georgetown.

My opinion is that it should be first, *not far distant from the President’s House*, that would be a central situation, convenient for the citizens of Washington as well as those from Georgetown. I have heard a number of the citizens of Georgetown assign as a reason why they did not attend the late Theatre, that it was entirely *too far distant*.²²⁴ [original italics]

Long-time theatre supporter Thomas Munroe echoed the desire that the theatre be farther west when Warren visited him on May 5, 1821.²²⁵ These comments acknowledge the

²²³ *City of Washington Gazette*, May 15, 1821.

²²⁴ (*Georgetown*) *Metropolitan*, June 20, 1820.

²²⁵ Warren, vol. II, May 5, 1821.

ever-evolving state of the city's landscape, and they also reflect some of the challenges that theatre managers faced in trying to find a location that would suit as many potential audience members as possible.

Warren and Weightman continued their search for a plot of land on which to build. After several failed prospects and Warren's second trip to Washington, Weightman purchased a lot on Louisiana Avenue between Fourth and Sixth Streets, which, despite the pleas of Munroe and *Theatricus*, was situated several blocks *east* of the first Washington Theatre, for \$200 on September 2, 1820.²²⁶ Work began immediately. In the early hours of the morning on September 7, Warren was at the site overseeing the project's beginnings ("at 6 am we lay off the ground"²²⁷) before he returned to the rest of the Chestnut Street company in Philadelphia. In the weeks that followed, several citizens of Washington and Georgetown expressed their displeasure regarding the location of the new site.

The first public complaint came only two weeks after Weightman purchased the property. On September 18, 1820, an editorial appeared in the *National Messenger* declaring that the selection of the Louisiana Avenue site represented "an exclusion of [Georgetown's] citizens from forming any part of the audience."²²⁸ When Warren returned to the capital the following spring, Weightman informed him that some of the stockholders had dropped out of the project "on acct [sic] of the location of the

²²⁶ The theatre was situated on square 490 of the city plan, along what was then Louisiana Avenue; Warren, vol. II, September 2, 1820.

²²⁷ Warren, vol. 2, September 7, 1820.

²²⁸ *National Messenger*, September 18, 1820.

Theatre.”²²⁹ Despite the public protests in the newspapers and other requests that the playhouse be relocated, Warren, Weightman, and the remaining stockholders stood by their site selection and continued construction on the playhouse on Louisiana Avenue.

Clearly it is impossible to know for sure; however, there were likely many reasons for keeping the playhouse in the central part of the city. Warren noted the departure of “some” stockholders from the plan, but apparently not a significant enough number to compel them to change their locale. It is possible that a majority of the stockholders wished to keep the theatre in a prominent position in the city landscape. The property Weightman purchased was only one block north of Pennsylvania Avenue and sat almost directly across a vast plaza (formed by the intersection of the two diagonal avenues, Louisiana and Pennsylvania) from the site of the first theatre [see Figure 3]. Preserving the theatre’s place within what was then the core of the capital plan, the space between the President’s House and the Capitol building, was in keeping with the original Theatre Committee’s expectation that the playhouse would play a prominent role in building the reputation of the city and nation. In any case, following the initial round of complaints, those who had desired a westward move seemed resigned to the new location, or at least made no further public statements to the contrary.

²²⁹ Warren, vol. 2, May 10, 1821.

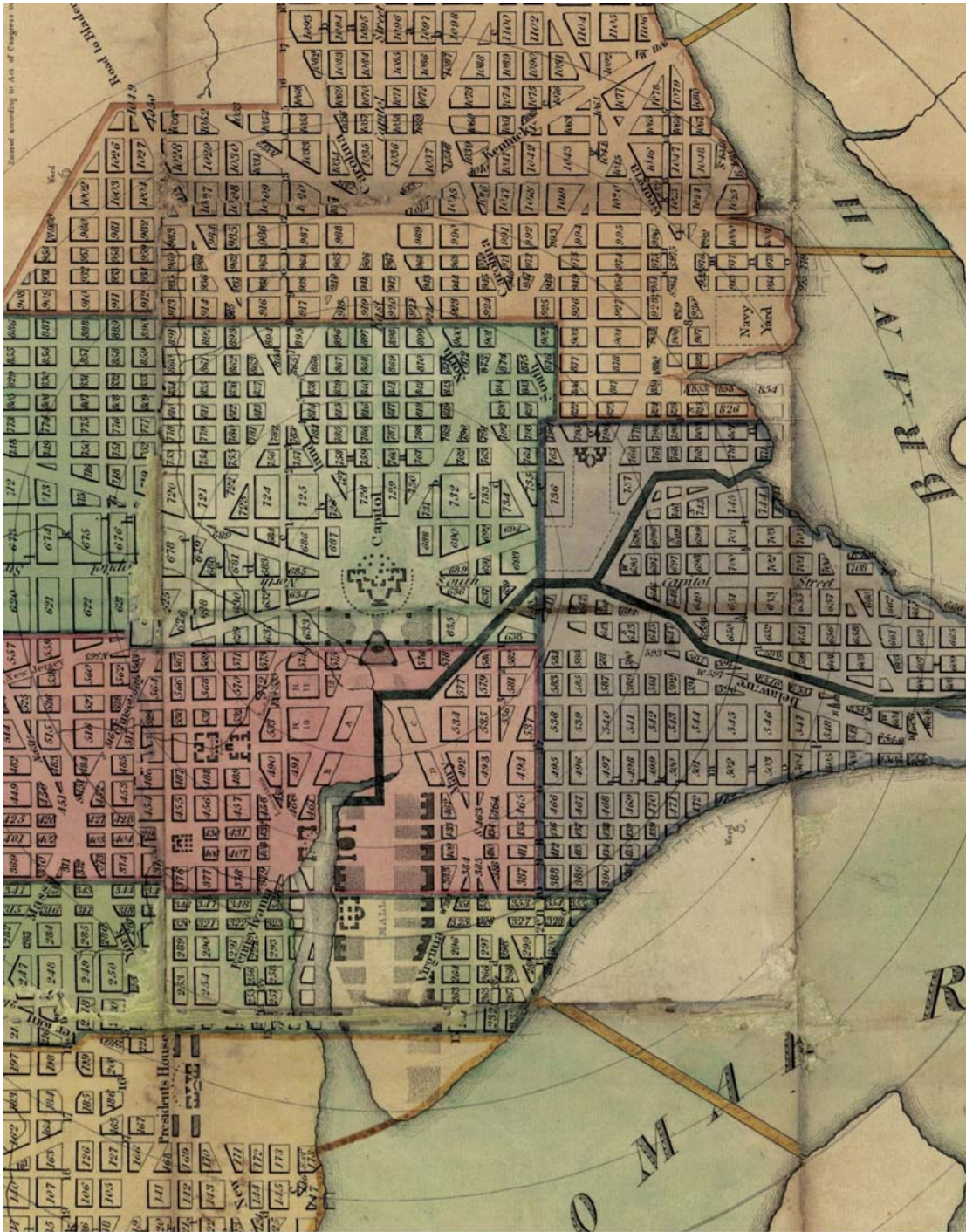


Figure 3. 1822 Map of the City of Washington. The first Washington Theatre sat on square 349, the triangular lot on the south side of Pennsylvania Avenue along the branch of the Tiber River (this segment of the river would later be manipulated into a series of canals). The second playhouse was built on square 490, visible across the plaza from the location of the first. (S.A. Elliot, *Plan of the City of Washington: Seat of Government of the United States*, Map. Washington, D.C.: 1822, From Library of Congress, Geography and Map Division)

The newspapers printed little about the building process, unlike the erection of the first Washington Theatre in 1803 and 1804 when the various stages of construction prompted frequent reports and excited commentary. In the absence of similar reporting in 1820 and 1821, theatre scholars have only Warren's account of the theatre's progress to fall back on, a predicament complicated by the fact that the theatre manager was not present for most of the building timeline. In Philadelphia or Baltimore for much of the year, Warren made several trips to Washington during the company's 1821 spring season in Baltimore to check on the new playhouse and, fortunately he made several notes in his journals. On May 10, 1821 he observed that the building "is now above the second story [...] they mean to go on as soon as they get more bricks." When he returned in June, the builders had raised the roof timbers. Pleased with the progress, Warren ended his journal entries that week with "Theatre getting on well."²³⁰ The work was moving quickly and Warren planned to open the playhouse that summer, a little more than a year after the close of the first Washington Theatre.

When Warren returned to the District in mid-July of 1821, he began to ready the theatre for its opening night. During his trip to the capital back in August and September of 1820, Warren had arranged to purchase new scenery from rival theatre manager James Caldwell, who was then operating the Alexandria playhouse. The Washington Theatre had lost a significant stock of scenery in the fire and would need to replace it before they could attempt a full season of performances. Warren agreed to pay Caldwell five hundred dollars for a set of basic scenery, and arranged to have it transported to the new theatre at

²³⁰ Warren, vol. 2, May 10, June 21 and 22, 1821.

the end of July of 1821.²³¹ Wood's account book includes an "Inventory of Scenery at Washington Received from J. Caldwell at Alexandria 27 July 1821;" among the pieces purchased were "1 Cave, 1 Horizon, Pantaloon's house, Juliet's balcony, Capulet's Tomb, Hot House for the Way to Get Married [a play by Thomas Morton], and Bridge."²³²

Warren also arranged to have the company's wardrobe shipped from their home base in Philadelphia, although delays in its arrival threatened to postpone their opening. "The Theatre gets on rapidly - we might open if the wardrobe was here," Warren wrote on July 30, 1821, followed by a slightly more exasperated entry on August 4 that read, "no news yet of our Vessel - this is provoking - the Theatre being ready."²³³ Although Warren does not note the actual arrival date of the troublesome wardrobe, the second Washington Theatre opened its doors to the public on August 8, 1821.

The opening night address depicted the new theatre as a phoenix rising from the ashes of the old, then went on to paint the playhouse into the monumental landscape envisioned for the capital city:

Yet will not *this* memorial stand *alone*,
 Of taste and art at once the future throne;
 An hundred altars shall surrounding rise,
 Their grateful incense smoking to the skies;
 Built by the brave, and guarded by the free,
 And consecrated – *country's love* – to thee!
Protected thus, these monuments shall show
 What to our fathers, unborn ages owe;

²³¹ Warren, vol. 2, September 3, 1820 and July 19 and 27, 1821.

²³² William B. Wood, Account Books, 1810-1835, Manuscript Collection 595, University of Pennsylvania, Philadelphia, P.A., vol. 2.

²³³ Warren, vol. 2.

Shall tell, how wisdom, arts, and arms combin'd
 To shake the fetters from the human mind; -
 How freedom, once attain'd, shall always last,
 Adorn the present time, and gild the past.²³⁴

The next stanzas of the poem connect the institution of theatre (and its manifestation in the capital in particular) to the virtues of Commerce, Plenty, Wealth, Honor, Science, Wisdom, and Enterprise.

In a practical sense, this second playhouse provided a place for local and visiting citizens to enjoy theatrical entertainments (and for Warren, a place for the Chestnut Street Theatre Company to continue their residency in the capital). But the city's theatre proponents had loftier goals in mind. As evidenced by the opening night address, theatre in Washington continued to be viewed by some as part of a larger capital project, and by extension a national project.

Soon after Warren and Weightman settled on the Louisiana Avenue lot, the *National Intelligencer* ran an article reporting that a new playhouse, to be managed by Warren and his partner William B. Wood, was underway. The piece began the section of the paper devoted to city news. After devoting a few lines to the theatre, the author turned to a more general assessment of city improvements. Following a list of "works of a public nature now going on here" that included the new theatre, the writer assured readers:

We almost literally *leave no stone unturned* in our determination to do whatever we can to improve our city and accommodate it not only the present and future wants of its inhabitants, but to the convenience and comfort of those who come to reside in it, or whom business or pleasure induces to visit it.²³⁵ [original italics]

²³⁴ *NI*, Aug 11, 1821.

²³⁵ *NI*, September 11, 1820.

The piece, while likely designed to combat the continued barrage of critiques regarding the condition of the city, testifies to residents' understanding of role their city played in forming impressions of the nation as a whole, especially in the eyes of foreign visitors. "There is no city of any consequence in all Europe that has not its Theatre," wrote another author in support of the new playhouse.²³⁶ The sentiments expressed in these and other public writings attest to the deliberate promotion of the Washington Theatre not only as a civic improvement, but also as a *national* object. To return to the poetic lines of the playhouse's opening night address, rebuilding the playhouse after "Vandal rage" destroyed it ("a deed of shame" the poem's author likened to one of Attila the Hun's ruthless attacks) was a patriotic duty.

The grand plans for the city and nation loomed over the new playhouse much as they had the old. Marking their theatre as an essential part of the national narrative, these devoted and well-meaning civic leaders subjected the new playhouse to the same intense scrutiny that fell on other public buildings in the capital. By promoting the new playhouse with patriotic rhetoric, its stockholders and managers fostered expectations among the citizens that the new theatre would be more than a replacement for the old; it would be a significant improvement. This playhouse would be a monument worthy of representing the nation.

For some audience members, practical considerations outweighed symbolic ones in the creation of the new theatre. During the construction process, several citizens voiced their opinions regarding the specific ways in which the second playhouse could (and should) improve upon the first. Along with the desire that the theatre move closer to

²³⁶ *Metropolitan*, Jun 20 1820.

Georgetown came requests for more-comfortable seats and better ventilation. “As this building is designed to be chiefly used in the *summer*, it ought to be sufficiently large, and airy, to accommodate the citizens of this growing Metropolis, without the risk of being crowded together in this hot climate, merely to suit the *convenience* of interested managers,” grumbled one observer.²³⁷ Yet amid these concerns arose the issue of seating arrangements – a discussion that instigated a heated debate that played out over several days in the *City of Washington Gazette*. This fresh fracas demonstrated that even the most seemingly innocuous aspects of the theatre’s design could become weighted with meaning.

The argument began with a lengthy epistle from a man calling himself “Sir John,” who focused his attentions on the comings and goings of various portions of the audience. In his editorial, Sir John advocated for the addition of a gallery (a space the first playhouse did not possess), which would create clear seating divisions and separate entrances for the different sections of the house. Without these additions, he argued:

the coloured [sic] people take possession of the Pit; and tradesmen and mechanics are driven from it; though it is the best place suited for them [tradesmen and mechanics]; the price being more economical, and it is the best place in the house, both for hearing and seeing. If there were a good gallery, having a separate entrance, it would be the means of preventing much confusion and disorder, by dividing the audience into proper classes, and preventing drunken improper characters insulting the modest and respectable part of the audience. We ought, therefore, to *demand* a gallery.²³⁸

Sir John’s characterization of tradesmen and mechanics prompted a response from “John, without the Sir,” who vigorously defended “this enterprising and highly respectable part of our population” John continued that Sir John’s elitist sentiments did not belong in

²³⁷ *COWG*, September 25, 1820.

²³⁸ *COWG*, September 25, 1820.

America, and urged him to return to England “where titles, and not merit give distinction.”²³⁹ Sir John’s demand that the workers be kept clear of “the modest and respectable part of the audience” was not only an insult, according to this author – it was un-American.

Sir John’s words and John’s retorts mark a distinct shift from the ideals espoused by the founders of the first Washington Theatre in 1803 and 1804. A theatre belonging to “the citizens” was an important part of the rhetoric of planning and promoting that first playhouse. The theatre’s founders had envisioned their playhouse as a shared public space, belonging to the community - a place to put into practice the egalitarian principles promoted by newly-elected President Thomas Jefferson and his supporters and a place to perform the utopian idea of America. In 1804, the playhouse was depicted as a space in which to bring the community together; in 1820, the separation of population within the playhouse walls had become characterized as not only a moral duty, but a patriotic one as well. Perhaps in 1804, this was a simpler task as different classes rarely crossed the invisible boundaries society had laid out. By the 1820s, these boundaries had become more fluid and thus need to be reinforced by the theatre’s architecture.

In the final design, the second Washington Theatre did not incorporate a gallery, but *did* apportion separate seating for African Americans. Observing what he dubbed “the moral motives of the managers” in creating such a division in the upper boxes, a writer for the *Washington Gazette* speculated that the extra division would likely lessen their

²³⁹ *COWG*, September 30, 1820; in a subsequent editorial Sir John identifies himself as a mechanic, explaining his adoption of Sir John as a pseudonym referenced Shakespeare’s character Sir John Falstaff; *COWG* Oct 2, 1820.

profits, presumably because of the lower ticket price designated for those seats. “We hope they are prepared for this patriotic sacrifice.”²⁴⁰

Of course, much of the rhetoric in 1803 and 1804 surrounding the creation of the playhouse had been just that – rhetoric. Women and African Americans were not included in the committee members’ definition of “citizen” then, nor would they have been when the second Washington Theatre was constructed nearly twenty years later. The robust defense of the tradesmen authored by “John, without the Sir” did not extend to “people of colour;” in the final lines of his essay, he agreed with “Sir John” that a separate entrance for African Americans was indeed necessary. Ultimately these debates illuminate not only the pressing class and racial controversies of the 1820s, but the changing nature of the Washington theatre audience.

Washington’s playhouse was no different from venues in many other major cities at this time in creating a separate seating area for African Americans. When a new circus opened in the District the same year as the new Washington Theatre, it advertised, “Seats are partitioned off at each end of the Pitt, for Colored People.”²⁴¹ A gallery was a common feature in late eighteenth and early nineteenth-century American playhouses, an architectural tradition borrowed from Georgian playhouses in England. Hence Sir John’s request was not as controversial as it might seem.²⁴² Due to a lack of evidence, it is difficult to estimate how many African Americans attended performances at the first Washington Theatre.²⁴³ There is nothing in the advertising to suggest a special seating

²⁴⁰ *Washington Gazette*, August 9, 1821.

²⁴¹ *COWG*, March 1, 1821.

²⁴³ It was common for slaves or servants to arrive at a playhouse early to hold seats for their masters or employers. These people would likely have seen at least some of the performances, and perhaps stayed for the entire evening to wait on their patrons.

area was created upon the theatre's opening, nor at any time until its closing. By the time of the debut of the second Washington Theatre, it is clear that African Americans did attend the local theatre on a fairly regular basis (else why designate a separate space for them?); and as the 1820s progressed they began to comprise a significant portion of the audience. By the early 1830s, their business had become so important to local theatres that two resident managers penned a letter to the City Council requesting that the curfew imposed on African Americans be waived or extended to allow them to attend performances. "A great proportion of our audience consists of persons of this caste, and they are consequently deterred from giving us that support that they would otherwise do."²⁴⁴

Women also continued to make up a significant portion of the Washington theatre audiences. Diarists and local residents Anna Maria Thornton and Margaret Bayard Smith had recorded their frequent trips to the playhouses of Washington as early as 1800 during the brief tenure of the United States Theatre. Although Bruce McConachie submits that before the 1840s women rarely attended the theatre in cities such as New York, Boston, or Philadelphia, there is no indication in Thornton or Smith's writings that their presence in the Washington playhouses was unusual, or that they were the only women there.²⁴⁵ On the contrary, in Washington in the 1820s, there were frequent references in the press to the female inhabitants of the audience. In his journals, theatre manager Warren often

²⁴⁴ Jefferson and Makensie, Managers of the Washington Theatre, to the City Councils, Washington, D.C., 15 July 1833; quoted in *Records of the Columbia Historical Society* 5 (1901): 58.

²⁴⁵ Bruce A. McConachie, *Melodramatic Formations: American Theatre and Society, 1820-1870*, Studies in Theatre History and Culture, ed. Thomas Postlewait (Iowa City: University of Iowa Press, 1992), 5-9.

makes note of the presence or absence of women for his company's performances.²⁴⁶ In a second essay in the *City of Washington Gazette*, Sir John writes that the box seating, at least in America, was the domain of women and their children. He adds the caveat that only the women's husbands or escorts should be seated with them there, not the single gentlemen crowding in "merely to avoid mixing with the people of colour."²⁴⁷ Sir John's observation is intriguing since it suggests both a distaste among the single white males of the audience for any kind of promiscuous contact with African Americans in the playhouse, as well as the implicit threat that the presence of African American audience members represented to the orderly conduct of the audience (if their attendance drove single white men into the company of unprotected ladies).

Children too attended performances at the playhouses and the circus in Washington. Sir John noted their presence in the boxes, and the theatre and circus managers frequently offered half-price tickets to children. In the 1800s and 1810s, these offerings were rare in Washington, usually coming only when a company performed a play catering to a family audience such as the 1810 premiere of *Foundling of the Forest*.²⁴⁸ By the 1820s, both the theatre and the circus advertised special ticket prices for children on a regular basis.

While in larger, more-established American cities, venues for theatrical entertainment were beginning to divide by class, the audience make up for entertainments

²⁴⁶ In his entry for July 4, 1812, Warren noted that there were very few women in the audience, he reasons, because "a fracas took place in the Theatre on last anniversary which keeps them away;" Warren, vol. 1.

²⁴⁷ *COWG*, October 2, 1820; Sir John also notes that boxes were "first introduced for the exclusive use of the rich, and the great" in England, but that in America, they were used differently.

²⁴⁸ *Independent American*, June 28, 1810; this was the Washington premiere of the play. The Chestnut Street company had performed the piece previously in Philadelphia and Baltimore.

in the nation's capital continued to mix the prominent and powerful with the proletariat throughout the 1820s. The list of subscribers to the new Washington Theatre included national political figures such as John Quincy Adams, John C. Calhoun, and William Crawford in addition to local civic leaders Weightman, Peter Force, W.W. Seaton and Joseph Gales (owners of the *National Intelligencer*), and Samuel N. Smallwood (from the first Washington Theatre Committee).²⁴⁹ These men shared the space with the mechanics and tradesmen championed by "John, without the Sir", women, children, and African Americans. Washington audiences were slower to claim separate spaces by social or economic status for obvious reasons: before 1821, there was rarely more than one venue open at a time, and the slow growth of the population limited the development of entertainments in the city (and thus the possibility of supporting additional venues). That is not to suggest that the capital's population operated harmoniously in the public space of the playhouse. The spectators in the second Washington Theatre were clearly compartmentalized by race, gender, and socio-economic status. These divisions were indicative of a broader societal shift affecting the nation as a whole, and were beginning

²⁴⁹ I found the full list of subscribers in a Master's thesis written in 1933, which unfortunately does not provide a specific citation for the material. Within the text, the author attributes this information to an 1839 Philadelphia lawsuit involving William Gunston and W.A. Bradley versus Richard Peters, Jr., W.W. Seaton, and Roger C. Weightman, but does not describe the nature of the lawsuit or court in which it was filed. I can confirm that the last three gentlemen were affiliated with the second Washington Theatre, likely as at least partial owners. I have consulted with archivists and librarians at the Library of Congress, National Archives, and Historical Society of Pennsylvania to no avail. The majority of the information provided in the thesis, has been accurate although most was drawn from secondary sources. The details associated with the lawsuit that the author does provide are specific enough to make me believe in the authenticity of the source, even though I have been unable to track it down myself; Mary Augusta Kennedy, "The Theatre Movement in Washington, 1800-1835" (M.A. diss., Catholic University of America, 1933), 36-7.

to manifest within the walls of American playhouses through audiences' unruly behavior and even riots.²⁵⁰

Unfortunately for theatre proponents in the city of Washington, although their new playhouse was arguably "well conducted" in terms of keeping the audience members in their proper places (despite the controversies noted above), its physical presentation – interior and exterior – did not represent a significant improvement over the old one. The second Washington Theatre fell victim to the same criticisms that had haunted the first. As more people visited the capital, and recorded their observations for posterity in their journals and letters (many of which were later published), critiques of the new playhouse spread across the nation and abroad. Auguste Levasseur, the Marquis de Lafayette's companion on his tour of America, mentioned the theatre in his account of their first visit to Washington: "As to the theatre, it is a trifling little house, in which three or four hundred spectators can hardly venture without danger of suffocation."²⁵¹ His estimate of the seating capacity is inaccurate (according to several other sources the house held close to 700), but his impression of the space says it all: the theatre still seemed unworthy of its designation as a *national* playhouse. In later years, actors Fanny Kemble and Tyrone Power (who each performed in the playhouse) would echo Levasseur's snide comments in their published memoirs. The constant derision (especially when disseminated in print) was likely quite disheartening for the residents of the capital, particularly the theatre's

²⁵⁰ Both Bruce A. McConachie and Joseph Roach examine the context and causes of rioting in nineteenth-century American theatres; Bruce A. McConachie, *Melodramatic Formations: American Theatre and Society, 1820-1870* Studies in Theatre History and Culture, ed. Thomas Postlewait (Iowa City: University of Iowa Press, 1992) and Joseph Roach, "The Emergence of the American Actor," in Don. B. Wilmeth and Christopher Bigsby, eds, *The Cambridge History of American Theatre. Vol. I, Beginnings to 1870* (New York: Cambridge University Press, 1998).

²⁵¹ Auguste Levasseur, *Lafayette in America in 1824 and 1825: or, Journal of a Voyage to the United States*, trans. by John D. Godman (Philadelphia: Carey and Lea, 1829), 178.

sponsors, but may not have deterred the avid theatregoers from attending performances. After all, the Washington Theatre was the only venue in town, like it or not. But change was on the horizon. The addition of two alternative entertainment houses and the ensuing competition for the capital audience would alter the playing field and force those invested in the Washington Theatre to make significant changes.

Carusi's Washington Assembly Rooms

APOLLO'S THEATRE,
SCIENTIFIC AND INTERESTING.

MR. VINCENT DUMILIEU respectfully informs the ladies and gentlemen of Washington, and its vicinity, that he has engaged the *Washington Assembly Rooms* for a few nights, where he will present them, **THIS EVENING, August 12, 1826,**

A BRILLIANT ENTERTAINMENT,

Consisting of a great many feats never witnessed here before. On which occasion Mr. Dumilieu will bring forward his astonishing performances; which have drawn crowded audiences in the principal cities of Europe and America, where he has performed with unbounded applause, before the most enlightened assemblies. The performance will commence with a great variety of Incomprehensible Experiments in

Natural Philosophy,

AND

APPARENT NECROMANCY.

Which will be introduced in the style heretofore practised in New York, Charleston, Philadelphia, and Baltimore.

At half after five o'clock Mr. D. will cause the ascension of

A beautiful Balloon,

in front of the Assembly Rooms.

Ladies are particularly requested to attend; benches will be prepared for their accommodation.

The room will be brilliantly illuminated, and the performance interspersed with good music.

Doors opened at 7, and the performance will commence at half after 7 o'clock, precisely. Tickets, 50 cents each, to be had at P. Thompson's Book Store, at Brown's Hotel, and on the evenings of performance at the door. Children under 12 years of age, half price.

aug 12.

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²⁵² NI, August 12, 1826.

Once Warren and Weightman made the choice to relocate the Washington Theatre, the old lot at the corner of Eleventh and C Streets Northwest was put up for auction and subsequently purchased by Lewis Carusi, an Italian musician and dancing master.²⁵³ Lewis had come to Washington with his father, Gaetano, and two older brothers. Early in 1805, Captain John Hall of the United States Marines recruited a group of musicians from Catania, Sicily to serve in the Marine Band at the request of President Thomas Jefferson. Among those enlisted were Gaetano, the bandleader, and his two young sons, Samuel (age 10) and Ignazio (age 9); young Lewis was “still a babe in arms.”²⁵⁴ When their contracts were up in 1806, the Carusi family settled in the United States, living in Philadelphia and Baltimore before returning to Washington in the 1820s. Gaetano sold and repaired musical instruments; Samuel and Ignazio (then called Nathaniel) offered their services as music instructors. Beginning in 1821, Lewis began teaching dance, advertising himself as a “Professor of the Art of Dancing” and offering both private lessons and dance academies for small groups.²⁵⁵

That same year, Lewis purchased the property at Eleventh and C Streets and set to work building his Washington Assembly Rooms.²⁵⁶ Primarily a venue for balls and

²⁵³ The auction was held on June 12, 1821. It is unclear if Carusi purchased the lot at the auction or at some later date, but a year later, an item in the *National Intelligencer* reported that the assembly rooms were almost complete; *COWG*, May 15, 1821; *NI*, October 18, 1822.

²⁵⁴ D. Michael Ressler, *Historical Perspective on The President's Own U.S. Marine Band* (Washington, D.C.: United States Marine Band, n.d), 5; Elise K. Kirk, *Music at the White House* (Urbana: University of Illinois Press, 1986), 31.

²⁵⁵ *COWG*, Mar 1, 1821; *Daily National Journal*, April 13, 1826; *Washington Gazette*, Oct 17, 1821.

²⁵⁶ Carusi's venue is referred to by several names in various advertisements, most commonly as the Washington Assembly Rooms or Carusi's Saloon. Other references dub the space Carusi's Assembly Rooms or Assembly Hall.

cotillion parties, Carusi's Saloon, as it was also called, opened on November 21, 1822 with a grand ball.²⁵⁷ Newspapers printed almost no information on the construction of the hall; there were no editorials published describing the physical attributes of the hall's interior or exterior. Thus few records remain concerning the building's size or appearance. It is likely that the structure possessed roughly the same exterior dimensions as the playhouse that had previously stood on the lot. The building was at least two stories, with a series of smaller rooms above a large main hall, which can be deduced from advertisements that appeared in 1823 for a music school in the upstairs rooms.²⁵⁸ After the hall opened, decorations for a specific party or ball occasionally garnered a brief mention in the newspapers, but these instances were rare. Unlike the Washington Theatres, city residents did not seem concerned with Carusi's décor, or lack thereof.

Perhaps this lack of attention was due to the fact that Carusi's hall was not considered a "public" space, but a private enterprise. As such, the Washington community did not feel compelled to meddle in its management. If Carusi failed, his loss would be his own. The playhouse, on the other hand, was considered a public space. The distinction is difficult to parse out. Although paid for with private funds just as Carusi's had been, the playhouse was characterized as "belonging" to the city, perhaps due to the powerful rhetoric the playhouse founders issued to that effect. Clearly, the general public did not own either Washington Theatre in any legal sense; however, many residents had become invested in these playhouses, used their existence to promote the city, felt justified in demanding improvements, and despaired in the frequent criticisms lodged

²⁵⁷ *NI*, November 21, 1822.

²⁵⁸ *NI*, September 23, 1823.

against them by outsiders. Interestingly Carusi began offering theatrical entertainments in his Washington Assembly Rooms almost immediately, including many of the same performers and acts seen at the theatre.

Throughout the 1820s, Carusi hosted regular “practicing balls” for the benefit of his dance students as well as soirées open to the general public. Balls were held for seasonal occasions such as the annual New Year’s Eve and May Balls, as well as for commemorative celebrations such as Washington’s birthday, the opening of the Washington Canal, and in honor of the French Revolution. Carusi charged one dollar for admission to the individual balls (the same price as a box seat ticket at the Washington Theatre), but ran the practicing balls on subscription, offering six nights for two dollars.²⁵⁹ Although the residents may have seen the Washington Assembly Rooms as a private enterprise, Carusi did his best to transform his hall into a public space identified with patriotic causes.

In addition to these regular dances, the Washington Assembly Rooms hosted lectures, concerts, charity benefits, and various theatrical entertainments. Following the grand ball that opened the hall, Carusi presented part of a series of “Orations on Poetry and Belles Lettres” by Mr. Walters in December of 1822. Over the next several years, Carusi drew in audiences for several lectures on astronomy and geography by a variety of exhibitors such as Mr. E.A. Stevens, Mr. Goodacre, Ira Hill, and Mr. Reynolds.²⁶⁰ He showcased the musical talents of several artists (some of whom sang in theatres as well), including vocalists Mrs. Green, Mr. Willis, the Gillingham sisters, husband and wife duos

²⁵⁹ *NI*, Jan 7, 1824 and Jan 20, 1824.

²⁶⁰ *NI*, Dec 16, 1822, February 19, 1823, January 26, 1824, February 24, 1824, August 3, 1826.

Mr. and Mrs. Knight and Mr. and Mrs. Pearman, and the very popular Miss George and her sister Mrs. Gill.²⁶¹

Not one to limit his business prospects, Carusi also showcased the talents of theatrical performers. In the first year his venue was open, he presented ventriloquists Mr. Nichols and Mr. Taylor, a “Grand Military Exhibition” by Mr. Trainque consisting of sword, musket and saber exercises (concluding with a “Waltzing and Saber Flourish” described as “dancing and fencing at the same moment”), and the latest productions of the amateur theatrical troupe, the Washington Dramatic Society.²⁶² In some ways, Carusi integrated his assembly hall more fully into the everyday life of Washington’s citizens in the course of five years than the theatre had managed in over two decades.

Washington’s first amateur group, the Thespian Benevolent Society, had often performed at the original Washington playhouse for the benefit of the Female Orphan Asylum. After 1817, the society seems to have dissolved temporarily, but by 1823 it had reorganized and once again begun to hold benefit performances. Renamed the Washington Dramatic Society, the group began performing at Carusi’s hall on September 27, 1823. Ticket prices were lower than they had been at the first Washington Theatre – fifty cents for adults and twenty-five cents for children. Their performances were sporadic throughout 1823 and 1824, after which period the group disappeared again from

²⁶¹ Mrs. Green appeared at Carusi’s on November 15, 1824, Mr. Willis on January 11, 1827, the Misses Gillingham on January 19 and 29, 1827, Mr. and Mrs. Knight on December 13, 1828 (Mrs. Knight also performed a solo concert on June 11, 1827), Mr. and Mrs. Pearman on January 23 and 29, 1829; Miss George and Mrs. Gill on February 26 and 29, 1828 and December 30, 1829. George and Gill performed at the Washington Theatre for several nights in February of 1830; notices for all performances were printed in the *National Intelligencer* the day of the performances.

²⁶² Mr. Nichols performed at Carusi’s on February 24 and 26, 1823 and again throughout the month of April, 1828; Mr. Taylor appeared on November 18, 1823, and Mr. Trainque played on December 29, 1823; notices for all performances were printed in the *National Intelligencer* the day of the performances.

public view.²⁶³ It was not until 1829 that a new troupe of amateurs, the Howard Dramatic Society, tried their skills on the Washington boards. This time, the novice performers returned to the “legitimate stage”; the Howard Dramatic Society performed at the new Washington Theatre.

There is no real evidence to explain why the re-formed group chose the Washington Assembly Rooms as their performance venue in 1823 rather than the new Washington Theatre. It may simply have been a matter of availability or cost. Whatever the reasons, the amateur group’s departure from the playhouse is one among several signs of a disconnect between the message espoused by the promoters of theatre in the capital (at least at the beginning) and the ways in which that message manifested itself in the operation of the playhouse. In the first few years the first Washington Theatre was open, residents of Washington had used the playhouse for community meetings and to raise money for municipal charities, as well as for theatrical entertainments. By 1810, public meetings were no longer held in the theatre, and with the dissolution of the Thespian Benevolent Society a few years later, the Washington Theatre seems to have lost its status as a community resource. The second playhouse never offered its stage to the public in the way that the first had. This may have been in part due to the increasing professionalization of the theatre under its various teams of external managers, but it nevertheless served to diminish the role that the *theatre building* played in the public imagination.

Carusi and his Washington Assembly rooms took on some of the local concerns that had once been addressed in the theatre, particularly the plight of the city’s orphaned

²⁶³ See the appendix for the exact dates of both the Washington and Howard Dramatic Society’s performances, as well as which plays they presented. As anonymity was the custom of amateur performers, cast lists with the actors’ names are not included.

children. In addition to adopting the dramatic society, whose performances benefited the Female Orphan Asylum, Carusi sponsored balls and fairs designed to raise money for the same charity throughout the 1820s.²⁶⁴ On April 20, 1830, the *Daily National Journal* advertised an “Exhibition of Industry” showcasing crafts and other work done by the children of St. Vincent’s Orphan Asylum held at Carusi’s and benefiting the orphanage.

Overall, Carusi’s Washington Assembly Rooms did not present a significant threat to the Washington Theatre in terms of revenue, as theatrical entertainments were secondary to Carusi’s family occupation. He featured a few other dramatic performances in the 1820s in addition to “Apollo’s Theatre” described in the advertisement beginning this section, but these were only occasional. It was Carusi’s attention to local needs, the fairs and benefits that took place in his venue (instead of in the playhouse), that point up the theatre’s shift away from its previous role of community caretaker.²⁶⁵ This is not to say that those civic leaders supporting the playhouse did not use theatre – the institution as well as its physical home – to advance their city. Rather, the way in which they envisioned the playhouse’s value to the capital was not in its role as a home for the community but rather as a material object worthy of community pride. The capital’s theatre advocates were slow to articulate this goal, even for themselves; however, through the continued competition from new managers and venues, they were able to more clearly define and to defend their role in the community.

²⁶⁴ I found multiple advertisements for either fairs or balls for the benefit of the orphan asylum in 1823, 1827, 1828, and 1829 in various local newspapers.

²⁶⁵ I certainly am not suggesting that there was any purposeful decision to exclude local meetings or charity projects from either the first or second Washington Theatres. Rather, I am observing what events did and did not occur in the spaces alongside the public statements made by the owners and supporters of the playhouses.

The Circus Comes to Town



NEW CIRCUS—Washington City.
 On Saturday Evening, January 6, 1821.
HARLEQUIN & FATUE
 Or Gigantic Ghost, 16 Feet High.

Harlequin, Master Carnes	Magician Mr. Wm. West
Pantaloons, Mr. Lawson	Clown, Yeoman
Lover, Hurslem,	Columbine, Mrs. West

THE REAL AMERICAN POLOY, will go through his astonishing Performance, and walk across the ring on his hind feet, a trick never performed by any other Horse.

GRAND ENFILADE, with a magnificent display of beautiful HORSES—to conclude with an Arabian Horse, dancing to the tune of Nenny Dawson.

EQUESTRIAN EXERCISES,
 By Master Carnes a native of America.

Scotch Dance, called **JOHN ALDOPHUNDER**.

Donah Mr. W. West	Jessie, the Flower of Dum-
Sunkin Yeoman	blains) Mrs. West
Old Man Lawson	F. GUY Mrs. Dupree

Merry, (with the song of
 In the course of the ballet, the Duet of **RANDY AND JENNY**, By Miss Dupree and Mr. Hutchbory.

In course of the evening, Mr. Hurslem will sing a favorite song.

Mr. Hurslem will go through a variety of Feats on Horseback **STILL VAULTING**, by the troop of Flying Phenomena.

Yeoman, the Flying Horseman, will go through his feats of Horsemanship, in which he stands classed the first in Europe.

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The addition of a permanent circus building in the District expanded Washington's entertainment options significantly; throughout the 1820s, several troupes and managers showcased their talents before capital audiences. Unlike Carusi's Washington Assembly Rooms, the circuses that came to Washington provided a source of intense competition for the theatre. Performance seasons at the circus were long and frequently overlapped with those of the theatre. As I noted in the last chapter, the circus offered similar entertainments to the playhouse. Distinctions between the circus and the playhouse would become even more blurred throughout the 1820s, as melodramas and

²⁶⁶ COWG, January 6, 1821.

grand spectacle entertainments took over a more substantial portion of the content produced by theatre companies.

Contrary to Wilhelmus Bogart Bryan's history of Washington, D.C., which asserts that the first dedicated circus venue in the District was not built until 1830, city residents were regaled with the equestrian pageantry of James West's circus, in its own temporary wooden building, beginning in 1819. Other local histories, such as Bryan's, also leave out any mention of earlier circus performances, and the theatre histories that do include circuses rarely incorporate the city of Washington into their considerations; therefore, creating this portion of the narrative required piecing together data from a different set of sources to support the information gleaned from newspaper advertisements and theatre managers' records.²⁶⁷

My primary source of information for circus performances in the city was the contemporary press. Like the playhouses, circuses generally advertised their entertainment selections in one or more area newspapers on the nights when there were performances (or sometimes a day or two before in the case of special engagements), although some circus managers such as West were less consistent in their promotions. During some seasons, ads appeared for every performance; West's circus was open every night of the week, which meant that items were printed every day except Sundays. In

²⁶⁷ I consulted texts dedicated to circus performance in America and England (as several of the managers and traditions were carried across the Atlantic, much as in the theatre) to discover what performances might have included in the 1820s. These writings also provided me with some, albeit minimal, information on the individual managers or performers that appeared in Washington circuses. In several instances, in chronicling the career of a particular manager, the books and articles I reviewed had gaps in their timelines in which they were unable to account for the whereabouts of the individual or company. Frequently, those gaps coincided with the manager or troupe's residency in Washington; particularly helpful among these writings were A.H. Saxon, *Enter Foot and Horse: a History of Hippodrama in England and France* (New Haven, C.T.: Yale University Press, 1968), R.W.G. Vail, *Random Notes on the History of the Early American Circus* (Barre, M.A.: Barre Gazette, 1956) and LaVahn G Hoh and William H. Rough, *Step Right Up! The Adventure of the Circus in America* (White Hall, V.A.: Betterway Publications, 1990).

other years (or under other management), advertisements marked the opening of the circus for the season, and afterwards only occasionally appeared in the papers. Locally circulated handbills and broadsides promoted both theatre and circus performances, but few of these documents from the Washington circus or playhouses survive.²⁶⁸ When newspaper advertisements or broadsides were not available, I filled gaps in my timeline using actors' and managers' journals to determine when the circus was open, what performances were presented, and who was featured on stage or in the ring.

I offer these caveats because my account of the Washington circus is necessarily incomplete in some respects. It has not been possible to determine the exact location of either circus building, or who owned these venues. Unlike the Washington playhouses, the circus neither issued a public call for subscribers, nor a visible trail in the business dealings of its owners or operators. Warren and Wood, who ran the first and second Washington Theatres for decades left detailed company records in addition to personal diaries and published recollections. James West did not, nor did most of the other circus managers who worked in Washington during this period. I *do* know the names of the variety of managers who brought circuses to the District and I have been able to piece together some information about their careers, the performers and what acts they performed in many of the companies, and dates for most of the circus seasons. Despite the missing pieces and the gaps in the historical record that may never be filled, recovering the history of the first circuses in Washington's history is an important aspect of understanding the development of the city's theatre culture.

²⁶⁸ A small collection of broadsides from this period are part of the Kiplinger Library Collections at the Historical Society of Washington, D.C., which, at the time of this writing (as during the majority of my research of this project) is closed to the public due to the financial constraints of the Society. It is my hope that some future researcher will have access to these papers, as well as the other materials in the Kiplinger Library, and will supplement the information I have succeeded in acquiring.

After the circus's first season, which ran from January 14 to March 3, 1819, the circus building was dismantled and the lumber sold.²⁶⁹ In November of 1820, West announced that he had "taken" a lot on C Street and was planning "a regular and permanent brick Circus, for Theatrical and Equestrian performances."²⁷⁰ The *National Intelligencer* article on December 30, 1820 that charted the city improvements listed this new circus alongside the theatre in its inventory of brick buildings under construction. West's new circus was raised with record speed. He and his company returned to Washington to open the venue on January 1, 1821. As with Carusi's assembly room, there is little information regarding the physical appearance of the venue included in the newspapers. Absence of such commentary suggests that there was nothing particularly noteworthy in the décor, especially considering contemporary commentators' penchant for describing architectural ornamentation. West's own advertising describes seating arrangements similar to that of the playhouse, with seating available in the boxes or in the pit. The circus also allocated separate seating for African Americans. Drawings of circuses in other cities generally show a large dirt arena at the center of the viewing area where horses and their riders amazed spectators in the boxes above. A removable stage was likely used for the dramatic pieces performed in these venues.²⁷¹

The circus of the early nineteenth century was not the circus of today, either as imagined by the Ringling Brothers or Cirque du Soleil. In the early nineteenth century the term "circus" usually referred to equestrian shows, interspersed with tumbling and rope

²⁶⁹This was a fairly standard procedure for temporary performance spaces; *COWG*, March 3, 1819.

²⁷⁰ It is unclear from his use of the term "taken" if West purchased the lot or leased it; *NI*, November 27, 1829.

²⁷¹ Brooks McNamara, *The American Playhouse in the Eighteenth Century* (Cambridge, M.A.: Harvard University Press, 1969), 118-120.

walking, and frequently concluded with a dramatic piece, either a play or pantomime.

Exotic animal acts, though certainly part of the American circus tradition, did not come to dominate performances until P.T. Barnum's notorious entry into the field in the mid-nineteenth century.²⁷² Early American circus pioneers included John Ricketts, who is credited with introducing the circus to America and who operated venues in Philadelphia and New York, and the management team of Victor Pepin and Jean Baptiste Breschard, who competed with theatre managers Warren and Wood for audiences in Baltimore and Philadelphia. Both Ricketts and Pepin and Breschard focused primarily on equestrian shows. Accomplished riding master James West had come to America from England in 1816, and had crossed paths with Warren late in that same year when West contacted the Chestnut Street company manager in an attempt to form a temporary partnership. When Warren declined, West joined Warren's Baltimore rivals Pepin and Breschard, much to Warren's chagrin.²⁷³ West had assembled a troupe of skilled riders, both men and women (including his wife), dancers, actors, and acrobats, and the company performed in many cities across the country.

The bill for the opening night performance on January 1, 1821 is indicative of the kinds of entertainments presented to the audiences throughout the 1821 season. The performance commenced with "Horsemanship – by the whole troop" followed by slack wire walking by Miss Dupree and equestrian feats by Master Carnes, listed as "a native

²⁷² Although not the main focus of the early circuses, animals other than horses did occasionally appear with the circus before mid-century. Elephants were particularly compelling for late-eighteenth and early-nineteenth century audiences. Hachaliah Bailey's elephant Old Bet was a favorite of audiences in his hometown of Somers, New York. Bailey took the elephant as far north as Maine and as far south as Georgia, charging twenty-five cents to view the fantastic beast; Somers [N.Y.] Historical Society <http://www.somershistoricalsoc.org/somershistory.html> [accessed Feb 1, 2012].

²⁷³ Warren, vol. 2, 1816 and 1817; some information on the career of James West can be found in A.H. Saxon *Enter Foot and Horse* (14, 16, 142) and in Robert William Glenroie Vail, *Random Notes on the History of the Early American Circus*, (84).

of America.” A ballet entitled *Flora’s Birthday* was next, followed by more horsemanship, “Still Vaulting by the Troop of Flying Phenomena,” and still more horsemanship, plus a song by Mr. Burslem. The evening’s fare concluded with a dramatic offering, *The Hunted Tailor* starring Mr. Lawson.²⁷⁴ The theatrical portion of the show grew more and more spectacular as the season proceeded, with selections such as *The Tiger Horde*, *The Forty Thieves*, *Timour the Tartar* (“written expressly for the purpose of introducing horses upon the stage”), and *The Secret Mine*, which concluded with the mine exploding on stage.²⁷⁵ West’s entertainments drew large crowds, and audiences seemed to enjoy the performances; according to the March 2, 1821 advertisement, *Timour the Tartar* had been received with “unbounded applause” and thus would be repeated.²⁷⁶ These exciting productions seduced even the most prominent Washingtonians. For example, notices for Mrs. West’s benefit on March 7, 1821, announced that President James Monroe would be in attendance.

Before West brought his circus to the District and before the city had a separate circus venue, local audiences had experienced similar kinds of performances in the first Washington theatre offered by Signor Manfredi and his company (1806) and the Dominigos (1812). With the arrival of West’s circus in 1819, residents were given a choice between the circus and the playhouse. In his initial advertisements, West proposed to close the circus after only a few weeks in deference to the theatre’s impending opening.²⁷⁷ However, its popularity and apparent financial success prompted him to keep

²⁷⁴ *NI*, January 1, 1821.

²⁷⁵ *NI*, January 19, February 8, 16, and 28, 1821.

²⁷⁶ *NI*, March 2, 1821.

²⁷⁷ *COWG*, February 5, 1819.

the circus running the entire month of February on the same nights the theatre was open. This meant that he was competing directly with James Caldwell's company, which occupied the playhouse during that period. Nor did West's eventual return to England in 1821 end the competition, since he left a permanent circus building as a rival performance space with the Washington Theatre.

The same year West built his brick circus in the capital, he sold his company and its assets to New York managers Stephen Price and Edmund Simpson and returned to England.²⁷⁸ The reasons for his retirement from American entertainment are unknown, though there was some speculation that increasing competition from rival managers forced him out.²⁷⁹ Following his departure his company continued under Price and Simpson's management. After a year's hiatus and substantial repairs to the circus building, Price and Simpson reopened the Washington circus in 1823 under the direction of a Mr. Blyth who had come from Astley's Amphitheatre in London.²⁸⁰ The company was mostly the same, and they performed many of same shows; *The Secret Mine*, *The Forty Thieves*, *Tiger Horde*, and *Timour the Tartar* were presented in 1823. The latter succeeded in enticing President Monroe yet again; he attended Mrs. Monier's benefit on February 28, on which occasion he was treated to the same play he had seen two years

²⁷⁸ Joe Cowell, *Thirty Years Passed Among the Players in England and America* (New York: Harper and Brothers, 1844; reprint Hamden, CT: Archon Books, 1979), 64; Andrew Davis, *America's Longest Run: a History of the Walnut Street Theatre* (University Park, P.A.: Pennsylvania State University Press, 2101), 50.

²⁷⁹ In his memoir, Cowell describes a ploy by Price and Simpson that tricked West into selling his circus to them. Historians, such as Charles Durang and Andrew Davis have carried this story to the present; however, it should be noted that Cowell's anecdotal accounting is often self-serving and is not entirely trustworthy as a historical source.

²⁸⁰ *NI*, January 18, 1823; the repairs were likely a necessary part of managing a circus. Cowell notes in his memoirs that West's performances in New York resulted in "the serious injury of the theatre;" Cowell, 64.

before.²⁸¹ *Tekeli; or, the Siege of Montgatz* was a notable and spectacular addition to the repertoire. This grand melodrama culminated in “a grand Battle of horse and foot, in which Tekeli is victorious, and gains freedom for his country.”²⁸²

The circus was occupied briefly in 1824 by Mr. Vilallave’s acrobatic troupe that performed various physical feats of daring on the tight rope and on stilts. The company had been popular with audiences in New York for several years beginning in 1814; 1824 marked their first appearance in the capital.²⁸³ Vilallave’s season did not include many plays, but did feature pantomimes such as *Harlequin Skeleton; or the Fright of the Clown*. A particularly interesting feature of the 1824 season was the exhibition of the Grand Picturesque Theatre – comic pantomimes by puppets “2 feet high, which imitate the movements of natural persons so exactly that the wood seems to have received animation from the hands of the artists.” The figures performed before beautifully painted maritime views, cityscapes, and elegant interiors “painted with all the faithfulness of nature.”²⁸⁴ Vilallave featured the puppet performers from February 6th until the brief season closed on February 20th. Upon his departure, Vilallave expressed “his most sincere gratitude for the liberal patronage he has received.”²⁸⁵

When Price and Simpson’s company returned to Washington in 1825 it was under the local supervision of veteran actor and manager Joe Cowell. During the 1825 season spectacular melodrama again reigned supreme. The group reprised standards *Tiger*

²⁸¹ *NI*, February 26 and 28, 1823.

²⁸² *NI*, January 23, 1823.

²⁸³ Vail, 54-55; Vilallave and his company returned to Washington in 1827, and performed in the Washington Theatre. The dates of their residency are listed in the appendix.

²⁸⁴ *NI*, February 3, 1824.

²⁸⁵ *NI*, February 20, 1824.

Horde, The Forty Thieves, and Timour the Tartar, and added new pieces such as *Cataract of the Ganges; or, the Rajah's Daughter* and *Valentine and Orson; or, the Wild Man of the Woods*, billed to be more amazing than any seen before. This enthusiastic promotion may have had more to do with competition from the playhouse than with the veracity of the claims.

Since the second Washington Theatre's opening in 1821, the playhouse had lengthened their performance seasons by extending the run of the summer company and by allowing other managers to sublet the space in the fall and winter. The year Lafayette attended the theatre (1824), the playhouse was open far more often than it was closed, a phenomenon that had not yet been achieved in its previous twenty years' history.²⁸⁶ Moses Phillips had managed the theatre in March and April of 1824 and had returned to open the playhouse for a winter season in November of that same year. His winter season was still running when Cowell opened the circus on January 21, 1825. Night after night, the two venues vied for the patronage of the Washington public. This season would prove a volatile one not only for the two entertainment houses, but for the city of Washington as well. With the outcome of the 1824 Presidential election thrown into the hands of the House of Representatives, tensions in the capital increased as the candidates and their various supporters flooded into the city to witness democracy in action.

²⁸⁶ The 1819 season of the first Washington Theatre had almost succeeded in this accomplishment, due in large part to James Caldwell's company playing there from January to March, taking up much of the calendar year prior to the Philadelphia company's summer residency.

Playing on the National Stage

The Editor of the Republican, printed in Alabama, seizes upon a notice in the National Intelligencer of the 11th February, stating that the PRESIDENT and Gen. LAFAYETTE, &c. were expected to *visit the Theatre* that evening, and calls it "apeing of royalty." If he had known the extent of the suffering of the half-starved company of comedians, who hoped, by this addition to their list of attractions, to draw company to their almost deserted boxes, he would have spared his readers this ridiculous grimace, or at least have employed it on some other subject. We can assure this sturdy "Republican" that the PRESIDENT is allowed to go "back and forth," as our Connecticut friends say, to attend and to absent himself, at Park, Church, or Theatre, without any more notoriety being given to the fact, than if he were the Editor of the Republican himself. After all, however, the PRESIDENT is somebody; and, without overrating the importance and veneration of his station, we can see no merit in treating its occupant with disrespect, or making mouths whenever his name is mentioned. We can tell the Republican, that independence, as well as deference, has its morbid extreme.

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During the intense period of competition between the Washington Theatre and the circus beginning in January of 1825, circus manager Cowell added comedic plays and pantomimes to the bill between the various displays of horsemanship and acrobatics (*The Hunted Tailor* was a particular favorite) and engaged popular equestrian master Mr. Hunter for twelve nights, in hopes of attracting large audiences. But Phillips, who managed the Washington Theatre, had the upper hand. While Cowell relied on the same program and same players that had drawn audiences in the past, Phillips filled his season with performances by some of the most recognizable celebrities in American theatre.

²⁸⁷ NI, April 4, 1825.

Mrs. Anderson, Mrs. Williams, and Mr. Pelby had already performed in the playhouse (in December of 1824) by the time Cowell began his season; the opening night of the circus coincided with the end of Mr. and Mrs. Barnes successful engagement at the Washington Theatre. In the weeks that followed, Thomas Abthorpe Cooper joined the theatre company to play the title roles in *Virginius; or, the Liberator of Rome* and *Bertram; or the Castle of St. Aldobrand*; the Barnes' returned to appear in *Douglas; or, the Noble Shepherd* and *Macbeth* (alongside Cooper); and Major Stevens "the celebrated DWARF, and the smallest man in the world" amazed audiences in *Tom Thumb the Great*.²⁸⁸

As the list above suggests, by the mid-1820s, the Washington Theatre had come to rely heavily on celebrity appearances in order to bolster audience interest and box office revenue. Yet even these attractions were not always sufficient to bring in new crowds. Managers struggled to provide other sensations for their prospective patrons. For example, on December 21, 1824, Phillips announced that "the Delegation of Indians now in this city, purpose [sic] visiting the Theatre."²⁸⁹ Whether or not they actually attended the show that night, Phillips used the possibility of seeing the exotic natives to lure spectators. Similarly, visits from the President or prominent political leaders almost always garnered top billing in the theatre's newspaper advertisements. The celebration in honor of Lafayette on December 4, 1824, described in the opening of this chapter, was also used to attract patrons to the playhouse. Celebrity spectators in the playhouse were as much a part of the show as the actors and spectacle presented on stage. A manager's ability to draw notable performers and audience members contributed to the overall

²⁸⁸ For the specific nights of these performances, see the appendix.

²⁸⁹ *NI*, December 21, 1824.

success of a season, and marked the playhouse as the place to see and be seen. Although national politics rarely intruded on the Washington stage, the distinguished guests who attended the theatre in February 1825 pushed the small playhouse onto the national stage.

Following the general election in November of 1824, none of the Presidential candidates had collected enough electoral votes to win the office. In January of 1825, the House of Representatives prepared to decide the election and people pouring into the capital. In a letter to his wife, Delaware Representative Louis McLane observed, "The city is becoming very crowded with visitors attracted from all quarters by this coming controversy."²⁹⁰ The Washington Theatre only rarely experienced disturbances during performances, unlike theatres in other American cities; however the multitudes of tourists in the capital unsettled the balance of decorum that was usually maintained in the playhouse. On January 11, 1825, tempers flared among audience members and fighting erupted in the house. The fracas was quickly put to rest, due to the level heads of the regular theatregoers and apparently no one was seriously injured. Phillips was quick to thank those who helped to quell the disturbance and to reassure potential audiences of his theatre's safety in the advertisement for the theatre's next performance:

The Proprietors are happy to inform the public that most of the persons who participated in the tumult at the Theatre on Tuesday night, were strangers in the city, and that measures have been taken to punish the principal aggressors, as well as to prevent the occurrence of future disorders. They consider themselves bound to return their thanks to the Members of Congress and respectable citizens who so promptly supported them on an occasion which can excited only feelings of regret in every well organized mind.²⁹¹

²⁹⁰ Louis McLane to Catherine McLane, 5 February 1825, Louis McLane Papers, Manuscript Division, Library of Congress, Washington, D.C.

²⁹¹ *NI*, January 13, 1825.

Those who frequented the Washington Theatre seemed determined to keep their playhouse free from conflict and used their influence to promote proper behavior within the public venue. Their resolve was soon to be tested when the playhouse hosted an unlikely constellation of stars.

On February 7, 1825, a distinguished group that included President James Monroe, General Lafayette, and the three leading Presidential candidates John Quincy Adams (then Secretary of State), William H. Crawford (then Secretary of the Treasury), and General Andrew Jackson, attended Thomas Abthorpe Cooper's benefit performance. According to Representative McLane, who was also present in the theatre that night, the orchestra erupted into a chorus of "See the Conquering Hero Comes" when Jackson entered the house and that the General was cheered enthusiastically by the crowd.²⁹² In contrast to the January 11 performance, the evening proceeded without incident. Despite the potentially provocative outburst, no further interruptions impeded the performance. McLane noted that Adams and his wife "looked despondent" (an observation McLane seemed to relish) however neither Adams nor Crawford reacted to the audience's burst of enthusiasm. One of these men was about to become the President of the United States, and the candidates behaved with the decorum expected of such a position.

It is impossible to know what may have prompted this particular assemblage to appear together at the Washington Theatre. There is no indication that it was planned or even anticipated by the management of the playhouse; and although *Damon and Pythias*; or, *the Trial of Friendship* (the play selected for Cooper's benefit), had been previously

²⁹² Louis McLane to Catherine McLane, 6 February 1825, Louis McLane Papers, Manuscript Division, Library of Congress, Washington, D.C.; McLane dated his letter incorrectly, as the performance he described occurred on the evening of February 7.

performed by the company, given the heightened political atmosphere, the audience certainly might have interpreted it as having political undertones.

The tragedy *Damon and Pythias; or, the Trial of Friendship* was first performed in Washington on August 4, 1823 and had been repeated several times since. The play, based on the Greek legend, tells a story of loyalty among friends; however, the inciting incidents of the plot would certainly have resonated with the 1825 audience watching in the presence of two rival political candidates. Set in Syracuse on the eve of an election, the play opens with the following lines:

Dionysis: Ere this the senate should have closed its councils,
And chosen the new year's president. I pant
To know their meeting's issue.

Procles: Good my lord,
There's but light doubt, a great majority
Of easy-purchased voices will be found
For your fast friend, Philistius.²⁹³

The two men speak just outside the doors of the senate house where Dionysis, a corrupt military leader, hopes to use the election of his friend Philistius to regain control over the city and inflict revenge upon Damon, the senator responsible for his fall from power. When Dionysis and his followers overtake the citadel, a desperate Damon rails against the “obstreperous traitors.”²⁹⁴ Damon denounces both the mutiny and Dionysis, mourning the state of his beloved country. Just as Dionysis's men move in to attack Damon, his best friend Pythias, a soldier returning from war, arrives on the scene and rescues Damon.

²⁹³ John Banim, Richard Lalor Sheil, and Edwin Forrest, *Damon and Pythias; or, the Trial of Friendship* The Edwin Forrest Edition of Shakespearian and Other Plays, no. 6 (New York: Moore and Bernard, 1860), 5 [online edition]; available from Google Books [accessed March 15, 2012].

²⁹⁴ *Ibid.*, 11.

When Damon's conflict with Dionysis escalates and Damon is sentenced to death the play turns its focus to the friendship between Damon and Pythias. To allow Damon to say goodbye to his wife and young son, Pythias takes his friend's place in prison, agreeing to forfeit his own life should Damon fail to come back. Despite Dionysis's trickery and attempts to prevent his return, Damon reaches the city just in time to save his dear friend. Moved by the depth of the duo's loyalty to one another, Dionysis lifts Damon's death sentence and grants them both freedom.

As with the production of *Venice Preserved* in 1800, discussed in Chapter 1, it would have been difficult for the contemporary audience to ignore the connections between the play and the political contest before them. In the fully-lit house, the spectators would have been able to look to the boxes where Adams, Jackson, and Crawford sat to see the candidates' reactions to the opening lines or the references to bribery and behind-the-scenes electioneering. Even the juxtaposition between the characters Damon, the statesman-philosopher, and Dionysis, the forceful man of action bears a striking resemblance to the contrasting personalities of election front-runners Adams and Jackson.

Given the tension between the candidates and the volatile atmosphere in Washington, *Damon and Pythias* was a potentially dangerous production choice; however, apart from the attendance of this distinguished group of celebrities, the evening was apparently uneventful. Perhaps while the election hung in the balance the candidates knew better than to openly display their antagonism before the watching eyes of the audience. In the days that followed, several newspapers described the illustrious theatregoers, but reported merely that the men had all been present at the performance.

They made no mention of the kinds of cheers or songs praising Jackson or the disappointed visages that color McLane's account, quoted above. Instead of provoking conflict, the appearance of these distinguished guests in the Washington Theatre gave the public a chance to look at these men as a group, before one of them took on the responsibilities of leading the nation. Two days later, the House of Representatives would award John Quincy Adams the Presidency.

Conclusion

The contest for the office of the President provides an interesting parallel to the rivalry between the playhouse and the circus. Following the competitive 1825 winter, both the circus and playhouse needed time to recover from their losses. Though both had been comparatively successful, their increased visibility had come at a high cost. Phillips abandoned his pursuits in the capital and did not return to the Washington Theatre, leaving the playhouse once again in the hands of Warren and the Philadelphia players. The circus soon suffered more substantial losses. In 1826, while transporting the company's horses by boat to Charleston for upcoming performances, Cowell lost almost all of the animals in a storm. They replaced the horses, but the circus had suffered a devastating blow. On September 19, 1826, Simpson offered the circus business for sale. Cowell left Price and Simpson's employ at end of that year.²⁹⁵

Overall, the years immediately following the 1825 contest between the playhouse and the circus were uneventful for both enterprises. The circus building fell into disuse. According to area newspapers, it was re-opened briefly in 1827 but with no mention of who might be managing or performing. Warren continued to operate the Washington

²⁹⁵ Andrew Davis, *America's Longest Run*, 53.

Theatre in the late summer and early fall of 1827, though after the dissolution of his partnership with Wood and the changes resulting from the rise of the star system, the company was not what it had been. It was not until the end of the decade that new management would once again invigorate Washington's entertainment culture.

With managers and companies coming and going, the playhouse building was the one object that remained constant for the city's theatregoers. Washingtonians could no longer assuage themselves with the thought that they had the best company – the best actors (or at least the most famous) could be seen in any number of cities. Stock actors moved frequently between troupes and to different regions of the country, seeking starring venues of their own. The playhouse was the city's only tangible evidence of its dedication to the institution of theatre. Regrettably for the Washington Theatre supporters, the “trifling little house,” as Levasseur described it, was not a particularly compelling sign of cultural advancement.

If Washington's theatre supporters were to keep audiences happy, sustain the star performers, and more importantly better the reputation of the playhouse (and thus the city itself), they would have to turn their attention to the physical appearance of theatre building. By the close of the decade, both the theatre and the circus had commenced major remodeling projects. The previous negligence of the visual impression made by the Washington Theatre was finally being addressed. Over the next few years, several renovations enlarged and improved the playhouse and helped to create a space that would inspire pride in the city and its citizens.

Chapter 4 – “Worthy the Name of a Theatre”: National versus American

When famed actress Fanny Kemble arrived in the city of Washington in January of 1833, the town had been home to the United States’ federal government for over thirty years. She and her father, Charles Kemble, were scheduled to perform just as the first session of the 22nd United States’ Congress was getting underway, a time when the city would likely be at its busiest. However, the sight that greeted the Kembles was not a bustling metropolis; nor did it resemble any capital city the pair had performed in before.

Talking of Washington – ‘tis the strangest thing by way of a town that can be imagined. It is laid out to cover, I should think, some ten miles square, but the houses are here, there, and nowhere. The streets, not properly so-called, are roads, crooked or straight, where buildings are *intended* to be. Every now and then an interesting gap of a quarter of a mile occurs between those houses that *are* built. In the midst of the town you can’t help feeling you are in the country, and between wooden palings, with nothing to be seen on either side but cedar bushes and sand, you are informed you are in the midst of the town.²⁹⁶

Rather than an “American Athens”,²⁹⁷ a grand representation of the democratic principles which the nation held so dear, Miss Kemble concluded, “Washington altogether struck me as a rambling red-brick image of futurity, where nothing *is*, but all things *are to be*.”²⁹⁸

Miss Kemble was no more impressed with tours of the President’s House or the Capitol building (she did seem captivated by President Andrew Jackson and Senator Daniel Webster, to whom she was introduced); but she reserved her harshest criticism for the playhouse in which she performed. During her brief stay in the capital where she and

²⁹⁶ Fanny Kemble, *Fanny Kemble: Journal of a Young Actress*, edited by Monica Gough, forward by Elizabeth Fox-Genovese (New York: Columbia University Press, 1990), 144.

²⁹⁷ Stanley Elkins and Eric McKittrick, *The Age of Federalism: The Early American Republic, 1788-1800* (New York: Oxford University Press, 1993), 163.

²⁹⁸ Kemble, 144.

her father played to overflowing houses, she complained several times in her journal about the diminutive size of the Washington Theatre, calling it “a doll’s play-house” and writing that it affected her ability to perform. “I cannot act tragedy within half a yard of people in the boxes.”²⁹⁹ She had similarly disparaging things to say about the supporting company, the theatre’s management, as well as some of the audiences. By her fifth and final night of performance, she was exasperated:

I wonder if anybody on earth can form the slightest idea of the interior of this wretched little theatre [...] The proprietors are poor, the actors poorer; and the grotesque mixture of misery, vulgarity, stage-finery, and real raggedness, is beyond anything strange and sad, and revolting.³⁰⁰

While Kemble was notorious for her disparagement of the people and places she encountered on her American tour and therefore her observations are somewhat suspect, her descriptions of the playhouse (if not the actors) match those of other visitors to the Washington Theatre -- including resident theatregoers. Although Kemble was hardly the first to make such judgments, it must have seemed shameful to the theatre’s patrons that once again the *capital’s* playhouse should be the subject of such harsh criticism. Descriptors such as “wretched” and “grotesque” did not match the dignity they imagined as appropriate for their capital city.

In the years since it had first opened its doors in 1821, the second Washington Theatre had undergone a series of significant improvements; however, given Kemble’s critiques, these enhancements had not solved the theatre’s problems. The city had developed too. By 1830, the population had risen to almost 19,000, representing a gain of

²⁹⁹ Kemble, 139.

³⁰⁰ Kemble, 144.

5,500 residents since 1820.³⁰¹ The *National Intelligencer* reported that between 1826 and 1827 alone, one hundred-two new dwellings and twenty-one new shops had been constructed, assessing that “the improvements in the City within the year, are generally of a permanent nature and very valuable, and greater than they have been in some years past, in the improvement of streets and rapid extension of paved side-ways.”³⁰² It should be noted that the statistics cited in this report may have been exaggerated. Given the slow development of the city up to this point, the numbers quoted seem improbably optimistic; however, offering the statistics for public consideration suggests that the citizens were well aware of the city’s poor reputation and were attempting to change its public image for the better.

Theatre proponents sustained their hope that the playhouse could still add to the capital’s appeal – a hope contingent on patronage from local audiences. The same year that the Kembles performed in the Washington Theatre, the following plea was printed in the newspaper:

Policy alone would seem to require of us its encouragement. Independent of the salutary recreation it affords our citizens, it will relieve our city of the reproach, which strangers have frequently cast against it, that Washington is so dull, there is not a single place of amusement to which they can resort.³⁰³

³⁰¹ In 1830 the District of Columbia’s total population was 30,261, but this number includes Alexandria and Georgetown. Of that total number 21,152 were white and 9,109 were black, the latter number split fairly evenly between free blacks and slaves (4604 and 4505 respectively). Washington city, the largest of the three cities in the District, had a population of 13,247 in 1820 and 18,826 in 1830; U.S. Census Bureau, Population Division, *Historical Census Statistics on Population Totals By Race, 1790 to 1990, and By Hispanic Origin, 1970 to 1990, For The United States, Regions, Divisions, and States*, by Campbell Gibson and Kay Jung, September 2002, Working Paper Series No. 56, last accessed March 17, 2012, <http://www.census.gov/population/www/documentation/twps0056/tab23.pdf>; U.S. Census Bureau, Population Division, *Population of the 100 Largest Cities and Other Urban Places in the United States: 1790 to 1990*, by Campbell Gibson, June 1998, Working Paper, No. 27, last accessed March 17, 2012, <http://www.census.gov/population/www/documentation/twps0027/twps0027.html>.

³⁰² “Statistics of Washington,” *National Intelligencer*, January 13, 1827.

³⁰³ *NI*, July 22, 1833.

Unfortunately for the capital's residents, their second playhouse would continue to face disapproval even after several substantial renovations in the late 1820s and early 1830s. Neither the first nor the second Washington Theatre lived up to the grand expectations of its founders. Not until the city inaugurated its *third* playhouse would Washingtonians finally possess a monument worthy of the nation's capital.

“The total absence of public amusements”³⁰⁴: 1825 – 1827

The years following the highly competitive 1825 season proved difficult for both the circus and the playhouse. Stephen Price and Edmund Simpson did not reopen the Washington circus after the final night's performance on February 26, 1825, and they got out of the circus business altogether in 1826. The loss of the managerial team left the circus building vacant for most of 1826 and 1827. It was opened for two months beginning in January of 1827, but with minimal advertising and no indication of who was managing or performing. Without sufficient newspaper promotion and no extant reviews, it is difficult to imagine that the run was much of a success.

The Washington Theatre fared better than its competition but was not able to capitalize on the temporary expansion of the city's entertainment culture. Neither the celebrity appearances (on stage or in the auditorium), nor the sheer number of performances in the extended 1824-1825 season brought in enough money to cover expenses, leaving manager Moses Phillips unable to pay his performers. One actress, Mrs. Green, was left destitute and literally had to sing for her supper in a handful of benefit concerts due to “the failure of success of late Theatrical season.”³⁰⁵ The

³⁰⁴ *NI*, August 20, 1827.

³⁰⁵ *NI*, March 23, 1825.

Washington Theatre did not have a winter season again until 1828, although it did receive its annual summer visits from William Warren's Philadelphia troupe.

Following the dissolution of Warren and William B. Wood's partnership in 1826, Wood focused his attention on Philadelphia and the competition that had arisen from other ambitious managers looking to take a share of that city's entertainment revenue. Warren, along with many of the company's principal actors, continued to tour other cities such as Baltimore and Washington. In both 1826 and 1827, the company's residency at the Washington Theatre was extremely brief. They stayed little more than a month at the end of each summer.³⁰⁶ Warren offered a familiar repertoire that included audience favorites such as *Pizarro; or, the Death of Rolla*, *The Poor Gentleman*, and the comedy *My Grandmother; or, the Living Picture*, and star actor Edwin Forrest appeared for a handful of performances in both 1826 and 1827. When Warren re-opened the playhouse in August of 1827, one Washington playgoer noted that "the total absence of public amusements" in the city should (in theory) guarantee full houses for the company's season.³⁰⁷ Regrettably for Warren, neither season proved particularly profitable for the company.

Other contenders began to desert the landscape as well. In 1826, Lewis Carusi had brought in a few scientific entertainments in the form of various lectures, and in April of 1828 he had featured the ventriloquist Mr. Nichols for a handful of performances. After 1828, apart from occasional vocal and instrumental concerts, Carusi returned his focus to

³⁰⁶ The 1826 season opened on August 31 and closed October 5. The 1827 season had similar opening and closing dates, August 20 and October 8 respectively; Warren, vol. 2 and 3.

³⁰⁷ *NI*, August 20, 1827.

dance. He frequently advertised lessons at his dancing academy, and continued to host celebration balls and cotillion parties. Carusi also maintained an interest in community causes, offering his hall for fairs and benefits free of charge.³⁰⁸

Fallow periods such as these pose an interesting problem for theatre historians. Although the available evidence suggests that the playhouse and circus were closed during the periods in question, it is impossible to say with absolute certainty that the circus was not used at all, or that the theatre did not offer some sort of amusements in the months the Philadelphia troupe was away. As I have stated previously, managers did not always rely on newspaper advertisements to promote their shows and few handbills survive. Researchers confronting periods such as these, in which there are significant gaps in the historical record, must carefully consider the suppositions they make with regards to those gaps, and think creatively about alternative source material in order to fill in documentary holes without drifting into the land of conjecture.³⁰⁹ Uncertainties notwithstanding, it *is* clear that in the three years that followed the dynamic winter of 1825, the capital was presented with far fewer entertainment options than in the first half of the decade.

Thus, despite all the growth and activity of the early 1820s, by the end of the decade, Washington theatregoers were right back where they had started in 1821, dependent on a disappointing little playhouse as their only source of theatrical entertainment. Significant changes in the business of American theatre – the dissolution

³⁰⁸ In the *National Intelligencer* of December 30, 1833, the Vestry of St. John's Church thanked Carusi for "the gratuitous use of his Saloon."

³⁰⁹ Theatre historian Odai Johnson offers an excellent model for recovering histories with significant gaps in the documentary record using a disparate variety of source material in *Absence and Memory in Colonial American Theatre*, Palgrave Studies in Theatre and Performance History (New York: Palgrave, 2006).

of once dominant companies, an increase in the power star performers had over theatre management, and the expanding markets in western states – had slowed the development of the District’s theatre culture. It was not until 1828 that enterprising new managers would breathe new life into Washington’s entertainment venues. After three years of meager offerings, capital theatregoers would once again experience a cultural boom.

Remodeled, Reimagined: the Playhouse and the Circus, 1828-1830

The second half of the 1820s was a volatile time in America’s national politics. Factional divisions within the Democratic Party eroded any hopes for former President James Monroe’s dream of a harmonious single-party system. Andrew Jackson’s accusation that a “corrupt bargain” had won John Quincy Adams the Presidency in 1825 colored Adams’ presidency from the start. Despite the negative forces gathering against him, the new President began his term with a positive outlook, advancing an ambitious program for the nation in his First Annual Message to Congress on December 6, 1825. His plan included proposals to aid the growth of American business and expand the national transportation network among the many anticipated improvements.

The president waxed most eloquent over his plans for exploration, science, and education, which included a national university in Washington, D.C., and at least one astronomical observatory (of which, he pointed out, there were 130 in Europe and not one in all North America). The inclusion of these subjects demonstrates that his objectives were not only material but also intellectual, including personal as well as public improvement.³¹⁰

³¹⁰ Daniel Walker Howe, *What Hath God Wrought: The Transformation of America, 1815-1848*, The Oxford History of the United States, ed. David M. Kennedy (New York: Oxford University Press, 2007), 253.

Unfortunately for theatregoers in the capital, Adams' plans for public improvement did not help to develop Washington's theatre culture, despite his personal patronage of the institution.³¹¹

While the general mood of the city was certainly affected by the heated political atmosphere, changes within the America theatre profession were far more influential in the capital's theatre development. The Washington Theatre did not have a resident company or resident managers, but was instead a venue for troupes operating outside the District (primarily in Philadelphia). Thus, the fate of the city's theatre culture was tied tightly to that of other cities rather than to the political climate at home. Ironically, Adams, who was arguably the most avid theatregoer of anyone to hold the Presidency, presided over one of the bleakest periods for theatrical amusement in the city since the early years of the first Washington Theatre. By the time Jackson rode the wave of populism into office early in 1829, the city's entertainment culture was beginning to rebound.

In 1828, the Washington Theatre received the first of a series of renovations and enhancements. These improvements were publicized in the press and on the city's streets. Joe Cowell, who had formerly managed the circus for Price and Simpson, leased the playhouse for a winter season beginning in January 1828 and commenced a major remodeling project in anticipation of the huge crowds he expected for his first week. Cowell had engaged the popular actress Miss Clara Fisher for five performances

³¹¹ Adams had been an avid theatregoer throughout his life, especially during the time he spent in Europe as a young man. His extensive journals chronicle his devotion to playgoing and his developing critical eye for talent. He was also an original subscriber to the second Washington Theatre, though during his tenure as President his appearances at the playhouse were less frequent.

beginning on opening night, and he wanted to be sure everyone in Washington knew it.

He described his preparations in his memoir:

I immediately set a swarm of carpenters at work to bang out the backs of the boxes and extend the seats into the lobbies, which, in all the theatres built since the awful loss of life by the Richmond fire, were ridiculously large in proportion to the space allotted to the audience. As the house had seldom or ever been full, small as it was, my preparing it to hold twice the number which had ever tried to get in appeared somewhat extraordinary. Mashing down thin partitions, in an open space, plastered into a ceiling, is a most conspicuously dusty and noisy operation, and attracted, as I wished, numerous inquiries – the doors being all thrown open – and my people were instructed simply to say, that ‘*the house wasn’t half large enough to accommodate the crowds which would throng to see Clara Fisher.*’ [Cowell’s italics] The plan succeeded to a nicety. Never had there been such a scrambling for places before in the capital – I mean in the theatre. At the end of two days every seat was secured for the whole of her engagement.³¹²

Cowell’s erroneous assertion that the house had rarely been filled to capacity aside, his ability to use the renovation process to lure in potential audience members speaks directly to Washington residents’ desire for improvement of both the playhouse and its reputation.

Later that same year, on August 25, 1828, William Warren requested money from the theatre’s stockholders to enlarge and improve the theatre, in order “to establish a well regulated Winter Theatre, and such a one as may be an ornament to the City of Washington.”³¹³ In a proposal to the shareholders, Warren promised that, if advanced the funds, he would be able to offer regular winter seasons in January and February, finer scenery and interior décor, and an increased value on their season tickets that would more than repay their investment.³¹⁴

³¹² Joe Cowell, *Thirty Years Passed Among the Players in England and America* (New York, Harper and Brothers, 1844; reprint Hamden, CT: Archon Books, 1979), 82.

³¹³ William Warren, leaflet, 25 August 1828, Printed Ephemera Collection; Portfolio 193, Folder 7, Rare Book and Special Collections Division, Library of Congress.

³¹⁴ It is unclear whether or not Warren’s proposed renovation took place, although Aloysius I. Mudd reports that in 1828 Warren increased the capacity of the house to hold 900 people. Mudd may be misattributing this effort to Warren, as it may have been due at least in part to Cowell’s renovation earlier

In addition to the ideological pressures that affected the success of all the Washington playhouses throughout the first three decades of the nineteenth century, regional competition with the lavish theatres being built or remodeled in New York and Philadelphia likely intensified the pressure on the second Washington Theatre to impress audiences with its amenities and visual appearance. The lobby of New York's Chatham Garden Theatre boasted a fountain with "a refreshing column of pure water."³¹⁵ The rebuilt Chestnut Street Theatre in Philadelphia advertised spacious saloons and coffee rooms on the second level, fire-proof furnaces, and "an elegant Chandelier 9 feet in diameter."³¹⁶ The press coverage of the theatres, in Washington as in other cities, illustrates the constant emphasis audiences around the country placed on their theatres' external appearance.

Theatre advertisements consistently devoted significant space to descriptions of physical improvements or newly procured amenities; while praise for the performers was usually left to those who had attended the shows via occasional letters to the editors.³¹⁷ Company managers, such as Warren and Cowell, created the content of these ads with the obvious goal of drawing audiences; thus it is intriguing that, although they occasionally

in the year; Aloysius I. Mudd, "Early Theatres in Washington City." *Records of the Columbia Historical Society, Washington, D.C.* 5 (1902), 80.

³¹⁵ *Documents of American Theatre History: Famous American Playhouses, 1716-1899*, ed. William D. Young (Chicago: American Library Association, 1973), 73; quoted in Bruce A. McConachie, *Melodramatic Formations: American Theatre and Society, 1820-1870*. *Studies in Theatre History and Culture*, ed. Thomas Postlewait (Iowa City: University of Iowa Press, 1992), 11.

³¹⁶ In *Old Drury of Philadelphia*, Reece Davis James reprints a detailed description of the new Chestnut Street Theatre originally found on the back of the opening night handbill; however, his notation of the location of said handbill offers only that it is in the possession of the Harvard College Library; Reece Davis James, *Old Drury of Philadelphia: a History of the Philadelphia Stage, 1800-1835* (Philadelphia: University of Pennsylvania Press, 1932), 40.

³¹⁷ Reviews of productions or particular performers became more common during this period, a phenomenon I discuss later in the chapter.

promoted the skills of a particular performer (especially those brought in for limited engagements), they considered interior improvements such as new seat cushions, a fresh coat of paint, and additional heaters more likely to bring in audiences than promoting the overall talent of the company. The primary concern was with the visual display; the quality of the content and performance was secondary.

The series of renovations to the Washington Theatre begun in 1828 indicates that the theatre's supporters (or at least its managers) at last understood that they needed to *drastically* improve the space in order to satisfy both local and national audiences. The theatre's competition with the circus may have also contributed to a renewed desire to improve the playhouse. Although Price and Simpson abandoned their management of the circus, the renovations may have been a preemptive strike against future theatrical ventures like the circus companies and other troupes that continued to demonstrate interest in conquering the capital.

The same year that Cowell and Warren began to improve the theatre (1828), renovations were begun on the circus building. The December 27, 1828 issue of the *Daily National Journal* announced that the circus had undergone thorough repair and would soon reopen. It did so on January 6, 1829. In the months that followed, Washington audiences were once again presented with entertainment in the form of various feats of horsemanship, dancing, and rope walking, paired with popular pantomime or comedy such as *The Hunted Tailor*.³¹⁸ Although it is unclear how long the 1829 winter season

³¹⁸ There are very few newspaper advertisements for the circus in 1828 and 1829, making it difficult to assess when performances were held or who was operating the venue. A surviving broadside from this period, dated March 9, 1829, describes the entertainments offered to Washington audiences. The circus may have been open from late December 1828 through this performance in early March, or the venue may have closed and reopened.

lasted or who was responsible for the restoration of the space, with the reopening of the Washington circus, the capital once again boasted more than one operating performance venue. When Joshua Purdy Brown assumed the management of the circus early in 1830, the building was not only renovated again, it was reimagined. The new Brown's Amphitheatre began to compete directly with the playhouse.

Brown first came to Washington in 1826 touring an outdoor "Pavilion Circus" with then-partner Lewis Bailey. For two weeks, Brown and Bailey had presented their equestrian spectacle under a large tent "on the green adjoining the circus."³¹⁹ The shows included other standard circus fare, such as acrobatics and stilt-walking. Only in the final two performances did the program include dramatic entertainment. Brown's first stay in the capital was short-lived, but may have inspired him to return with a more substantial entertainment project.

In his memoir *Twenty-six Years of the Life of an Actor and Manager*, Francis Courtney Wemyss wrote that the Washington circus was turned into a theatre during the summer of 1829, "which for a few weeks was very successful [...] It was a very pretty little theatre, and well conducted."³²⁰ The venue reopened in late October 1829 billed as the Washington Theatre and Circus. None of the advertisements name the manager leading the company, although Brown may have had a hand in running the circus by

³¹⁹ *NI*, October 27 through November 4, 1826; Brown is credited as the creator of "the big top" or tented circus in many writings on the early circus in America, including Stuart Thayer, "Notes on the History of Circus Tents" *Bandwagon*, XXX.3 (Sep-Oct 1986), 28 and LaVahn G. Hoh and William H. Rough, *Step Right Up! The Adventure of Circus in America* (White Hall, V.A.: Betterway Publications, 1990), 58. On an interesting side note, Brown's historic employment of the tent was an answer on the popular game show *Jeopardy!*, in the category "Circus History;" J! Archive [online], Show #6913, November 3, 2010, accessed March 20, 2012, http://www.j-archive.com/showgame.php?game_id=3495.

³²⁰ Francis Courtney Wemyss, *Twenty-six Years of the Life of an Actor and Manager* (New York: Burgess, Stringer, and Co., 1846), 174.

1829. Rather than the spectacle-driven selections usually seen at the circus, the plays presented during both of these intervals were pieces typically performed in traditional playhouses. The fall season still included familiar displays of tumbling and horsemanship, but the increase in dramatic offerings was an indication of changes to come.

A week after the close of the fall season, “J.P. Brown” advertised in newspapers in New York, Philadelphia, and Washington that he had taken the lease on the Washington circus and would soon open “with an efficient Theatrical company attached to my equestrian troop.”³²¹ The initial announcement gave the proposed opening as December 15, 1829, but the new Brown’s Amphitheatre did not hold its first performance until February 4, 1830, putting it in direct competition with the Washington Theatre season.

Circuses had been rivaling playhouses for years in various American cities. Warren had frequently complained that the Philadelphia and Baltimore circuses were stealing his actors, writing “they avow it as their intention to Ruin us if possible - no doubt but they will do their best.”³²² As I discussed in Chapter Two, there was substantial overlap in the content presented at these venues; playhouses featured ropewalkers and equestrian melodramas just as circuses presented plays and pantomimes. In order to draw audiences, theatres and circuses cast as wide a net as possible, suggesting that their managers understood how challenging the market was. Because competition between the theatre and the circus could be fierce, the two frequently emphasized the differences in

³²¹ *NI*, December 2, 1829.

³²² Warren, vol. 1, January 4, 1812.

their offerings; however, in the case of Brown's Amphitheatre, the advertisements accentuated the similarities, highlighting the traditional nature of the theatrical offerings rather than the novelty of the equestrian and acrobatic acts.

Brown did his best to engage the biggest names in American theatre. The circus companies that had previously played in the capital had engaged famous performers at times, but usually those who presented fare typical of the circus genre. During the 1830 winter season, Brown brought in star performer Junius Brutus Booth who played the leads in Shakespearean standards *Richard III* and *The Merchant of Venice*. He also engaged popular French dancers Mademoiselle Celeste and Mademoiselle Constance, and former Chestnut Street company member Joseph Jefferson, Sr., all of whom had previously performed at the Washington Theatre. He even managed to steal the celebrated dramatic actress Mrs. Barnes away from the playhouse where she was supposed to perform in late March.³²³

Brown was making a determined effort to unseat the playhouse as the city's primary venue for dramatic fare. Moreover, he was succeeding. After Brown's first month of shows, a communication printed in the *National Intelligencer* attests to the venue's popularity and respectability:

The crowded and fashionable audiences which, night after night, are found to be at Brown's Amphitheatre, prove, conclusively, that the efforts of the respectable Manager are duly appreciated. I must confess that, like most of the community, I

³²³ Mrs. Barnes was supposed to appear in *Romeo and Juliet* at the Washington Theatre on March 23, 1830, but did not arrive in the city in time. The performance was rescheduled for March 27th then postponed until the 29th; however a review of a performance at Brown's Amphitheatre on the same night heralds both Mrs. Barnes and the venue manager, Mr. Brown. In the advertisement for Brown's on March 30th, Mrs. Barnes is listed as the title character in *Isabella; or, the Fatal Marriage* and goes on to play there for three more nights. Brown may have been able to capitalize on confusion in the management at the playhouse. Mr. Dwyer, the manager that season, had been injured in an accident on his way to Washington at the beginning of February. He arrived several weeks after the season had begun and it is unclear who handled the business dealings in his absence.

was slow to believe, that a Circus could be so conducted [...] I think justice alone would award to Mr. B the merit of having done *more* than any of his predecessors in this city towards placing the Circus on a level with the best regulated Theatres.³²⁴

Brown's inaugural season ran from February 4 through the end of April, offering far more performances than the Washington Theatre. In February, the two venues ran in tandem; however, by March the playhouse offerings were sporadic. The theatre season's final performance was held on April 2. After the playhouse closed, Brown had capital theatregoers all to himself. For the final month of his season, he presented spectacular melodramas such as *Cataract of the Ganges* and *El Hyder; or the American Tars in India*, tragedies *Othello*, *Merchant of Venice*, and *Pizarro; or, the Death of Rolla*, and featured the talents of Booth, Jefferson, and Mrs. Barnes (who extended her original engagement).

While Brown seems to have succeeded in Washington, after that 1830 season, the ambitious manager inexplicably vanished from Washington's entertainment trade. No longer billed as Brown's Amphitheatre, the venue – referred to simply as “the Circus” – was opened for a handful of scientific exhibitions in November of 1830, and for two weeks in December of the same year by a Mr. Blanchard of the Baltimore Theatre and Circus who presented more typical circus fare. The following year, the promising new amphitheatre was abandoned as a performance space altogether when Isaac Bartlett moved his coach and carriage business into “the house formerly occupied as a Circus.”³²⁵

The reasons for Brown's departure remain a mystery. As scholars have written little about Brown in either circus or theatre publications, it is difficult to determine what

³²⁴ *NI*, March 8, 1830.

³²⁵ *NI*, Nov 24, 1831.

course his career may have taken.³²⁶ What *is* known is that, like so many managers before him, Brown did not return to the capital. While the Washington Theatre managed to survive the competition yet again, this second period of direct competition was an indication of bigger challenges looming on the horizon.

Some of the Old, Some of the New – The Washington Theatre in the 1830s

When the Washington Theatre reopened on May 5, 1830, the little playhouse was once again the capital's chief source of theatrical entertainment. In addition to the renovations to its physical structure, the Washington Theatre experienced several organizational changes during the last years of the 1820s. William Warren had persisted as a theatre manager after parting ways with Wood in 1826. Warren returned to Washington in August of 1828 for his usual late summer season with a core group of performers from Philadelphia; but their run was considerably shortened, ending after only a month. Before departing the capital city, Warren engaged a small portion of the company, joined by star performer Thomas Abthorpe Cooper (just returned from Europe), to perform for a week in October during Washington's racing season. This was his last endeavor as manager. By the end of 1828, personal financial troubles forced him into bankruptcy.

Other managers leased the Washington Theatre for limited engagements in 1828 and 1829. As I noted above, Joe Cowell presented Miss Clara Fisher from January 31 to February 7, 1828 (the engagement that prompted the attention-grabbing renovation) and from March 8 to April 3, 1828 he showcased the talents of actor and vocalist Mr.

³²⁶ According to Hoh and Rough, Brown was touring a circus and animal menagerie with another small company in 1832, but there is no further mention of him in either Hoh's text or any of the other sources I found; Hoh and Rough, *Step Right Up!*, 58.

Pearman and French dancer Mademoiselle Celeste.³²⁷ Between Cowell's engagements, "Messrs Bissell & Co from New York" opened the playhouse for two weeks.³²⁸ The advertisements during the Bissells' tenure provide little information beyond the play titles. The minimal publicity and the company's brief stay in the capital suggests that the group may have been a new one, perhaps on its way to one of the new theatres in the expanding western market. Mr. Green, assisted by Warren, ran the Washington playhouse in August and September of 1829, and Thomas Abthorpe Cooper took a rare behind-the-scenes role, trying his hand at management for two weeks in December of 1829. While this rapid rotation of staff may seem dizzying, frequent shuffling of managers was not uncommon in American theatres during this period; rather it was the result of the demise of the company system and the challenge of making theatre management pay off as a worthwhile investment.

Earlier that rollercoaster year, in January of 1829, Warren temporarily transferred his interest in the Washington Theatre to Lewis T. Pratt and Francis Courtney Wemyss. The pair had recently partnered to manage theatres in Philadelphia and Baltimore, once the domain of Warren and Wood. When the Washington playhouse opened for the season, Warren publicly thanked the District's theatregoers for their many years of support.

In taking leave of the Washington audience as Manager of the Theatre, [William Warren] returns his sincere thanks for the numerous favors he has received at their hands, and solicits a continuation of their patronage for [Messrs. Pratt and Wemyss], who will, he feels convinced, use every effort to deserve it.³²⁹

³²⁷ Mademoiselle Celeste also performed at Brown's Amphitheatre two years later in 1830.

³²⁸ *NI*, February 20, 1828.

³²⁹ *Daily National Journal*, January 15, 1829.

The new managers anticipated a successful first season in the capital, based largely on the crowds expected to flood the city to witness Andrew Jackson's inauguration.

"Unfortunately for our hopes," Wemyss later wrote, "Mrs. Jackson died, and mourning, not festivity, was the order of the day."³³⁰ Although Pratt and Wemyss's management of the Washington Theatre was short-lived (and their partnership lasted only a year), Wemyss would later return to the playhouse to play a key role in advancing Washington's theatre culture.

Efforts to stabilize the city's entertainment offerings were also complicated by the fact that extended residencies of established dramatic corps, like the Chestnut Street Theatre Company, were becoming less and less common due in part to what theatre historian Arthur Bloom describes as "the public's insupportable demand for novelty."³³¹ Managers could more easily satisfy this desire by booking a series of celebrity appearances than by cultivating young talent or expanding the repertoire of a single group of actors. The dissolution of Warren and Wood's partnership/virtual monopoly allowed other managers to enter the Philadelphia, Baltimore, and Washington markets. Fortunately for capital city audiences, a familiar face, a star in his own right, would soon bring some stability to the Washington Theatre.

Joseph Jefferson, Sr. had been a favorite of Washington audiences for years, celebrated for his comedic roles as part of the Chestnut Street Theatre Company. By the end of 1830, Jefferson had formed his own acting troupe composed of many members of

³³⁰ Wemyss, 165.

³³¹ Arthur W. Bloom, *Joseph Jefferson: Dean of the American Theatre* (Savannah, GA: Frederic C. Beil, 2000), 15.

his family and several of the old regulars from Philadelphia.³³² Jefferson's company performed in several cities, but made Washington its home base. Jefferson's management style mirrored that of the traditional company system through which he had built his career. When the aging Jefferson, Sr. grew too ill to direct the company, his son Joseph Jefferson, Jr. took over management assisted by his brother-in-law, Alexander McKenzie.³³³ The pair led the company, and the Washington Theatre, until 1834.

Contrary to Arthur Bloom's assertion that, "like most urban American companies of the period, [Jefferson and McKenzie's company] existed to back up touring stars who provided the quality and variety that audiences craved," Jefferson's group possessed its own leading performers, generally filling the casts of their shows without the assistance of celebrities.³³⁴ These actors took roles that followed a particular line of business; for example, Mr. Isherwood and Mrs. S. Chapman played the dramatic leads, while Jefferson himself provided the comic relief. Each leading member of the troupe received a benefit performance at the end of each season; when stars were engaged, they generally received a benefit at the conclusion of their limited engagements (usually only three or four performances).

Jefferson's company embraced the old theatre traditions, which did not mean the family was blind to the changing tastes of American audiences. The company's repertoire

³³² Among the company members were Jefferson's sons Joseph, Jr. and John, John's wife (Cornelia Francis Burke Jefferson), Charles Burke (Cornelia's son from her first marriage), and Jefferson's daughters Mary-Anne Jefferson, and Elizabeth Jefferson Chapman; Bloom, 6.

³³³ Jefferson, Sr. died August 4, 1832 while the company was on tour in Virginia; it is unclear if this is the same Mr. McKenzie who had been performing with Jefferson, Sr. in the Chestnut Street Theatre Company. Bloom asserts that this is a different man, a publisher and bookseller who married Jefferson's daughter Hester. Bloom spells his name "MacKenzie" throughout his account; however the newspapers and broadsides I have found spell it without the "a" and I have opted to use that spelling; Bloom, 9-11.

³³⁴ Bloom, 9.

in the early 1830s was filled with the melodramas and sensational spectacles that Washington audiences loved and had come to expect. *Zembuca; or the Net Maker and his Wife*, billed as a “grand melodramatic romance,” and *The Flying Dutchman; or, the Phantom Ship* were favorites in 1831, each receiving multiple performances. Special engagements by the likes of Don Pedro Dal Fiebro, the Portuguese juggler in December 1831, Mr. Chabert, the Fire King in March 1832, and Mr. Frimbley, the Living Statue in April 1832 appealed to audiences’ desire to be dazzled.

Plays that allowed one actor to play several parts were popular in the 1830s, as were productions that featured women in men’s roles. The farce *The March of Intellect* allowed Master Burke to play six different characters in December of 1832. Miss Lane had several plays of this sort in her repertoire including *Old and Young; or, the Four Mowbrays*, in which she portrayed the entire Mowbray family, and *Winning a Husband; or, Seven's the Main*, in which she played eight different characters. The melodrama *The Wandering Boys; or, Castle of Olival* cast female performers as the two wanderers, Paul and Justin. This piece was performed frequently in the 1830s in the Washington Theatre. Women performed other popular roles traditionally portrayed by men, including the title role in *Richard III*, Norval in *Douglas*, and Patrick in *The Poor Soldier*.³³⁵ This simultaneously fed the public’s taste for novelty while allowing a pretty actress to show off her legs in breeches and stockings.

Although the company most often showcased the talents of its resident actors, the Jeffersons also engaged celebrity performers and promoted their appearances

³³⁵ Mrs. Hill played Richard III March 17 and 19, 1830; Mrs. Pindar portrayed Norval December 12, 1831; Mrs. S. Chapman played Patrick, the poor soldier, December 9, 1830, January 20 and March 9, 1831. There were other instances in which women performed breeches roles on the Washington stage. See the appendix for dates and specific plays.

prominently in their newspaper advertising. During the Jefferson family's tenure as managers of the Washington Theatre, capital audiences were entertained by celebrities Thomas Abthorpe Cooper, Edwin Forrest, Junius Brutus Booth, and Clara Fisher, Miss Lane, Charles Kean, T.D. Rice, and father-daughter duo Charles and Fanny Kemble.

The Kembles' trip to America that I described at the beginning of the chapter was a big draw for many U.S. theatres in the early 1830s. Their tour was extensively promoted and drew large crowds in every city in which they performed. Washington, D.C. was no exception. The Kembles' performances (particularly Fanny's) were praised in the press, but Fanny's off-stage behavior prompted a bit of a scandal. During an afternoon ride with a local gentleman, Fanny made what she claimed was an innocent joke about the horse she was given to ride. The owner of the horse took her joke as an insult and proceeded to write an outraged letter to her father demanding an apology.

Fanny paraphrased the letter in her journal, writing:

During my ride with Mr. Fulton, I had said that I did not choose to ride an American gentleman's horse, and had offered him two dollars for the hire of his. That moreover I had spoken most derogatorily of America and Americans, in consequence of which, if my father did not give some explanation, or make some apology to the public, I should certainly be hissed off the stage as soon as I appeared on it that evening.³³⁶

Although the audience enthusiastically cheered her that night (as every night she played in Washington), the scandal followed Fanny to Philadelphia, where handbills describing the incident were circulated through the audience prior to her first entrance. She wrote in her journal that her father took the stage in her defense, sparing her the embarrassment of being hissed off the stage.³³⁷

³³⁶ Kemble, 145.

³³⁷ *Ibid.*, 144-147.

British traveler Francis Trollope had made equally disparaging observations when she visited the Washington Theatre in 1828. She found it “very small, and most astonishingly dirty and void of decoration, considering that it is the only place of amusement that the city affords.”³³⁸ The uproar over Kemble’s perceived slight against Americans and the sting of Trollope’s comments (all the more painful since they followed hard on the heels of a recent round of renovations) reveals how sensitive many citizens remained about their status as a newly-formed nation, and their ever-present fear that they still failed to measure up to European ideals of culture and refinement.

In 1831, Jefferson, Sr. met with the stockholders and commenced another remodeling project that expanded the seating capacity of the playhouse to 1,000.³³⁹ The theatre was closed during October and November in order to complete the job. In the interim, Jefferson notified theatregoers that the building “is now undergoing a thorough repair and being much enlarged and improved.”³⁴⁰

The most substantial renovation to the theatre came in 1832, under the supervision of Jefferson, Jr. (referred to as Mr. J. Jefferson in the press). Backs were added to all of the seats in the boxes and the pit, and the interior of the house was freshly painted. Two gallery spaces were added on either side of the upper tier of boxes, one for white patrons and one for “colored people.” A talented scenic artist, the younger Jefferson also refurbished all the company’s scenery, designed several new pieces, and

³³⁸ Frances Trollope, 1830; quoted in Douglas Bennett Lee, Roger L. Meersman, and Donn B. Murphy, *Stage for a Nation: The National Theatre 150 Years* (New York: University Press of America, 1985), 25.

³³⁹ *NI*, March 17 and July 9, 1831.

³⁴⁰ *NI*, October 18, 1831.

painted a new drop curtain “representing the *Temple of Liberty*” [original italics].³⁴¹ A year later, the interior dome and proscenium were repainted, and the lobbies and boxes wallpapered and carpeted.³⁴² Upon viewing the additions and improvements, one theatre patron writing as “an Observer” declared:

We feel assured, that our play-going citizens will duly appreciate the zealous and indefatigable exertions to please, which have ever characterized Mr. Jefferson’s management; and which, if we do not greatly mistake, our Theatre will most strikingly evidence, during the present season.³⁴³

Unfortunately for Jefferson and his company, the Observer’s predictions failed to come to fruition. Kemble’s critique came after the Jeffersons’ improvements. Likewise, actor Tyrone Power, who performed in the theatre in February of 1834 (also after the renovations), seemed unimpressed by the manager’s hard work:

The theatre here was a most miserable-looking place, the worst I met with in the country, ill-situated and difficult of access; but it was filled nightly by a very delightful audience; and nothing could be more pleasant than to witness the perfect *abandon* with which the gravest of the senate laughed.³⁴⁴

Despite the “perfect abandon” of the illustrious audience, Jefferson’s company went bankrupt at the end of 1834. Jefferson family biographer Arthur Bloom faults the physical condition of the playhouse, at least in part, for the failure of the company, arguing that no amount of refurbishing could compensate for the smallness of the stage and the proximity of the audience to the actors.³⁴⁵ Whatever the causes of the failure, the

³⁴¹ *NI*, October 1 and 3, 1832.

³⁴² *NI*, October 8, 1833.

³⁴³ *NI*, October 3, 1832.

³⁴⁴ Tyrone Power, *Impressions of America During the Years 1833, 1834, and 1835*, 2nd ed. (Philadelphia: Carey, Lea, and Blanchard, 1836), 210.

³⁴⁵ Bloom, 15.

demise of Jefferson's company signaled more than just another transition in management – it heralded the end of the Washington Theatre.

“Worthy the Name of a Theatre”³⁴⁶ – Enter the National

December of 1835 marked an important milestone in the history of American theatre – in the span of three weeks the nation's capital witnessed the launch of not one, but *two* theatres that claimed to represent the “national character.” This claim was not an uncommon one for nineteenth century theatres to make in the United States; indeed, as I have noted throughout this study, promoters of the playhouses in Washington had been working toward that goal since 1803. This time, however, the theatre's promoters seemed to have learned from previous mistakes and they finally created venues that could represent the nation as cultural monuments.

“As Washington grew in size and importance the population moved westward and a movement was inaugurated to build a more modern theatre, and nearer the center of the city,” writes Aloysius I. Mudd in *The Records of the Columbia Historical Society, Washington D.C.*³⁴⁷ Just as they had in 1803, the city's civic leaders came together to lead the effort. “The President and Directors of the Metropolis Theatre” began the project late in 1834, hiring an architect, taking proposals for work and materials. The group, led by directors Henry Randall, Richard Smith, George Gibson, Cornelius McClean, Sr., and

³⁴⁶ “New Theatre,” *Daily National Journal*, February 7, 1829.

³⁴⁷ Aloysius I. Mudd, “The Theatres of Washington from 1835 to 1850.” *Records of the Columbia Historical Society, Washington, D.C.* 6 (1903), 223.

William Brent (from the first playhouse's board of directors) announced plans to open the new theatre by the summer of 1835.³⁴⁸

This was not the first time Washingtonians had advocated for a new location for the theatre. Several citizens had expressed their desire for a westward move when the second Washington Theatre was built in 1821. This was also not the first time someone had proposed abandoning the frequently-derided Washington Theatre and building a replacement. For example, back in 1829, a public meeting had been held to discuss the possibility of constructing a new theatre. A committee, comprised of prominent locals General John P. Van Ness, Colonel Christopher Andrews, Henry Randall, Colonel Kearney, Doctor H. Hunt, and William Wilson Corcoran, realized that no amount of remodeling would solve the existing playhouse's problems. One interested party, who held financial stakes in both ventures, stated flatly that the Washington Theatre was "incapable of being improved [...] A new Theatre, combining taste and comfort, with ample size for the exhibition of all dramatic spectacles, and in the center of the population, is loudly called for, both as it respects the interest and embellishment of the city."³⁴⁹ The 1829 effort encountered criticism from those who feared competition from a second playhouse and who still thought the existing building could be expanded and improved. Citing the failure of Arch Street Theatre in Philadelphia and the struggles between New York's Bowery and Park Theatres, one opponent worried that rivalry

³⁴⁸ Journal of the House of Representatives, 23rd Congress, 1833-1835 (February 2, 1835), A Century of Lawmaking for a New Nation: U.S. Congressional Documents and Debates, 1774-1875, accessed March 7, 2012, <http://memory.loc.gov/ammem/amlaw/lawhome.html>; The men named above presented a memorial to the House asking for the incorporation of their company. The House referred the matter to the Committee for the District of Columbia, but the outcome of their petition is not included in the House records.

³⁴⁹ *DNJ*, February 7, 1829.

between this new playhouse and the old would doom them both and leave Washington (significantly smaller than New York and Philadelphia) without any source of theatrical entertainment.³⁵⁰ What the author failed to understand was that the new playhouse was not intended to *compete* with the Washington Theatre; it was meant to *replace* it. Nevertheless, the 1829 project was abandoned and the proposed playhouse was never built.

As the examples above demonstrate, despite the numerous ongoing efforts to improve the existing playhouse the public remained dissatisfied. It was becoming clear to the capital's theatregoers that neither remodeling or expanding the current building was going to shake the negative critiques of the Washington Theatre or better the cultural reputation of the District. As the authors of *Stage for a Nation* suggest, "The need for a better theatre certainly existed, and it is possible that Trollope's and Kemble's descriptions provided fresh motivation to found one."³⁵¹

When the 1834 building committee began accepting proposals to construct their new playhouse, they published a lengthy advertisement in the *National Intelligencer* describing the physical plan in detail and emphasizing the projected appearance of the finished structure. The exterior was to follow the Roman Doric style, with a grand portico supported by four brick columns thirty feet high, accented with ironwork. The interior would feature "handsomely plastered" walls and dome ceiling, "ornamental cast iron columns," and a removable stage floor to accommodate the spectacular entertainments

³⁵⁰ *DNJ*, January 31, 1829.

³⁵¹ Douglas Bennett Lee, Roger Meersman, and Donn B. Murphy, *Stage for a Nation: The National Theatre, 150 Years*, forward by Harry Teter, Jr., preface by Helen Hayes (Lanham, MD: University Press of America, 1985), 26.

(such as equestrian melodramas) so popular with audiences. The committee required “the carpentry, joinery, painting, glazing, etc. to be of the best materials, and of good substantial workmanship throughout.”³⁵²

Just as they had during the construction of the second Washington Theatre in 1821, the Washington public soon began to voice their opinions regarding the physical arrangement of the playhouse. The day after the committee’s notice detailing the plan appeared, the same newspaper printed an editorial criticizing the location, height of the basement, and placement of the entrances.³⁵³ In a second missive a week later, the writer retracted some of his complaints (he had misunderstood changes to the plan) while defending his attentiveness to the process.

Though not yet a shareholder, I feel very much interested in the object, and I hope that will be my justification for submitting any opinions on the subject. To the gentleman who has so kindly and successfully labored in producing the plan, I, as a citizen, feel much indebted.³⁵⁴

It is noteworthy that the author describes himself as “*not yet*” a shareholder, suggesting that his participation in the project would be contingent to some extent on the founders’ willingness to respond to his demands. His reaction offers an interesting parallel to the way many American voters were beginning to understand their roles and responsibilities in the nation’s governing process: support of a particular candidate would rest on that candidate’s responsiveness on certain issues near and dear the voter’s heart. This author’s participation in the process is yet another indication that residents saw the theatre as community property and understood that its reputation affected them all. According to

³⁵² *NI*, November 26, 1834.

³⁵³ *NI*, November 27, 1834.

³⁵⁴ *NI*, December 5, 1834.

another essay in *The Globe*, this new playhouse would “afford the citizens and visitors of Washington, what has long been a desideratum, entertainment worthy their support and patronage.”³⁵⁵ It is worth noting that even thirty years after the launch of the first playhouse, the worth of the theatre continued to be assessed in terms of the physical building rather than the quality of the artistic productions that would go on inside it.

The new playhouse, christened the National Theatre, opened on December 7, 1835. Article after article in the city newspapers describe the lavish décor of the new theatre, often particularizing the design of the dome ceiling, with very little attention, if any, paid to the performances or repertoire. A few days before the premiere performance, the *National Intelligencer* published a lengthy essay filled with praise for the playhouse interior:

The dome of the theatre is finished, and is the most beautiful thing of the kind I have seen...It is painted of a pale cerulean blue color, and is divided into four allegorical designs. The first represents the Genius of the Institutions of the Country, designated by Power and Wisdom repelling Tyranny and Superstition. The second represents Truth at the Altar, from which the spirits of War and Peace have taken the Sword and Torch. The third represents the Goddess of Wisdom presenting a medallion of WASHINGTON to the Genius of Liberty, who returns a wreath to crown her favorite son – Fame proclaiming Victory and Peace. The last represents Justice protecting and guiding the Commerce and Manufactures of America.³⁵⁶

Observers rejoiced that after thirty years the capital finally possessed a playhouse “worthy the name of a Theatre.”³⁵⁷

Shortly after the National Theatre opened its doors to the citizens of Washington, the newspapers announced that a new lessee would open the old Washington Theatre,

³⁵⁵ “National Theatre,” *The Globe*, 7 December 1835.

³⁵⁶ “National Theatre,” *NI*, December 4, 1835.

³⁵⁷ “New Theatre,” *Daily National Journal*, February 7, 1829.

which would be renamed the American Theatre. Since the Jeffersons' departure from its management in the fall of 1834, the playhouse had been open intermittently before an uproar between an actor and some patrons threatened to close its doors permanently. Mr. Isherwood, a leading actor in the Jeffersons' company, ran the theatre from December of 1834 to early March of 1835. Few of the announcements contain cast lists so it is difficult to ascertain if this company consisted of actors from the previous troupe or new talent assembled by Isherwood. The season was fairly uneventful, featuring a standard repertoire and performances from a handful of minor stars. Save a single night's performance by the Warren Dramatic Society and some self-defense demonstrations by "scientific pugilists" Mr. Kensett and Mr. Downs, the playhouse remained closed until the end of September 1835.

In a final attempt to resuscitate the struggling theatre, Alexander McKenzie, former partner of Joseph Jefferson, Jr., returned to the capital and undertook yet another ambitious remodeling project in the Washington Theatre. Announcing the grand re-opening, McKenzie informed potential patrons that the auditorium had been widened by eighteen feet, cast iron columns replaced the heavy wooden ones that had once restricted the audience's view, and paintings depicting scenes from Shakespeare's plays and the faces of famous actors now adorned the upper and lower tiers.³⁵⁸ The renovations were so extensive that opening night was postponed twice to allow for their completion. Reports of the finished interior praised McKenzie's efforts but qualified the compliments with a

³⁵⁸ *NI*, September 14, 1835.

caveat: “The accommodations appear to be now as good as could be expected from the size of the building.”³⁵⁹

McKenzie had clearly made a substantial investment in improving the theatre and by organizing a large, experienced company (each of whose names he listed in the pre-opening press); however, the stockholders seem to have had their reservations about his management ability. On October 2, 1835, a communication printed in the newspaper quoted a long list of conditions placed on McKenzie’s lease, conditions that ranged from requiring that the scenery be well executed to the employment of “an efficient police.”³⁶⁰ Although no such stipulations had been publicly proclaimed in the past, the stockholders concerns seem to have been warranted. The playhouse had only been open a month when a brawl erupted in the lobby involving an actor and at least one audience member. Much to the dismay of the individual who reported the incident for the *Metropolitan*, “the Police officers who, though present to the number of four or five, seemed to enjoy the fun too much to have the heart to mar it.”³⁶¹ The incident was enough to end McKenzie’s tenure as manager, and the season came to an abrupt close. As one writer had correctly predicted immediately after the company’s opening, if the stockholders did not support the old theatre, it would surely close at season’s end. The stockholders had set their standards, and when they were not met, sent McKenzie packing.

At the end of December 1835, Francis Courtney Wemyss, then manager of Philadelphia’s Walnut Street Theatre, returned to the capital after an absence of five years, taking the opportunity to expand his newly formed American Theatre Company to

³⁵⁹ *NI*, September 25, 1835.

³⁶⁰ *NI*, October 2, 1835.

³⁶¹ *Metropolitan*, November 11, 1835.

include the Washington in its touring circuit. Wemyss leased the old Washington Theatre for performances beginning Christmas Eve 1835, in competition with his Philadelphia rival, R. C. Maywood who was managing the new National Theatre. For a brief period, it seemed as though the Washington Theatre might survive.

From Christmas of 1835 to February of 1836, the two theatres competed for the patronage of Washington's citizens. Both presented offerings every day of the week (except Sunday). Their competition extended beyond simply running concurrent performances. For example, the National featured popular actor James Wallack as Hamlet in its opening week, while Junius Brutus Booth played the same role at the American Theatre in its opening week; and the repertoire of the two companies was markedly similar.³⁶² Advertisements continued to describe the luxurious environs of each theatre's interior, taking note of each subtle improvement such as new lights or heaters. Any critical press received by the theatres was insubstantial compared to the outpouring of complimentary reviews found in the numerous letters to the newspapers. The race to be the city's premiere playhouse appeared to be neck-and-neck. Nevertheless, the American Theatre closed its doors after the February 8, 1836 performance, ending not only its season but also its tenure in the nation's capital. The National remained open, but was in and out of financial trouble throughout the following decades.

Although one brief season may not seem significant in the context of the thirty-year history I have laid out in these pages, the competition between the National and the American Theatres connects back to the goals of the first playhouse's founders and helps

³⁶² On January 12th and 13th, they each presented *Rob Roy, or Auld Lang Syne* a mere day apart, yet featured completely different casts, ruling out the possibility that there was only one company of actors alternating between the two theatres; *The Globe*, 12 January 1836 and 13 January 1836.

to explain why the first two playhouses were considered failures. The ways in which Wemyss and Maywood conducted their battle illustrate what Americans had come to expect from their playhouses and how attention to the visual presentation of a playhouse could predict its success or failure.

Marketing Patriotism

In the weeks in which the American and National Theatres vied for public support, the advertising campaigns employed by both theatres adopted a decidedly patriotic tone. The print advertisements in both *The Globe* and *The National Intelligencer* made specific note of “national dramas” and “native” actors and actresses. From the opening week, Maywood enticed prospective audience members with the lure of “Miss Emma Wheatley, the celebrated Native Actress.”³⁶³ A week after the National opened, Wemyss began advertising the opening of his American Theatre. On December 14, 1835, a line in the first notice read: “Every encouragement will be given to *Native Talent* [original italics]”³⁶⁴ And indeed, Wemyss delivered as promised; the American Theatre’s opening night bill showcased John Howard Payne’s melodrama *Therese, Or, the Orphan of Geneva*. Interestingly, Wemyss does not include Payne’s “nativeness” in his marketing of the piece. In fact, he does not include Payne’s name at all, a choice that seems odd given the popularity of Payne’s sentimental song, “Home Sweet Home.” Perhaps Wemyss assumed that readers would know the work of the American playwright, and would make the connections to Wemyss’s prior promise of native talent; however, given

³⁶³ *NI*, December 7, 1835.

³⁶⁴ *NI*, December 14, 1835.

the intensity of the competition between the two houses, this assumption could be a mark of Wemyss's misjudgment of the game to be played. On that same night, the National presented "a local farce, entitled PENNSYLVANIA AVENUE, WASHINGTON."³⁶⁵ In its second week of performances, the American Theatre chose to promote its employment of native talent. Both "Mr. A. Adams, the National Tragedian" and "the talented young American artist, W. Russel Smith" were mentioned in the same advertisement that week.³⁶⁶

Throughout the following weeks, the contest escalated. In January, the theatres engaged in a brief price war as the National advertised an admission price reduction of twenty-five cents for the first tier and parquette, taking the price down from a dollar to seventy-five cents. The prices for the second and third tiers and both galleries remained the same, with admission to either tier at fifty cents and either gallery at twenty-five cents. In response, the advertisements for the American reminded prospective audiences that it had offered the admission price of fifty cents for any part of the theatre since it opened its doors.

The theatres then began vying with each other for which could produce the most patriotic entertainments. The National featured songs written by George Washington Parke Custis, George Washington's adopted grandson, which were well-received by the audience. According to a newspaper editorial, the songs were "sung in a spirited style...and the patriotic allusions were received with enthusiasm."³⁶⁷ The following day,

³⁶⁵ *NI*, December 25, 1835.

³⁶⁶ *The Globe*, January 5, 1836.

³⁶⁷ *The Globe*, January 11, 1836.

the American advertised a “patriotic” performance “displaying the ever memorable words of Chief Justice Marshall, ‘WASHINGTON, First in War, first in Peace,’ and first in the hearts of his countrymen’.”³⁶⁸

While the price wars and the bids to put “native” authors and artists on the stage stirred audience interest, the theatres’ interior décor generated the most passionate discussion over which venue should represent the “national” drama. There the National Theatre led the way. The interior of the National boasted scenes from major moments in the young nation’s history, as well as popular patriotic symbols. The allegorical designs on the dome of the house represented “the Genius of the Institutions of the Country” and “Justice protecting and guiding the Commerce and Manufactures of America.”³⁶⁹ These features had become *de rigueur* for early national playhouses, but assumed a particular significance in a capital city landscape. The visage of George Washington presided over the performances, and the bold cerulean blue that colored the walls designated the new playhouse as the true “national” theatre.

Wemyss’s American Theatre seems to have made few concessions to national sentiment. Unlike the press for the opening of the National Theatre, no mention was made of any particularly “patriotic” displays in the American’s lobby or interior.³⁷⁰ The only change was the name. Wemyss’s failure to incorporate these symbols into his Washington playhouse is especially puzzling, given the description of the changes that he

³⁶⁸ *The Globe*, January 11, 1836.

³⁶⁹ “National Theatre,” *NI*, December 4, 1835.

³⁷⁰ This is noteworthy since critics generally paid special attention to theatre interiors – especially when the theatres had been transferred to new management. It is also intriguing because Wemyss *did* use patriotic décor in his Philadelphia playhouse.

had made to Philadelphia's Walnut Street Theatre, which featured walls adorned with nationalist images:

American history from the Declaration of Independence to the Battle of New Orleans was the decorative theme, and patriotism was its tone. Scenes of American battles adorned the boxes, medallions of the heads of presidents decorated the dress circle, and portraits of generals and naval heroes embellished the second and third tiers, respectively. Gold stars against a pink background completed the design by casting a soft, romantic aura over the images of American military might. A drop curtain by artist Harry Williams copied Trumbull's famous painting of "The Battle of Bunker Hill." The most enduring new symbol was a huge American eagle with widespread wings at the center of the proscenium arch. It remained the theatre's emblem until the 1920s. Appropriately, the theatre's name was changed to the 'American Theatre.'³⁷¹

This description of Wemyss's new "Americanized" décor bears a striking resemblance to the interior of the National Theatre. Wemyss's willingness to adopt popular nationalism would seem to make him a perfect fit for Washington, a city created to be a monument to the Revolutionary spirit. However, he does not appear to have employed this strategy in Washington.

Wemyss, who has been described as "keenly sensitive to popular sentiments of nationalism and nativism that permeated American consciousness in the 1830s and 1840s,"³⁷² did not deck his "American" theatre in the requisite signs and symbols of national culture that would appeal to his audience. Instead, he relied on the improvements added by McKenzie the season before. The interior was certainly more comfortable and more luxurious than it had been in years past; however McKenzie's design choices had little connection to patriotic sentiment or national pride. Instead, the

³⁷¹ Weldon B. Durham, ed., *American Theatre Companies, 1749-1887* (New York: Greenwood Press, 1986), 46.

³⁷² *Ibid.*

walls had been decked with actors' portraits and scenes from Shakespeare, icons of the stage rather than the nation.

If theatre-going (especially in the capital) was imagined as a patriotic activity, and the playhouse was envisioned as a monument, perhaps his failure to provide the "proper" setting for his entertainments affected his audience's ability to engage with the performances or to place them in an "American" context. While they could certainly have appreciated the plays or enjoyed their evening at the theatre without the trappings of patriotism (as audiences had done in the past), Wemyss's uninspired setting seems to have robbed the act of playgoing of much of its "cultural capital." Ironically, Maywood, who in Philadelphia did not embrace the products of American patriotism, ran the National Theatre with all its salutations to George Washington and the founding fathers, and ran it successfully long after Wemyss had returned to Philadelphia.

Conclusion

As David Waldstreicher writes, "Conflict produced 'the nation' as contestants tried to claim true American nationality and the legacy of the Revolution."³⁷³ In much the same way, the lessees of the American and National theatres each used the rhetoric of patriotism to paint his theatre as the embodiment of national culture in order to claim the Washington D.C. audience. Considering the decades of criticism heaped on both the first and second Washington Theatres, the failure to attend to the visual display of national ideology seems to have sealed the fate of the American Theatre. Moreover, the imposition of the symbolic mantle of "capital city" impeded the natural development of

³⁷³ David Waldstreicher, *In the Midst of Perpetual Fetes: The Making of American Nationalism, 1776-1820* (Chapel Hill: University of North Carolina Press, 1997), 9.

theatre in the city. The pressure to create a theatre that would represent the nation and its ideology almost caused the Washington theatres to capsize under the weight of their own mythology.

Washington was designed to be a city of monuments. The National Theatre, decked with patriotic interior scenes, won the battle to represent the capital and helped to carve out a national aesthetic. Production quality aside, the National Theatre's physical appearance to foreign and domestic visitors, as well as residents, paid tribute to the spirit of the Revolution and the founding principles of the nation. Perhaps, to borrow Waldstreicher's phrase, the conflict between the American and National Theatres *produced* a national theatre.

In an 1836 commentary published in the *National Intelligencer*, signed "Garrick, Jun.," the writer bids Mr. Wemyss and his company farewell for the season.

On the whole, the company have performed well, and have conducted themselves like gentlemen, and the stage has been managed so as to produce a moral effect on the public mind; we therefore hope that Mr. W., with his excellent company, will not be long before they pay us another visit.³⁷⁴

Sadly, this was not to be, and it would take years before more than one theatre operated successfully in the nation's capital. As Maywood and his National waved the flag of victory over the American, the citizens of Washington finally gained an ornament to the city's sophistication and a theatre worthy of their pride and patronage.

³⁷⁴ "American Theatre," *NI*, February 5, 1836.

Conclusion

Between 1800 and 1836 something amazing happened – a city was born. What was once tree-filled rural countryside became the capital city of a young nation. The process was arduous and took much more time than had been anticipated. Complaints about the lack of amenities, the muddy streets, and the empty landscape plagued the would-be metropolis for decades. However, given the magnitude of the project – building a city from scratch – the progress made in thirty years is remarkable.

Almost from the start, theatre was incorporated into the plan for the city. The fact that city planners and civic leaders attempted to weave the institution into the capital landscape so early in the Washington’s development illustrates their understanding of the role theatre could play in representing the nation. As Kenneth R. Bowling writes, cultural amenities such as theatre were believed to “serve to heighten the dignity, glory and importance of the capital in the eyes of both citizens and foreigners.”³⁷⁵

Although Washington’s theatre advocates were convinced of theatre’s potential to enhance the reputation of the capital, they did not seem to understand that the physical appearance of the playhouse would speak louder (and longer) than any of their promotional rhetoric. Stockholders declared that theatre would promote the democratic process. Theatregoers swore by its ability to teach republican virtue. Washington’s theatre proponents were convinced that a playhouse could only benefit the developing city. The advertisements and editorials they authored articulated and disseminated these ideas; however, their efforts were stymied by the disappointing results of their labor. Although a “national” playhouse was envisioned as a monument to culture, the first two

³⁷⁵ Kenneth R. Bowling, *The Creation of Washington, D.C.: The Idea and Location of the American Capital* (Fairfax, VA: George Mason University Press, 1991), 11.

buildings they constructed were declared unworthy of the capital by residents and visitors alike.

The history of Washington's theatre development parallels that of the city itself. The grand ideas that inspired the plans for the capital and its playhouses were almost lost in the translation to their material representations. Fortunately for the capital's citizens, a handful of civic leaders were determined to realize the ambitious visions. Once the first playhouse was opened, Washington audiences were treated to a variety of entertainments and many of the best talents in the nation. Despite the acquisition of Philadelphia's renowned Chestnut Street Theatre Company, the first Washington Theatre struggled to draw audiences and faced intense critiques from the public with regards to its physical appearance.

When the first playhouse burned down in 1820, the managers and stockholders were given the opportunity to address the criticisms as they rebuilt; however, the second Washington Theatre was no more an ornament to the city than the first had been and fell prey to the same disparaging slings and arrows. The emphasis on national celebrations and spectacle-driven productions in the 1820s suggests that at least the company managers understood the value of the visual elements of performance. Competition with rival venues eventually pushed the playhouse promoters to expand and improve the second Washington Theatre. When attempts to renovate the facility proved to be too little too late, many residents rallied behind efforts to build a new playhouse. With the opening of the National Theatre, the city's theatre supporters finally acquired a monument worthy of its placement in the capital landscape.

After Wemyss closed his American Theatre in February of 1836, the small playhouse returned to its former name, the Washington Theatre, and offered a few seasons of performances until 1841 when it was converted into an assembly hall. The building was destroyed by fire in 1869 and never rebuilt.³⁷⁶ The National Theatre operates today on roughly the same spot it occupied in 1835. Managers continued to embrace the patriotic signs and symbols that had won them the capital's audiences; late in 1836, Maywood installed a new drop curtain featuring:

Faithful portraits of the Presidents of the United States; George Washington, the Father of his Country, Adams, Jefferson, Madison, Monroe, John Q. Adams, and Andrew Jackson. At the base of which is a beautiful entablature displaying the Sacrifice of Prejudice at the altar of Truth.³⁷⁷

Over the next ten years, managers came and went and the National suffered the same financial difficulties as the playhouses that had come before it. The original playhouse succumbed to fire in 1845. Since that time, the theatre has been razed and rebuilt six times. It currently serves as a venue for touring Broadway productions and operates under the auspices of the Shubert Organization.³⁷⁸

The National Theatre triumphed over the American Theatre in large part because its founders and managers had finally realized the value of permanent symbolic representation. The visual spectacles during Fourth of July celebrations and the decorations put up for Lafayette's visit attest to the fact that theatre promoters understood the appeal of patriotic displays. What they had failed to grasp was that the display needed

³⁷⁶ Washington D.C. Theatre Collection, 1816-1945, Special Collections, Historical Society of Washington, D.C.

³⁷⁷ Press clipping (n.d.), quoted in Douglas Bennett Lee, Roger Meersman, and Donn B. Murphy, *Stage for a Nation: The National Theatre, 150 Years*, forward by Harry Teter, Jr., preface by Helen Hayes (Lanham, MD: University Press of America, 1985), 33.

³⁷⁸ Don B. Wilmet, ed. *The Cambridge Guide to American Theatre*, 2nd ed. (New York: Cambridge University Press, 2007), 470.

to be permanent. As David Waldstreicher argues, the celebration of the nation needs to be ongoing to promote a feeling of national unity. Once the National Theatre opened, inscribed with the requisite symbolic vocabulary, playgoing in the capital became its own “perpetual fête.”

With this study, I have attempted to create the first cohesive narrative of theatre development in national capital. Through my methodological process and consideration of alternative sources, I hope that I have also suggested a productive model for excavating theatre history, and that the groundwork I have laid may spark further study on the theatre in Washington and in nearby regions. There is great potential for in depth examination of the people and events I have described here, more room for investigation into the surprisingly rich theatrical landscape of nineteenth-century Washington. The period between the opening of the National Theatre in 1835 and the tragedy at Ford’s Theatre in 1865 has only been studied in terms of offerings at the National, although there were several other entertainment venues that opened (and closed) during those thirty years. There are also interesting possibilities for studying the intersections of Washington’s political culture and the stage, a theme I could only briefly engage in this project. Events such as the Presidential candidates’ outing to the theatre in 1824 were rare, but certainly significant. The early theatre culture of the capital city offers opportunities for scholars of theatre and history alike.

Was theatre different in the capital? The answer to that question is both yes and no. In many ways, Washington’s theatre history mirrors that of many other U.S. cities. With no resident company of their own, the Washington playhouses reprised the same plays with the same actors that appeared on other American stages. And by the 1830s,

many American playhouses exhibited patriotic signs and symbols in their décor. As part of a touring circuit, the capital's theatre culture inherited its traditions from those created by companies such as Warren and Wood's. However, even though they shared shows and performers, the capital had a very different audience for its productions. In addition to the star performers on stage, many of the people who attended the Washington theatres were celebrities in their own right. Politicians, heads of state, civic leaders, and their wives were often seen in the audience.

The notoriety of the theatre audience and the city's status as the nation's capital made the playhouses the objects of tougher public scrutiny. Many accounts of visits to the city and playhouse were published, some within their authors' lifetimes, which would likely have affected patronage of the theatres. Granted, the early theatre proponents in the District relished the added attention their playhouses would receive, hoping Washington could become a model of culture for the rest of the nation. An 1805 editorial predicted, "the dramatic art will look to the metropolis for its most flattering reward"³⁷⁹ In spite of these optimistic expectations, residents could not have anticipated how much criticism their playhouses would receive, or how much it would affect the development of the city's theatre culture.

The severe scrutiny of the early Washington theatres affected not only the contemporary moment, but also modern interpretations of it. When I first began this project, I was convinced that the attempts to incorporate theatre into the landscape of the capital previous to 1835 had been failures. Judging from visitors and residents frequent complaints regarding the lack of amusements and the lack of scholarly attention paid to theatre in Washington, I set out to examine why the capital had been unable to sustain

³⁷⁹ *NI*, September 9, 1805.

theatrical entertainments. After I found thousands of performances, exceptional talent, and multiple venues including two playhouses each operating for more than a decade, I had to consider the question: what defines success? Conversely, what constitutes failure?

For the audiences and stockholders of the Washington theatres, success was not determined by profits or financial sustainability. It could not be attained by featuring the most-talented performers or the grandest spectacles. Instead, success lay in creating a visually appealing physical monument, decked with the requisite “American” symbols. The National Theatre was considered a success, even though it was troubled by the same financial difficulties that plagued the playhouses that came before it. The grand displays painted on the ceiling did not deliver financial security to its shareholders. What the National Theatre *did* provide was a symbol of cultural sophistication and relief from the constant criticism that overshadowed the first two playhouses. With the opening of the National, the institution of theatre was finally able to contribute “to the advantage of the city”.

Appendix

Record of Performances in Washington, D.C. 1800 – 1836

The information presented here was obtained primarily from contemporary newspapers and the account books and journals of William Warren and William B. Wood. In some instances, I supplemented these sources with the personal accounts of actors or audience members (primary sources listed in the bibliography). I have endeavored to provide as much information as possible about each performance, including dates and locations, play titles, and performers names. Not all of this information was available in every instance (for example, casts and characters are not printed in all of the advertisements and are rarely noted by Warren or Wood). Fortunately, many early Washington newspapers have been digitized making the search for theatre advertisements significantly easier. That said, technology is not perfect, the quality of some images was such that I was unable to transcribe dates or names. In these cases, I have attempted to provide some transcription of text, noting an incomplete record with either a dash or a question mark.

Appendix

1800 - United States Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	22	<i>Venice Preserved</i>	Duke of Venice - Mr. L'Estrange; Priuli - Mr. Warren; Bedamar - Mr. Cain; Pierre - Mr. Cooper; Jaffier - Mr. Wignell; Rennault - Mr. Morris; Spinosa - Mr. Wood; Elliot - Mr. Hopkins; Theodore - Mr. Blisset; Durand - Mr. Milbourne; Belvidera - Mrs. Merry
		<i>The Spoiled Child</i>	Little Pickle - Miss Arnold; Old Pickle - Mr. Warren; Tag - Mr. Francis; John - Mr. Blisset; Miss Pickle - Mrs. Francis; Maria - Miss Solomons; Margery - Mrs. Salmon; Susan - Mrs. Bernard
	25	<i>Lover's Vows</i> <i>Waterman</i>	
	27	<i>Hamlet</i>	Hamlet - Mr. Cooper, Ophelia - Mrs. Merry
		<i>Lover's Quarrels; or, Like Master Like Man</i>	
29	<i>The Wheel of Fortune</i>	Penruddock - Mr. Cooper; Emily Tempest - Miss Westray	
	<i>The Horse and the Widow</i>	Phelim, Delany Killruddrey - Mr. Bernard, Mrs. Touchwood - Mrs. Francis	
September	1	<i>The Secret; or, Partnership Dissolved</i>	Mr. Dorville - Mr. Warren; Sir Harry Fleetly - Mr. Wood; Lizard - Mr. Bernard; Jack Lizard - Mr. Wignell; Mr. Torrid - Mr. Francis; Henry Torrid - Mr. Cain; Ralph - Mr. Hopkins; Frank - Mr. Morris; Bailiff (?) - Mr. Milbourne; Lady Ester Dorville - Mrs. Bernard; Rosa - Mrs. Merry; Suzanna Lizard - Mrs. Francis
		<i>The Positive Man; or Sailors on Shore</i>	Sir Toby Tacit - Mr. Warren; Capt. Bellcamp - Mr. Wood; Rupee - Mr. Hopkins; Sam Stern - Mr. Francis; Tom Grog - Mr. Bernard; Cable - Mr. Darley; Lady Tacit - Mrs. Salmon; Florimel - Mrs. Snowden; Nancy - Miss Solomons; Camilia - Miss Arnold
	3	<i>The Mountaineers</i>	Octavian - Mr. Cooper, Viroler (?) - Wood, Kil..atlock ? - Warren, Rogue - Wignell, Muleteers - Messrs Darley, Milbourn, Hopkins, etc, Lope Tocho - Mr. Francis, Perequillo - Master Harris, Goatherds - Messrs Darley, Blissett, etc, Females - Mr[sic] Warren, Mrs. Salmon, Mrs. Smart, Miss Arnold, Miss Solomon, etc, Bulcazin Muley - Mr. Lettrange, Ganem - Hopkins, Sadj - Bernard, Zorayda - Mrs. Snowden, Floranthe - Mrs. Francis, Agnes - Mrs. Westray
September	3	<i>The Romp</i>	Watty Cockney - Mr. Francis, Barnacle - Warren, Old Cockney - Milbourne, Captain Sightly - Hopkins, Priscilla Tomboy - Miss Arnold, Penelope - Solomon, Madame La Blond - Mrs. Snowden

1800 - United States Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
September	3	<i>The Romp</i>	Watty Cockney - Mr. Francis, Barnacle - Warren, Old Cockney - Milbourne, Captain Sightly - Hopkins, Priscilla Tomboy - Miss Arnold, Penelope - Solomon, Madame La Blond - Mrs. Snowden
	5	<i>Romeo and Juliet</i> <i>The Village Lawyer</i>	Romeo - Mr. Cooper, Juliet - Mrs. Merry
	6	<i>The Road to Ruin</i> <i>Harlequin Hurry Scurry; or the Rural Rumpus</i>	Mr. Dornton - Mr. Warren; Harry Dornton - Mr. Cooper; Mr. Sulky - Mr. Francis; Mr. Silky - Mr. Bliffett; Goldfinch - Mr. Bernard; Milford - Mr. Wood; Mr. Smith - Mr. L'Estrange; Hotier - Mr. Wignell; Tradesmen - Messrs. Darley, Milbourne, etc; Jacob - Mr. Hopkins; Widow Warren - Mrs. Francis; Sophia - Miss Westray; Jenny - Mrs. Bernard; Mrs. Ledger - Mrs. Salmon Harlequin - Mr. Francis; Heeltap (the cobbler) - Mr. Gibbant (?) Billy Paul (the barber) - Mr. Hopkins; Cabbage (the taylor) - Mr. Milbourne; Cooper Boy - Master Harris; Sawyers - Messrs. Nicols, M-, etc; Bumpkin (the clown) - Mr. Blisset; Lucy - Miss Solomon; Meliner - Miss Arnold; Scrumstress (?) - Mrs. Stuart; Washer Women - Mrs. Salmon & Mrs. Warren, Columbine - Mrs. Snowden?
	8	<i>Macbeth</i> <i>Jew and the Doctor</i>	
	10	<i>Henry 4th</i> <i>Rosina</i>	
	12	<i>Columbus; or, Fortune's Frolic</i>	
	13	<i>Birth Day</i> <i>Children in the Wood</i>	
	15	<i>Blue Beard</i> <i>The Stranger</i>	
	17	<i>Pizarro</i>	
	18	<i>False Alarm</i> <i>Blue Beard</i>	
	19	<i>A Cure for Heartache</i> <i>The Purse</i>	
August	20	<i>Pizarro</i> <i>Jew and the Doctor</i>	

1801 – Conrad and McMunn’s Tavern

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	?	The Learned Pig”	

1801 - Mr. McLaughlin’s Assembly Room

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	26	“An Entertainment”; “Music, Singing, Reading, and Recitations”	Mr. and Mrs. Green and Mr. Deckar “of the Virginia Theatre”

1801 - Mr. Still’s Tavern “near the Capitol”

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	27	“An Entertainment”; “Music, Singing, Reading, and Recitations”	

1801 – Stelle’s Tavern

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	9	Eidouranion	

1803 – Lovel’s Hotel

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
September	14	A Pick Nick	

1803 – Mr. McLaughlin’s Assembly Room

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
June	13	<i>A Dramatic Olio; or, The Feast of Reason</i>	Mr. Bernard and Mrs. Oldmixon

1804 – First Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
November	14	Mr. Maginnis' Grand Medley of Entertainments	
	21	Mr. Maginnis varieties <i>Norfolk Tragedy; or, Children in the Wood</i>	"A Group of Artificial Comedians, three and a half feet high with the powers of Mechanism, possess the exact movements of Life"
	24	Mr. Maginnis varieties	
November 26	More Mr. Maginnis varieties		
December	29	More Mr. Maginnis varieties	
	5	More Mr. Maginnis varieties	
December	12	<i>The Children in the Wood</i> <i>The Rich and Comic Figures</i> <i>The Battle of the Nile</i>	
	22	Public meeting	

1804 – Mr. Barney's Tavern

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	9	A Theatrical Entertainment	Mr. Serson, from the NY theatre

1804 – Mr. McLaughlin's Assembly Room

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	27	<i>John Bull; or an Englishman's Fireside</i>	Peragrine - Mr. Warren, Sir Simon Rochdale - Francis, Frank Rochdale - Usher, The Hon Tom Shuffleton - Wood, Job Thornberry - Jefferson, Lord Fitzbalasm - L'Estrange, Dennis Brulgruddery - Hardinge, Dan - Blisset, Servant - Master Harris, Mary Thornberry - Mrs. Wood, Lady Caroline Braymore - Usher, Mrs. Brulgruddery - Francis
		<i>The Village Lawyer</i>	Scout, the Lawyer - Jefferson, Snarl - Francis, Justice Mittimus - Usher, Sheepface - Blisset, Mrs. Scout - Mrs. Francis, Kate - Usher

1804 - Mr. McLaughlin's Assembly Room (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	29	<i>The Soldier's Daughter</i> <i>The Ghost; or, the Afrighted Farmer</i>	"By the Philadelphia and Baltimore Company of Comedians"
	31	No bill listed (profits of \$108.75)	
September	3	No bill listed (profits of \$110.75)	"By the Philadelphia and Baltimore Company of Comedians"
	5	<i>Hearts of Oak</i> <i>The Poor Soldier</i>	
September	7	<i>Cure for the Heart Ache</i> <i>Honest Thieves; or, Faithful Irishman</i>	
	10	No bill listed (profit of \$80.50)	Mr. Hardinge will sing "Hare Hunt" at end of play
	12	<i>Speed the Plough</i> <i>Raising the Wind</i>	
	14	No bill listed (profit of \$87.50)	
	17	No bill listed (profit of \$144.50)	
	19	<i>The Poor Gentleman</i> <i>Children in the Wood</i>	
	21	<i>Maid of Bristol; or, Lady of the Hay-Stack</i> <i>The Farmer</i>	
	24	<i>Henry IV; or, the Humours of Sir John Falstaff</i> <i>Three Weeks After Marriage; or What We All Must Come To</i>	
	26	<i>School for Scandal</i> <i>Tale of Mystery</i>	

1805 – First Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	14	“Washington Dancing Assemblies”	
February	6	“Washington Dancing Assemblies”	
May	27	Meeting to choose city council	
June	12	“Meeting of Citizens West of 6th Street West”	
September	9	<i>Wives as They Were and Maids as They Are</i>	Sir William Dorrillion - Mr. Green; Sir George Evelyn - Mr. Clark; Lord Priory - Mr. Hopkins; Mr. Bronzely - Mr. Claude; Mr. Norberry - Mr. Bignall; Oliver - Mr. Wilmot; Nabson - Mr. Comer; Servant - Mr. Martin; Lady Priory - Mrs. Green; Lady Mary Raffle - Mrs. Bignall; Miss Dorillion - Mrs. Wilmot
		<i>Ways and Means; or A Trip to Dover</i>	Sir David Dunder - Mr. Harwood; Random - Mr. Bignall; Scruple - Mr. Claude; Tiptoe - Mr. Hopkins; Paul Peery - Mr. Comer; Lady Dunder - Mrs. Bignall; Harriet - Mrs. Claude; Kitt - Mrs. Hopkins
	11	<i>She wou’d and She wou’d not; or, the Kind Imposter</i>	
		<i>Ways and Means; or A Trip to Dover</i>	
	26	<i>School for Scandal</i>	Sir Peter Teazle - Mr. Hopkins; Sir Oliver Surface - Mr. Clarke; Joseph Surface - Mr. Poe; Charles Surface - Mr. Green; Crabtree - Mr. Harwood; Sir Benj. Backbite - Mr. Claude; Rowley - Mr. Bignall; Careless (with a song) - Mr. Comer; Moses - Mr. Wilmot; Trip - Mr. Briers; Snake - Mr. Martin; Lady Teazle - Mr. Wilmot; Maria - Mrs. Green; Lady Sneerwell - Mrs. Claude; Mrs. Candor - Mrs. Bignell
	<i>The Purse, or American Tar</i>	Will Steady - Mr. Harwood; General - Mr. Clark; Theodore - Mr. Claude; Page - Miss Green; Edmund - Mr. Comer; Sally - Mrs. Green	
	27	<i>Abaellino, or the Great Bandit</i>	
		<i>The Adopted Child</i>	
	30	<i>She wou’d and She wou’d not; or, the Kind Imposter</i>	
		<i>Raising the Wind</i>	
October	2	<i>The Sailor’s Daughter</i>	
		<i>The Adopted Child</i>	
	4	<i>The Sailor’s Daughter</i>	
		<i>The Adopted Child</i>	

1805 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
October	4	<i>The Shipwreck, or the Sailor Boy</i>	
	9	<i>Henry IV, or the Humours of Sir John Falstaff</i>	
		<i>The Shipwreck, or the Sailor Boy</i>	
	28	<i>Blind Bargain, or Hear it out</i> <i>The Romp</i>	
	30	<i>Wives as They Were and Maids as They Are</i> <i>Rosina</i>	
November	6	<i>Adelmorn, or the Outlaw</i> <i>Life and Death of Tom Thumb the Great; or, the Lilliputian Hero</i>	
	9	<i>The Farm House, or The Custom of the Manor</i> <i>Tale of Mystery</i>	
	11	<i>The Farm House, or The Custom of the Manor</i> <i>Tale of Mystery</i>	
	13	<i>Child of Nature</i>	Thomas Wade West's Virginia Company up from Alexandria
		<i>Tale of Mystery</i>	Thomas Wade West's Virginia Company up from Alexandria
	27	<i>She Stoops to Conquer; or, the Mistakes of a Night</i> <i>The Village Lawyer</i>	Between play and farce, hornpipe by Master Douglass
	30	<i>The Irish Widow</i> <i>Miss in her Teens</i> <i>Raising the Wind</i>	
December	3	<i>The Irish Widow</i> <i>The Purse, or American Tar</i> <i>Don Juan, or a Libertine Destroyed</i>	

1805 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
December	4	<i>Three Weeks After Marriage, or What We Must All Come To</i> <i>The Purse, or American Tar</i> <i>Don Juan, or a Libertine Destroyed</i>	
	7	<i>Bunker's Hill; or The Death of Gen. Warren</i> <i>The Poor Soldier</i>	
	10	<i>Bunker's Hill; or The Death of Gen. Warren</i> <i>The Poor Soldier</i>	
	13	<i>I'll Tell You What</i> <i>The Death of Captain Cook</i> <i>Midnight Hour</i> <i>Lover's Quarrels</i> <i>The Death of Captain Cook</i>	
	17	<i>I'll Tell You What, or An Undescribable Something</i> <i>Don Juan, or a Libertine Destroyed</i>	
	19	<i>The Farmer; or, the World's Ups and Downs</i> <i>All the World's a Stage; or the Spouting Butler</i> <i>Tom Thumb the Great; or, The Lilliputian Hero</i>	
	21	<i>Child of Nature</i> <i>The Poor Soldier</i>	
	30	"Concert, Fire Works & Indian Dance"	

1806 – First Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
November	14	“Mr. Manfredi and his Company”	Appearing - Miss Louisa (tight rope), Miss Catherine (comic dance & hornpipe), Madam Mandredi (Turkish dance, mandolin), Mr. Manfredi (hornpipe and dance)
November	19	“Mr. Manfredi and his Company”	Same as 14 November
	26	<i>Harlequin Protected, by a Lion; or Harlequin Statue</i>	Harlequin: Miss Catherine, Clown: Mr. Manfredi, Old Man: Miss Louisa, Columbine: Mrs. Manfredi, Little Devil: the Little American, Magician: Mr. Menel (same)
	28	<i>Harlequin Protected, by a Lion; or Harlequin Statue</i>	Same as 26 November
December	1	<i>Harlequin Protected by the Magician</i>	Same as 26 November
	3	<i>Harlequin Skeleton</i>	Same as 26 November
	5	<i>Harlequin Skeleton</i>	
	15	“Mr. Manfredi and his Company”	
	17	“Mr. Manfredi and his Company”	
	19	<i>Harlequin Skeleton</i>	Cast list - Harlequin: Miss Catherine, Clown: Mr. Manfredi, Old Man: Miss Louisa, Columbine: Mrs. Manfredi, Little Devil: the Little American, Magician: Mr. Menel
	22	<i>Harlequin Protected by the Magician</i>	Same as 19 December
	24	<i>Harlequin Protected, an English Dog</i>	Same as 19 December
	29	<i>Harlequin Protected, by a Lion; or Harlequin Statue</i>	Same as 19 December

1807 – First Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	1	“Mr. Manfredi and his Company”	
July	3	Meeting rallying against the impressment/murder of US seamen	
October	30	“A Dramatic Medley”	

1808 – First Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
April	4	“Selection from the Drama”	Mr. and Mrs. Ormsby
	19	<i>Douglas; or, the Noble Shepherd</i> <i>The Prize; or, 2, 5,3,8</i>	“By Gentlemen of Washington and Georgetown, for their amusement”
	23	<i>Catherine and Petruchio; or, A Cure for a Cold</i> <i>The Purse; or, Benevolent Tar</i>	
June	20	A discourse on suicide	
September	7	<i>The Rivals; or, A Trip to Bath</i>	Sir Anthony Absolute - Mr. Warren, Capt Absolute - Mr. McKenzie, Faulkland - Mr. Cone, Aeres - Mr. Jefferson, Sir Lucious O’Trigger - Mr. Cress, Fag - Mr. Francis, David - Mr. Blissett, Coachman - Mr. Briers, Cook’s Boy - Master Scrivner, Servants - Messrs Harris, etc, Mrs. Malaprop - Mrs. Francis, Julia - Mrs. Jefferson, Lydia Languish - Mrs.Wilmot, Lucy - Miss Hunt
		<i>Of Age Tomorrow</i>	Baron Wellinghurst - Mr. Jefferson, Baron Piffleburg - Mr. Bray, Hans Molkus - Mr.Blissett, Fritz - Mr. Briers, Servant - Mr. Harris, Lady Van Brunbach - Mrs. Francis, Sophia - Miss Hunt, Maria - Mrs. Wilmot
	8	<i>Wives as they Were and Maids as they Are</i> <i>Raising the Wind</i>	
	10	<i>The Poor Gentleman</i>	Lieut Worthington - Mr. McKenzie; Corporal Foss - Mr. Cross; Sir Charles Cropland - Mr. Miller; Warner - Mr. Seymour; Sir Robert Bramble - Mr. Warren; Humphrey Dobbins - Mr. Francis; Farmer Harrowby - Mr. Briers; Stephen Harrowby - Mr. Blissett; Ollapod (?) - Mr. Jefferson; Frederick - Mr. Cone; Servant - Mr. Harris; Emily Worthington - Mrs. Wilmot; Miss Lucretia M’To - Mrs. Francis; Dame Harrowby - Mrs. Seymour; Mary - Miss Hunt
		<i>Love Laughs at Locksmiths</i>	Vi...- Mr. Bray; Totterton - Mrs. Francis; Capt Beldare - Mr. Jacobs; Risk - Mr. Jefferson; Solomon Lob - Mr. Blissett; Grenadier - Mr. Miller; Lydia - Mrs. Wilmot
	12	<i>Abellino; or, the Great Banditt [sic]</i>	Andreas Gri...(? Can’t read) - Mr. Warren; Dundell (?) - Mr. Briers; C...- Mr. Charnock; ?? - Mr. McKenzie; Cardinal Grimaldi - Mr. Cross; P...-Mr. Cone; Patriot - Mr. Wilmot; ?? - Mr. Miller; Me...- Mr. Blisset; M...-Mr. Cross; Abaellino - Mr. McKenzie; Bandits? - Messrs Seymour, Harriss, Senators, &c; Rosamunda - Mrs. Wilmot; ??- Mrs. Jefferson
		<i>The Weathercock</i>	Old Pickle- Mr. Francis; Tristan Pickel - Mr. Jefferson; Bris..- Mr. Blisset; S...-Mr. Bray; Backer - Mr. Seymour; Servant - Mr. Harris; Varlela? - Mrs. Wilmot; R?? - Miss ??
	14	<i>Road to Ruin</i>	

1808 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
September	14	<i>The Mock Doctor; or Dumb Lady Cured</i>	Illegible
	17	<i>Town and Country; or Which is Best</i>	Plastic - Mr. Miller; Trot - Mr. Bray; Cosey - Mr. Jefferson; Glenroy senior - Mr. Cross; Reuben Glenroy - Mr. McKenzie; Captain Glenroy - Mr. Cone; Armstrong - Mr. Wilmot; Dwindle - Mr. Seymour; Ross - Mr. Briers; Williams - Mr. Jacobs; Evans - Mr. Seymour; Robin - Master Harris; Hawbuck - Mr. Blissett; The hon. Mrs. Glenroy (?) - Mrs. Wilmot; Rosalie Summers - Mrs. Jefferson; Mrs. Trot - Mrs. Seymour; Mrs. Moreen - Mrs. Francis; Tiffany ? (with a song) - Miss Hunt
		<i>The Review; or the Wags of Windsor</i>	
	19	<i>The Indian Princess; or, La Belle Sauvage</i>	Cast divided into Europeans & Indians: EU: Delawar - Mr. Warren; Capt. Smith - McKenzie; Lt. Rolf - Cone; Percy - Charnock; Walter - Bray; Larry - Blissett; Robin - Jefferson; Tahnan - Seymour; Geraldine - Mrs. Frances; Kate - Miss Hunt; Alice - Miss Seymour; IND: Powhatan - Mr. Briere; Nantaquas - Miller, Miami - Francis, Grimosco - Cross, Warriors - Messrs Harris, etc; Pocahontas (the indian Princess) - Mrs. Wilmot; Nima - Mrs. Jefferson,
		<i>Too Many Cooks</i>	Old Rivers: Mr. Francis, Young Rivers - Jacobs, Freeland - Briers, Bustleton - Jefferson, Barney O'Bother - Warren, Boosey - Miller, Cricketers - Messrs Blissett, Bray & Cross, Laura Freeland - Mrs. Seymour, Phoebe - Mrs. Jefferson, Katy O'Bother - Miss Hunt, Dame Freeland - Francis
	21	<i>Merry Wives of Winsor</i>	Sir John Falstaff - Mr. Warren, Fenton - Cone, Justice Shadow - Briers, Master Slender - Francis, Mr. Page - Miller, Mr. Ford - McKenzie, Sir Hugh Evans - Jefferson, Dr. Caius - Blissett, Host - Cross, Bardolf - Wilmot, Nym - Jacobs, Pistol - Seymour, Sample - Bray, Robin, Falstaff's Page - Master Scrivener, Rugby - Harris, Mrs. Ford - Mrs. Wilmot, Mrs. Page - Mrs. Jefferson, Ann Page - Miss Hunt, Mrs. Quickly - - Francis,
		<i>Harlequin Hurry Scurry; or, Rural Rumpus</i>	Harlequin - Mr. Harris; Squire Limberlimbs - Mr. Francis; Paul Dunderhead - Mr. Blissett; Cabbage - Mr. Bray; Peter Puff - Mr. Briers; Crispin Reeltap - Mr. Jacobs; Colin Maste - Mr. Scrivener; Sawyers - Messrs Miller, Seymour, etc; Sukey - Mrs. Jefferson; Sally Soapsuds - Mrs. Francis; Winifred Wringlinen - Mrs. Seymour; Columbine - Miss Hunt
	24	<i>The Castle Spectre</i>	Osmond - Mr. McKenzie; Reginald - Mr. Cross; Percy - Mr. Miller; Father Philip - Mr. Warren; Motley - Mr. Jefferson; Kenrick - Mr. Briers; Saib - Mr. Francis; Hassan - Mr. Cone; Muley - Mr. Blissett; Alaric - Mr. Seymour; Harold - Mr. Harris; Angela - Mrs. Wilmot; Alice - Mrs. Francis; Evelina - Mrs. Jefferson
		<i>The Life and Death of Tom Thumb the Great; or, the Lillipution Hero</i>	King Arthur - Mr. Blissett; Lord Grizzle - Mr. Jefferson; Mr. Noodle - Mr. Bray; Mr. Doodle - Mr. Francis; Merlin, the enchanter - Mr. Miller; Ghost of Gaffer Thumb - Mr. Jacobs; Tom Thumb - Master Scrivener; Queen Dollallolla - Mrs. Seymour; Princess Huncamunca - Miss Hunt; Clora - Mrs. Francis; Mustachia - Mrs. Jefferson; Glumdalia, Queen- Mr. Cross

1808 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
September	26	<i>The Honeymoon</i>	Duke of Aranza - Mr. McKenzie; Count Montalban - Mr. Cone; Rolando - Mr. Jefferson; Balthazar - Mr. Cross; Lopez - Mr. Miller; Jacquez - Mr. Bray; Lampedo - Mr. Blisset; Campillo - Mr. Harris (?); Juliana - Mrs. Wilmot; Zamora - (late Miss Hunt) Mrs. Bray; Volante - ??; Hostess - Mrs. Seymour
		<i>A Tale of Mystery</i>	Bonerno (?) - Mr. Charnock; Romaldi - Mr. McKenzie; Francesco - Mr. Jefferson; Stephano - Mr. Cone; Monsano - Mr. Cross; Michelli - Mr. Blisset; Malvagio - Mr. Miller; Pierre - Mr. Bray; Exempt - Mr. Jacobs; First Gardener - Mr. Seymour; Second Gardener - Mr. Harriss; Selina - Mrs. Wilmot; Flometta - Mrs. Francis
October	2	Olio Concert	Assisted by Messrs Jefferson, Cone, Jacobs, Wilmot, Mrs. Wilmot & Mrs. Seymour, accompanied by full band

1809 – First Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
June	13	<i>Town and Country; or, Which is Best?</i>	
		<i>The Prize; or, 2, 5, 3, 8</i>	Prince Hoare Esq.
	15	<i>Douglas</i>	Young Norvall (the young American Roscius) - Master Barrett, Lady Randolph - Mrs. Barrett
		<i>No Song No Supper; or, The Lawyer in the Sack</i>	Prince Hoare Esq.
	17	<i>Honey Moon</i>	
		<i>The Review; or, the Wags of Windsor</i>	
	20	<i>John Bull; or, an Englishman's Fireside</i>	
		<i>The Poor Soldier</i>	
	22	<i>School for Reform</i>	
		<i>Sprigs of Laurel</i>	
	24	<i>Begone Dull Care</i>	
		<i>Agreeable Surprise</i>	
	27	<i>Speed the Plough</i>	
		<i>Padlock</i>	

1809 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
June	29	<i>Adrian & Orrila</i> <i>Ghost</i>	
July	1	<i>Which is the Man</i> <i>The Weathercock</i>	
	4	<i>The Point of Honor; or, the School for Soldiers</i> Independence of Columbia <i>Spoiled Child</i>	
	6	<i>the Robbers</i> <i>Raising the Wind</i>	
	8	<i>Adrian and Orrila; or, A Mother's Vengeance</i> <i>Of Age Tomorrow</i>	
	11	<i>Way to Get Married</i> <i>The Romp</i>	
	13	<i>Abaellino</i> <i>Sylvester Daggerwood</i>	
	15	<i>Lover's Vows</i> <i>Youth, Love and Folly</i>	
	18	<i>She Stoops to Conquer; or, Mistakes of a Night</i> <i>the Portrait of Cervantes; or Plot and Counter Plot</i>	
July	20	<i>Every One His Fault</i> <i>Love Laughs at Locksmiths</i>	
	22	<i>Romeo and Juliet</i> <i>Grandmother</i>	
	25	<i>School for Scandal</i>	

1809 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
July	27	<i>Poor Gentleman</i>	
		<i>Is He a Prince</i>	
	29	<i>Adelmorn the Outlaw</i>	
		<i>The Scheming Milners; or, the Beau New Trimm'd</i>	
August	1	<i>The Farmer</i>	
		<i>The Road to Ruin</i>	
		<i>Catch Him Who Can</i>	
	3	<i>The Wedding Day</i>	
		<i>The Forty Thieves</i>	
	4	<i>The Village Lawyer</i>	
		<i>The Forty Thieves</i>	
7	<i>The Mock Doctor</i>		
	<i>The Forty Thieves</i>		

1810 – First Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
June	16	<i>The Busy Body</i>	
		<i>Irishman in London</i>	
	18	<i>The Busy Body</i>	
		<i>Irishman in London</i>	
	21	<i>Abaellino</i>	
		<i>Killing No Murder</i>	
	23	<i>Ella Rosenberg</i>	
		<i>The Shipwreck</i>	
25	<i>Tekeli</i>		
	<i>The Highland Reel</i>		

1810 – First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
June	30	<i>The Child of Nature</i> <i>Sylvester Daggerwood</i> <i>Who Wins?</i>	
July	2	<i>Foundling of the Forest</i> <i>Lovers' Quarrels</i>	
	4	<i>The Blind Boy</i> <i>Columbia's Independence; or, the Temple of Liberty</i> <i>Too Many Cooks</i>	
	7	<i>George Barnwell</i> <i>Forty Thieves</i>	
	9	<i>The West Indian</i> <i>The Agreeable Surprize</i>	
	12	<i>Deaf Lover</i> <i>Blue Beard; or, Female Curiosity</i>	
July	16	<i>Ella Rosenberg</i> <i>The Lady of the Rock</i>	
	19	<i>Child of Feeling</i> <i>Poor Soldier</i>	
July	21	<i>The Spoiled Child</i> <i>Mother Goose; or, the Golden Egg</i>	Little Pickle (with songs) by Mrs. Wilmot Mother Goose: Mr. Blisset, Colin: Mr. Hardinge, 'Squire Bugle: Jefferson, Avaro: Francis, Harlequin: Mr. Harris, Pantaloon: Francis, Clown: Jefferson, Columbine: Mrs. Jacobs
	26	<i>The Wonder</i> <i>Blue Beard; or, Female Curiosity</i>	
	28	<i>The Wanderer</i> <i>The Catch Club</i> <i>The Old Maid</i> <i>Harlequin Hurry Scurry</i>	

1810 – First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
July	30	<i>The Africans</i> <i>The Caravan</i>	
August	2	<i>The Mountaineers</i> <i>The Sailor's Landlady; or, Jack in Distress</i> <i>The Weathercock</i>	Triple Hornpipe by Mr. Harris, Master Jefferson and Mrs. Jacobs; Hunting Song by Mrs. Seymour
	4	<i>Pizarro</i> <i>Don Juan</i>	
	21	<i>Douglas</i> <i>Who Wins</i>	Norval - Master Payne
	22	<i>Lover's Vows</i> <i>The Purse; or Benevolent Tar</i>	Master Payne as Frederic; Amelia - Mrs. Wilmot; Jefferson and Downie are also listed in review
	27	<i>Tanered and Sigismunda</i>	Tanered - Master Payne
December	1	"Mr. Martin"	Mr. Martin
	4	"Mr. Martin"	Same as 1 December
	8	"Mr. Martin"	Same as 1 December
	10	"Mr. Martin"	Same as 1 December
	11	"Mr. Martin"	Same as 1 December

1811 – First Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
June	18	<i>Merchant of Venice</i>	Shylock - Mr. Galbraith (sp), Antonio - Mr. Downie, Gratiano - Mr. Jefferson, Duke - Mr. Harris, Saliano - Mr. Barrett, Lorenzo - Mr. Hardinge, Tubel - Mr. Jacobs, Bassiano - Mr. McKenzie, Gobbo - Mr. Francis, Lancelot - Mr. Blissett, Portia - Mrs. Barrett, Nerissa - Mrs. Francis, Jessica - Mrs. Jefferson
	18	<i>The Invisible Girl</i>	Captain All Clack - Mr. Jefferson
	20	<i>Venice Preserved; or, a Plot Discovered</i> <i>St. Patrick's Day; or, the Scheming Lieutenant</i>	songs performed by Mr. Garner, Mr. Drummond

1811 – First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
June	22	<i>The Provoked Husband; or, a Journey to London</i>	
		<i>The Review; or, the Wags of Winsor</i>	
	25	<i>The Doubtful Son; or, Secrets of a Palace</i>	
		<i>Ways and Means; or, a Trip to Dover</i>	
	27	<i>The Poor Gentleman</i>	
July		<i>A Budget of Blunders</i>	
	29	<i>The Wood Demon; or, the Clock Has Struck</i>	
		<i>Catherine and Petruchio; or, Taming of the Shrew</i>	
	2	<i>Man of the World</i>	Mr. Mackenzie - McSycophant; Mrs. Mackenzie - Lady Rodoloha
		<i>Poor Soldier</i>	Dermott - Mr. Garner
	4	<i>Columbia's Independence; or, the Temple of Liberty</i>	
		<i>Spanish Barber; or, Fruitless Precautions</i>	
		<i>Tekeli; or, Deliverer of his Country</i>	
	6	<i>Columbus; or, A World Discovered</i>	
		<i>Columbia's Independence; or, the Temple of Liberty</i>	
	9	<i>Othello, Moor of Venice</i>	Othello - Mr. Fennell
	<i>A Budget of Blunders</i>		
11	<i>Richard the Third</i>	Richard - Mr. Fennell	
	<i>Raising the Wind</i>		

1811 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
July	13	<i>Macbeth</i>	Macbeth - Mr. Fennell, then principle parts listed as played by Messrs. Hardinge, Jacobs, Blissett, Jefferson, Francis, Garner, Jones, Mrs. Jacobs, Mrs. Jefferson
		<i>Sylvester Daggerwood, or the Mad Dunstable Actor</i>	
	15	<i>King Lear</i>	
		<i>Prisoner at Large</i>	

1812 – First Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
June	16	<i>West Indian</i>	
		<i>The Review</i>	
	17	<i>The Honey Moon</i>	
		<i>Raising the Wind</i>	
	19	<i>Rule a Wife & Have a Wife</i>	
		<i>Ella Rosenberg</i>	
	21	<i>The Stranger</i>	
		<i>The Comet; or, He who would be an Astronomer</i>	
	22	<i>3 and the Deuce</i>	
		<i>Killing No Murder</i>	
	24	<i>The Peasant Boy</i>	
		<i>Three Weeks After Marriage</i>	
	25	<i>Romeo & Juliet</i>	
		<i>The Day After the Wedding</i>	
	27	<i>The Point of Honor</i>	
		<i>The 40 Thieves</i>	
	28	<i>The Adopted Child</i>	
		<i>The 40 Thieves</i>	

1812 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List	
July	2	<i>The Soldier's Daughter</i> <i>A Tale of Mystery</i>		
	4	<i>He Would be a Soldier</i> "The United Freemen" "Patriotic Olio"		
	6	<i>A Cure for Heartache</i> <i>The Devil to Pay</i>		
	9	<i>Wild Oats (first time)</i> <i>The Wedding Day</i>		
	11	<i>The Foundling of the Forest</i> <i>The Deaf Lover</i>		
	July	14	<i>Lady of the Lake</i> <i>The Comet; or, He who would be an Astronomer</i>	
		16	<i>Hamlet</i> <i>Matrimony</i>	
		18	<i>Lady of the Lake</i> <i>The Citizen</i>	
		21	<i>Surrender of Calais</i> <i>Manager in Distress</i> <i>Sylvester Daggerwood</i>	
		23	<i>Speed the Plough</i> <i>The Sultan</i>	
		25	<i>Wheel of Fortune</i> <i>Hunter of the Alps</i>	
28		<i>Pizarro</i> <i>Catherine and Petruchio</i>		

1812 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
July	30	<i>Hamlet Travestie; or the Humours of Denmark</i> <i>The Honest Thieves; or, the Faithful Irishman</i> <i>Tekeli; or the Seige of Montgatz</i>	
August	1	<i>Every One has his Fault</i> <i>The Naval Pillar</i>	
	4	<i>Abaellino, the Great Bandit</i> <i>Oscar and Malvina; or the Hall of Fingal</i>	
	7	<i>The Castle Spectre</i> <i>Valentine and Orson</i>	
	10	<i>She Stoops to Conquer</i> <i>Lady of the Lake</i>	
October	?	Mr. & Mrs. Dominigo from Spain	
November	?	Mr. & Mrs. Dominigo from Spain	

1813 – Crawford's Hotel

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
April	30	Moral Lectures	

1813 – First Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
June	15	<i>The Birthday</i> <i>Rural Grace</i> <i>The Comet</i>	

1813 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
June	17	<i>The Sailor's Daughter</i>	
		<i>Little Red Riding Hood</i>	
	19	<i>The Blind Boy</i>	
		Freemen in Arms/Naval Victories	
		<i>The Bee Hive; or, a Soldier's Love</i>	
	22	<i>The Point of Honor</i>	
		<i>Rural Grace</i>	
		<i>All the World's a Stage</i>	
	24	<i>Speed the Plough</i>	
		<i>The Sleepwalker</i>	
26	<i>Ways and Means</i>		
	Freemen in Arms/Naval Victories		
	<i>The Children in the Wood</i>		
	<i>Town and Country</i>		
29	<i>The Prize</i>		
July	1	<i>Mr. H</i>	
		<i>Little Red Riding Hood</i>	
		<i>How to Die for Love</i>	
	3	<i>The Peasant Boy</i>	
		<i>Valentine and Orson</i>	
	5	"The Tears of Columbia"	
		<i>William Tell</i>	
		<i>The Agreeable Surprize</i>	
	8	<i>The Stranger</i>	
		<i>Modern Antiques</i>	
10	<i>Alexander the Great</i>		
	<i>The Bee Hive; or, a Soldier's Love</i>		

1813 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
July	13	<i>Guerre Ouverte</i>	
		<i>The Miraculous Mill</i>	
		<i>Of Age Tomorrow</i>	
	27	<i>The Follies of a Day; or, the Marriage of Figaro</i>	
		<i>The Purse</i>	
		<i>The Review</i>	
	29	<i>Right and Wrong</i>	
		<i>The Weathercock</i>	
	31	<i>Macbeth</i>	
		<i>The Day After the Wedding</i>	
August	5	<i>Timour the Tartar</i>	
		<i>Three Weeks After Marriage; or, What We Must All Come To</i>	
	7	<i>Timour the Tartar</i>	
		<i>Irishman in London</i>	
	10	<i>The Heir at Law</i>	
		<i>The Critic</i>	
	12	<i>The Glory of Columbia</i>	
		<i>Catherine and Petruchio</i>	
	14	<i>The Road to Ruin</i>	
		<i>Harlequin Hurry Scurry</i>	
<i>The Sultan</i>			
17	<i>The Provoked Husband</i>		
	<i>The Constitution</i>		
	<i>Darkness Visible</i>		

1813 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	19	<i>The Manager in Distress</i>	
		<i>The Dramatist</i>	
		<i>Inkle and Yarico</i>	
	21	<i>The Soldier's Daughter</i>	
		<i>The Critic</i>	
	24	<i>Othello</i>	
		<i>The Day After the Wedding</i>	
	26	<i>Youth's Errors</i>	
		<i>The Honest Thieves</i>	
		<i>The Robber of Genoa</i>	
	28	<i>Adelgitha</i>	
<i>Lock and Key</i>			
31	<i>Timour the Tartar</i>		
	<i>The Village Lawyer</i>		
September	2	<i>Blue Beard</i>	
		<i>The Prisoner at Large</i>	
	4	<i>The 40 Thieves</i>	
		<i>2 Strings in Your Bow</i>	
	6	<i>The School of Reform</i>	
		<i>Hercules and Omphale</i>	
	8	<i>The Gamester</i>	
		<i>Raising the Wind</i>	
	10	<i>The Wheel of Fortune</i>	
		An Olio of singing and recitation <i>Fortune's Frolic</i>	

Mrs. Mason, Mrs. Green, Mr. Green, Mr. Bray each perform selections

1813 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
September	13	<i>Bunker Hill</i>	
		<i>The Catch Club</i>	
		<i>The Adopted Child</i>	

1814 – First Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List	
June	16	<i>Adrian and Orilla</i>	“Old favorites Messrs Wood, Jefferson, Francis etc etc and their ladies Mrs. Mason, Miss Abercrombie, Mr. [sic] Barrett, etc etc”	
		<i>The Day after the Wedding</i>		
	18	<i>The Stranger</i>		
		<i>How to die for Love</i>		
	21	<i>Point of Honor; or, School for Soldiers</i>		
		<i>Timour the Tartar</i>		
	23	<i>The Iron Chest; or, Honor’s Victim</i>		
		<i>The Highland Reel</i>		
	25	<i>The Wonder; or, A Woman Keeps a Secret</i>		
		<i>Valentine and Orson; or the Wild Man of the Woods</i>		
	28	<i>The Honey Moon</i>		Duke of Aranza - Mr. Wood, Juliana - Mrs. Mason
		<i>Who’s the Dupe</i>		
	30	<i>The Foundling of the Forest</i>		
		<i>Tis All a Farce</i>		
July	2	<i>The Castle Spectre</i>		
		<i>The Widow’s Vow</i>		

1814 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
July	4	<i>The Recruiting Officer</i> An Entertainment of Song, Dance and Spectacle in honor of the day <i>Lover's Quarrels; or, Like Master Like Man</i> (comic piece)	Mrs. Mason, Mr. Jefferson, Miss Abercrombie, Mrs. Seymour, Miss Jefferson
	7	<i>The Privateer</i> <i>The Hunter of the Alps</i>	
	9	<i>Count Benyowsky, or Conspiracy of Kamschatka</i> <i>The Weathercock</i>	
	12	<i>Pizarro</i> <i>The Spoiled Child</i>	
	14	<i>The Iron Chest; or, Honor's Victim</i> <i>the Forest of Hermanstadt, or Princess and No Princess</i>	
	16	<i>Count Benyowsky, or Conspiracy of Kamschatka</i> <i>The Sultan</i>	
	19	<i>Education</i> <i>Fortune's Frolic</i>	
	21	<i>The Poor Gentleman</i> <i>The Corsair; or, the Naval Sons of America</i>	
	23	<i>Alexander the Great; or, the Rival Queens</i> <i>The Boarding House; or, Five Hours at Brighton</i>	
	28	<i>The Exile; or, the Russian Daughter</i> <i>The Purse</i>	

1814 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
July	30	<i>The Exile; or, the Russian Daughter</i> <i>The Bee Hive; or, a Soldier's Love</i>	The Governor - Mr. Yates
August	1	<i>The Exile; or, the Russian Daughter</i> <i>The Scheming Lieutenant</i>	
	4	<i>The Kiss</i> <i>The Agreeable Surprise</i>	
	6	<i>Sons of Erin; or, Modern Sentiment</i> <i>The Devil to Pay; or, Wives Metamorphosed</i>	
	9	<i>Next Door Neighbors</i> Animal Magnetism <i>The Toothache</i>	
	11	<i>The Fortress</i> <i>Matrimony</i> <i>The Irishman in London</i>	
	13	<i>Town and Country; or, Which is Best?</i> <i>Children in the Wood</i>	"Old favorites Messrs Wood, Jefferson, Francis etc etc and their ladies Mrs. Mason, Miss Abercrombie, Mr. [sic] Barrett, etc etc"

1815 – First Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	3	<i>How to Die for Love</i> <i>The Sleep Walker; or, Which is the Lady?</i>	
	14	<i>Ways and Means; or, a Trip to Dover</i> <i>Darkness Visible</i>	

1815 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	2	<i>Raising the Wind</i> <i>Sylvester Daggerwood</i> <i>The Sleep Walker; or, Which is the Lady?</i>	
	4	Same bill as 2 March	
April	12	<i>Ways and Means; or, a Trip to Dover</i> <i>The Village Lawyer</i> <i>Raising the Wind</i>	Comic song by Mr. Bourne and his wife "The Frog and the Opera Hat"
June	20	<i>Barbarossa, Tyrant of Algiers</i> <i>No Song, No Supper; or the Lawyer in the Sack</i>	Selim - Mr. Duff, Barabosa - Mr. Anderson, Othman - Harris, Sadi - Abercrombie, Aladin - Hathwell, Guards - Scrivener, etc, Zaphira - Mrs. Placide, Irene - Mrs. Duff, Slave - Mrs. Seymour Robin - Mr. Entwistle, Crop - Mr. Steward, Frederick - Abercrombie, Endless - Francis, William - Hathwell, Sailor - Harris, Thomas - Scrivener, Margaret - Mrs. Placide, Dorothy - Seymour, Nelly - Francis, Louisa - Miss Abercrombie
	22	<i>The School for Reform; or, How to Rule a Husband</i> <i>Of Age Tomorrow</i>	
	25	<i>The Highland Reel</i> <i>The Hole in the Wall</i> <i>The Widow's Vow</i>	
	27	<i>Richard III</i> <i>The Turnpike Gate</i>	
	29	<i>The Jealous Wife</i> <i>The Prize; or, 2,5,3,8</i>	
July	1	<i>The School for Scandal</i> <i>Miss in her Teens; or, the Medley of Lovers</i>	

1815 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
July	4	<i>The Hero of the North; or, the Deliverer of his Country</i> Interlude "A national scene..." <i>The Poor Soldier</i>	
	6	<i>Macbeth</i> <i>The Shipwreck</i>	
	8	<i>The Mountaineers</i> <i>The Boarding House; or, Five Hours at Brighton</i>	
	11	<i>The Hole in the Wall</i> <i>The Miller and His Men</i> <i>The Purse; or, the American Tar</i>	
	13	<i>The Curfew</i> <i>The Review</i>	
	15	<i>Three and the Deuce</i> <i>The Miller and His Men</i>	
	18	<i>The Merchant of Venice</i> <i>Rosina</i>	
	20	<i>Abaellino</i> <i>Turn Out</i>	
	22	<i>Peter the Great; or, the Russian Mother</i> <i>High Life Below Stairs</i>	
	25	<i>Adelmorn</i> <i>Turn Out</i>	
	27	<i>Othello</i> <i>A Budget of Blunders</i>	
	29	<i>The Exile; or, the Russian Daughter</i> <i>The Villiage Lawyer</i>	

1815 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	1	<i>Speed the Plough</i> <i>The Devil to Play</i>	
	3	<i>The Tennessee Hunter; or, the Hero of New Orleans</i> <i>Turn Out</i> <i>A Budget of Blunders</i>	
	5	<i>The Tennessee Hunter</i> <i>Killing no Murder</i> <i>The Toothache</i>	
	8	<i>The Lady of the Lake</i> <i>Fortune's Frolic; or, the True Use of Riches</i> <i>Three and the Deuce</i>	
	10	<i>A Bold Stroke for a Husband</i> Scottish pantomimic dance called "The Scheming Sisters" <i>My Grandmother; or the Living Picture</i>	
	12	<i>As You Like It</i> <i>Blue Beard</i>	
	15	<i>The Dramatist; or, Stop Him Who Can</i> <i>The Catch Club; or, All in Good Humor</i> <i>Valentine and Orson; or, the Wild Man of the Woods</i>	
	17	<i>Every One has his Fault</i> <i>Little Red Riding Hood</i> <i>Transformation</i>	
	19	<i>The Kiss</i> <i>The Critic; or a Tragedy Rehearsed</i>	

1815 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
October	18	<i>Heir at Law</i> <i>Village Lawyer</i>	
November	2	<i>The Poor Gentleman</i> <i>Darkness Visible</i>	
	7	<i>The Poor Gentleman</i> <i>Raising the Wind</i>	
	23	<i>The Will for the Deed</i> <i>Sylvester Daggerwood, the Mad Dunstable</i> <i>Actor</i> <i>The Sleep Walker; or, Which is the Lady?</i>	
	9	<i>Who Wants a Guinea?</i> <i>The Review; or, Wag of Windsor</i>	
	14	<i>Poor Gentleman</i> <i>How to Die for Love</i>	
	26	<i>Who Wants a Guinea?</i> <i>Blue Devils</i>	

1816 – First Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	3	Thespian Benevolent Society	
February	6	<i>Who's the Dupe</i> <i>The Blue Devils</i> <i>The Jew and the Doctor</i>	
	23	<i>Poor Gentleman</i> <i>The Jew and the Doctor</i>	

1816 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	29	<i>Who Wants a Guinea?</i> <i>Who's the Dupe</i>	
July	11	<i>The Peasant Boy</i> <i>The Romp</i>	
	13	<i>The Foundling of the Forest</i> <i>Love, Law and Physic</i>	
	16	<i>The Way to Get Married</i> <i>The Spoiled Child</i>	
	18	<i>The Hunter of the Alps</i> <i>The Day After the Wedding</i> <i>Past 10 O'clock</i>	
	20	<i>The Magpie and the Maid</i> <i>Turn Out</i>	
	23	<i>The Magpie and the Maid</i> <i>Love, Law and Physic</i>	
	25	<i>The Castle Spectre</i> <i>The Devil to Pay</i>	
	27	<i>Paul and Virginia</i> Olio consisting of recitation and singing <i>Three Weeks after Marriage</i>	
	29	<i>The Forest of Bondy; or, The Dogs of Montargis</i> <i>The Weathercock</i>	

1816 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	1	<i>She Stoops to Conquer, or, The Mistakes of a Night</i>	Tony Lumpkin - Mr. Jefferson; Sir Charles Marlow - Hathwell; Young Marlow - Barret; Hardcastle - Francis; Hastings - Abercrombie; Diggory - T. Jefferson; Jack Slang - Mr. Emberton; Roger - Scrivener; Mrs. Hardcastle - Mrs. Francis; Miss Hardcastle - Entwisle; Miss Neville - Jefferson; Maid - Seymour
		<i>Forest of Bondy, or, The Dogs of Montargis</i>	General Gontran - Mr. Abercrombie; Aubri de Montdidier, Capt. - Entwisle; Chevalier Macaire, Lt. - Barrett, Landry, Second Lt, - Hathwell; Blaise, Waiter and Hostler of the Inn - Mr. Jefferson; George - Emberton; Dame Gertrude - Mrs. Francis; Lucille, her Grand daughter - Jefferson; Florio, a dumb boy - Young
	3	<i>George Barnwell</i> <i>The Turnpike Gate</i>	
	6	<i>The Magpie and the Maid</i> <i>Past 10 O'clock</i>	
	8	<i>The Battle of Hexham</i> <i>Raising the Wind</i>	
	10	<i>Man and Wife</i> <i>Ella Rosenberg</i>	
	13	<i>Adelgitha</i> <i>The Shipwreck</i>	
	15	<i>The Rivals</i> <i>The Farmer</i>	
	17	<i>A Cure for Heartache</i> <i>Catherine and Petruchio</i>	
	19	<i>The Honey Moon</i> <i>Fortune of War</i>	
	22	<i>Zembuca</i> <i>The Romp</i>	
	24	<i>Zembuca</i> <i>Matrimony</i>	

1816 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
November	6	<i>Ways and Means</i> Mrs. Wiggins	Mrs. Wiggins

1817 – First Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	27	<i>Speed the Plough</i> <i>The Irishman in London; or, the Happy African</i>	
July	12	<i>The Birthday</i> <i>No Song No Supper</i>	
	15	<i>Abaellino</i> <i>The Spoiled Child</i>	
	17	<i>Guy Mannering</i> <i>Miss in her Teens</i>	
	19	<i>Heir at Law</i> <i>My Grandmother</i>	
	22	<i>Zembuca</i> <i>Of Age Tomorrow</i>	
	24	<i>Bertram</i> <i>The Devil to Pay</i>	
	26	<i>Guy Mannering</i> <i>My Landlady's Gown</i>	
	29	<i>Bertram</i> <i>Lock and Key</i>	
	31	<i>Henry IV, Part I</i> <i>The Prize</i>	

1817 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	2	<i>Ways and Means</i> <i>40 Thieves</i>	
	5	<i>The Magpie and the Maid</i> <i>Married Yesterday</i>	
	7	<i>The Midnight Hour</i> <i>40 Thieves</i>	
	11	<i>Forest of Bondy; or, the Dogs of Montargis</i> <i>Turn Out</i>	
	13	<i>John Bull</i> <i>Paul and Virginia</i>	
	15	<i>The Robbers</i> <i>The Agreeable Surprise</i>	
	16	<i>The Forest of Bondy</i> <i>Love Laughs at Locksmiths</i>	
	19	<i>Aladdin</i> <i>The Prisoner at Large</i>	
	21	<i>Aladdin</i> <i>The Irishman in London</i>	
	24	<i>Aladdin</i> <i>The Point of Honor</i>	
	26	<i>The Busy Body</i> <i>Bombastes Furioso</i>	
	28	<i>The Miller and his Men</i> Scenes from <i>Richard III</i> <i>The Village Lawyer</i>	

1817 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	30	<i>Pizarro</i> <i>Rosina</i>	
September	2	<i>The Road to Ruin</i> <i>Blue Beard</i>	
	4	<i>She Stoops to Conquer</i> <i>Woodman's Hut</i>	
	6	<i>Columbus</i> <i>Children in the Wood</i>	
	9	<i>Macbeth</i> <i>The Liar</i>	
	11	<i>The School for Scandal</i> <i>The Highland Reel</i>	
	13	<i>Town and Country</i> <i>Valentine and Orson</i>	
	16	<i>Speed the Plough</i> <i>Woodman's Hut</i>	
	18	<i>Manuel</i> <i>The Review</i>	
	20	<i>The Busy Body</i> <i>Cinderella</i>	
	23	<i>A Cure for Heartache</i> <i>The Blind Boy</i>	
	25	<i>Broken Sword</i> <i>The Old Maid and the Ghost</i>	

1818 – First Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	24	<i>The Honey Moon</i>	
		<i>Fortune's Frolic</i>	
	26	<i>The Foundling of the Forest</i>	
		<i>The Liar</i>	
	27	<i>Bertram</i>	Bertram - Mr. Hutton; Imogene - Mrs. Entwisle
		<i>No Song No Supper</i>	
	29	<i>The West Indian</i>	Belcour (the West Indian) - Mr. Caldwell; Stockwell - Hutton; Capt Dudley - Monier; Ensign Dudley - Hayes; Maj O'Flaherty - Entwisle; Miss Rusport - Mrs. Entwisle
		<i>Turn Out</i>	Marian Ramsay - Mrs. Entwisle
	30	<i>The Apostate</i>	
		<i>Three and the Deuce</i>	
31	<i>The Soldier's Daughter</i>	Frank Heartall - Mr. Caldwell, Widow Cheerly - Mrs. Entwisle	
	<i>Rosina; or the Reapers</i>	Mr. Belville - Mr. Garner; Rosina - Miss Trajetta	
February	2	<i>Hamlet</i>	
		<i>The Turnpike Gate</i>	
	4	<i>Laugh When You Can</i>	Gossamer - Mr. Caldwell
		<i>The Poor Soldier</i>	Norah - Miss Trajetta
	5	<i>Paul and Virginia</i>	
		<i>The Liar</i>	
		<i>Zembuca; or the Netmaker and his Wife</i>	
	6	<i>Othello</i>	
		<i>The Sleepwalker</i>	
	7	<i>Timour the Tartar</i>	Timour - Caldwell, Agib - Mrs. Legg, Octar - Mr. Hayes, Zorilda - Mrs. Durang
		<i>Laugh When You Can</i>	Gossamer - Mr. Caldwell; Emily - Mrs. Durang
	9	<i>Romeo and Juliet</i>	
		<i>Tis all a Farce</i>	

1818 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	10	<i>A Cure for the Heartache</i> <i>Rosina; or the Reapers</i>	
	11	<i>Timour the Tartar</i> <i>Three and the Deuce</i>	
	12	<i>School of Reform</i> <i>Of Age To-morrow</i>	“Tyke by a Gentleman of Washington, his first appearance on any stage”; Mr. Ferment - Mr. Caldwell, Mrs. Ferment - Mrs. Entwisle, epilogue by Mrs. Entwisle
	13	<i>A Cure for the Heartache</i> <i>Yard Arm & Yard Arm; or Description of a Sea Fight</i> <i>The Irishman in London</i>	Frank Oatland - Mr. Brown, Jesse Oatland - Mrs. Durang Gunnell - Mr. Brown
	16	<i>She Stoops to Conquer</i> <i>Turn Out</i>	
	17	<i>Town and Country</i> <i>Love Laughs at Locksmiths</i>	
	19	<i>The Belle’s Strategem</i> <i>The Day After the Wedding</i>	
	20	<i>Guy Mannering</i> <i>The Weathercock</i>	
	23	<i>The Glory of Columbia</i> <i>The American Captive</i>	
	24	Jena Jama, the Indian Juggler (later spelled Sena Sama) <i>Point of Honor</i> <i>The Poor Soldier</i>	
	26	<i>Rosina; or the Reapers</i> <i>The Liar</i> <i>the Turnpike Gate</i>	Belville - Mr. Incledon Henry Blunt - Mr. Incledon

1818 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List	
February	27	Sena Sama, the Indian Juggler		
	28	<i>The Way to Get Married</i> <i>Married Yesterday</i> Sena Sama, the Indian Juggler		
March	3	<i>Speed the Plough</i> <i>The Devil to Pay</i>		
	5	<i>Venice Preserved</i> <i>Tis all a Farce</i>		
	6	<i>Adelgitha</i> <i>Don Juan</i>		
	7	<i>George Barnwell</i> <i>Catherine and Petruchio</i>		
	9	<i>The Foundling of the Forest</i> <i>Fortune's Frolic</i>		
	12	<i>Timour the Tartar</i> <i>The Wonder</i>		
	13	<i>Timour the Tartar</i> <i>The Devil to Pay</i>		
	14	<i>Timour the Tartar</i> <i>Tekeli</i>		
	June	19	<i>The Blind Boy</i> <i>Freemen in Arms</i> <i>The Bee Hive; or, A Soldier's Love</i>	Dances by Ms. Abercrombie, songs by Mrs. Green, Mr. Jefferson
		11	<i>The Poor Gentleman</i> <i>A Budget of Blunders</i>	

1818 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
July	14	<i>A Tale of Mystery</i>	
		<i>The Toothache</i>	
		<i>Children in the Wood</i>	
	16	<i>The Fair American</i>	
		<i>The Hunter of the Alps</i>	
	18	<i>The Surrender of Calais</i>	
		<i>The Mayor of Garrat</i>	
	21	<i>Romeo and Juliet</i>	
		<i>The Day After the Wedding</i>	
	23	<i>Of Age Tomorrow</i>	
		<i>The Broken Sword</i>	
		<i>The Village Lawyer</i>	
	25	<i>The Foundling of the Forest</i>	
		<i>We Fly by Night</i>	
	27	<i>Follies of a Day</i>	
		<i>The Purse; or, the American Tar</i>	
		<i>The Review; or, the Wags of Windsor</i>	
28	<i>The Snow Storm</i>		
	<i>Catherine and Petruchio</i>		
30	<i>The Devil's Bridge</i>		
	<i>The Irishman in London</i>		
August	1	<i>The Snow Storm</i>	
		<i>Turn Out</i>	
	3	<i>George Barnwell</i>	
		<i>40 Thieves</i>	
4	<i>The Conquest of Taranto</i>		
	<i>A Budget of Blunders</i>		

1818 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	6	<i>The Innkeeper's Daughter</i>	
		<i>The Highland Reel</i>	
	8	<i>The Merchant of Venice</i>	
		<i>The Anatomist</i>	
	11	<i>The Stranger</i>	
		Mr. H	
	13	<i>The Castle Spectre</i>	
		<i>Paul and Virginia</i>	
	15	<i>The Honey Moon</i>	
		<i>The Poor Soldier</i>	
	18	<i>The Exile</i>	
		<i>The Agreeable Surprise</i>	
	20	<i>Bellamira</i>	
		<i>Two Strings to your Bow</i>	
	22	<i>A Cure for the Heartache</i>	
		<i>Tom Thumb the Great</i>	
	24	<i>Conquest of Taranto</i>	
		<i>Love Laughs at Locksmiths</i>	
	26	<i>Youth's Errors; or, the Marriage Promise</i>	
		<i>The Honest Thieves; or, the Faithful Irishman</i>	
<i>The Catch Club; or, All in Good Humor</i>			
<i>The Robber of Genoa; or, the Black Forest</i>			
27	<i>The School for Scandal</i>		
	<i>The Broken Sword</i>		

1818 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	29	<i>The Virgin of the Sun</i> <i>The Blue Devils</i>	
December	12	Mr. Stansilas variety performance	Mr. Stansilas
		Mr. Stansilas variety performance	Mr. Stansilas

1818 – Gibson’s Hotel

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
November	28	“Philosophical Theatre”	

1819 – Circus (Mr. West’s)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	14	<i>The Hunted Tailor</i>	
	16	<i>The Hunted Tailor</i>	
	18	<i>The Hunted Tailor</i>	
	25	<i>The Hunted Tailor</i>	
	29	<i>The Hunted Tailor</i>	
February	19	<i>The Drunken Soldier</i>	
	28	Mr. West’s Benefit	

1819 – First Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	1	Mr. Stansilas variety performance	Mr. Stansilas
February	8	<i>Pizarro; or, the Spaniards in Peru</i> Soldier’s Return (ballet dance)	
	9	<i>The Honey Moon</i> <i>Rosina; or, the Reapers</i>	Duke Aranza - Mr. Caldwell; Juliana - Mrs. Russell Belville - Mr. Jones; Rosina - Mr. Gray (I think - hard to read)

1819 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	11	<i>School for Scandal</i> <i>The Poor Soldier</i>	Charles Surface - Mr. Caldwell; Lady Teazle - Mrs. Hayes
	15	<i>Macbeth</i> <i>Blue Devils</i>	Macbeth - Mr. Caldwell; Lady Macbeth - Mrs. Hayes
	16	<i>Innkeeper's Daughter</i> <i>The Liar</i>	Richard - Mr. Caldwell; Mary (maid of the inn, Frankland's daughter) - Mrs. Hayes Young Wilding, the liar - Mr. Caldwell
	18	<i>Hamlet, Prince of Denmark</i> <i>The Purse; or, the Benevolent Tar</i>	Hamlet - Mr. Caldwell; Ophelia - Mrs. Gray
	20	<i>Road to Ruin; or, How to Avoid It</i> <i>The Lady of the Lake</i>	Goldfinch - Mr. Caldwell; Sophia Frelove - Mrs. Legg Fitz James - Mr. Caldwell; Roderick Dhu - Hutton; Ellen Douglass - Mrs. Legg
	22	<i>Wild Oats; or, Strolling Gentlemen</i> <i>No Song, No Supper; or, the Lawyer in the Sack</i>	Including recitation by Mr. Caldwell; song by Mr. Russell; occasional address by Mr. Hutton
	23	<i>Town and Country; or, Which is Best</i> <i>Don Juan; or, the Libertine Destroyed</i>	Reuben Glenroy - Mr. Caldwell; Rosalie Somers - Mrs. Williams Don Juan - Mr. Caldwell; Don Anna - Mrs. Williams
	25	<i>The Road to Ruin</i> <i>Sylvester Daggerwood; or, the Mad Dunstable Actor</i> <i>The Soldier's Return</i>	Goldfinch - Mr. Caldwell; Sophia Freelove - Mrs. Legg Apollonius (Sylvester Daggerwood) - Russell Henry - Mr. Russell; Louisa - Mrs. Williams
	27	<i>The Lady of the Lake</i> <i>The Innkeeper's Daughter</i>	Fitz James - Mr. Caldwell; Ellen Douglass - Mrs. Legg Richard - Mr. Caldwell; Mary (Maid of the Inn, Frankland's Daughter) - Mrs. Legg
March	1	The Ship Launch (spectacle) <i>A Cure for the Heart Ache</i>	Tom Bowling - Mr. Russell (dance the Sailor's Hornpipe); Jack Junk - Stamp (with Patriotic Song); Tom Splitsail - Boyle (with song of Jubilee of Freedom); Bill Mainmast - song of Star Spangled Banner); Polly - Mrs. Williams Young Rapid - Mr. Caldwell; Jesse Oatland - Mrs. Legg
	3	<i>The Green Man</i> "The Ship Launch"	The Green Man - Mr. Caldwell

1819 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	6	<i>*Speed the Plow (comedy) or Sons of Erin; or, Modern Sentiment</i> "The Ship Launch"	Sir Philip Blanford - Mr. Hutton
	8	<i>Venice Preserved; or, a Plot Discovered</i> <i>The Spoiled Child</i>	Pierre - Mr. Bartley; Jaffier - Mr. Caldwell; Belvidera - Mrs. Bartley
	9	<i>The Jealous Wife</i> <i>The Jew and the Doctor</i>	Mr. Oakley - Mr. Bartley; Lord Trinket - Mr. Caldwell; Mrs. Oakley - Mrs. Bartley Abednego - Mr. Barley
	10	<i>The Gamester</i> <i>Three and the Deuce</i>	Beverly - Mr. Bartley; Lewson - Mr. Caldwell; Mrs. Beverly - Mrs. Barley
	12	<i>The Gamester</i>	
	13	<i>The Soldier's Daughter</i> <i>Catherine and Petruchio</i>	Governor Heartall - Mr. Bartley, Frank Heartall - Mr. Caldwell, the Widow Cheerly - Mrs. Bartley
	20	<i>Macbeth</i> <i>The Forty Thieves</i>	Macduff - Mr. Bartley; Macbeth - Mr. Caldwell; Lady Macbeth - Mrs. Bartley
	22	<i>School for Reform</i> <i>The Shipwreck</i> <i>Matrimony</i>	
	24	<i>The Belle's Stratagem</i> <i>The Purse; or, the American Tar</i>	Doricourt - Mr. Caldwell; Sir George Touchover (?) - Mr. Hutton
	26	<i>School for Reform</i> <i>Matrimony</i>	
	27	<i>Adelgitha; or, the Fruits of a Single Error</i> <i>Paul and Virginia</i>	

1819 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
June	27	<i>The Mountaineers</i>	Octavian - Mr. H Wallack; Violet - Mr. T Jefferson; Kilmallock - Darley; Roque - Hathwell; Lope Toche - Francis; Periquillo - Miss H Hathwell; Belcazin Muley - Mr. Hughes; Sadi - Jefferson; Ganem - Jackson; Old Goatherd - Crampton; Young Goatherd - Carter; Zorayda - Mrs. H Wallack (Wallacks listed from Theatre York, Eng); Floranthe - Mrs. Darley; Agnes - Lefolle
		<i>My Uncle</i>	Commodore Jokely - Mr. Herbert; Subtle - Hughes; Florid - H Wallack; Ellen - Mrs. H Wallack; Flounce - Jefferson
	29	<i>The Stranger</i>	The Stranger - Mr. Wheatly (from Dublin Theatre)
		<i>The Sleeping Draught</i>	
	30	<i>Deaf and Dumb; or, the Orphan Protected</i>	Julio (the Orphan) - Mrs. Darley
		<i>The Budget of Blunders</i>	
July	1	<i>Deaf and Dumb; or, the Orphan Protected</i>	
		<i>Budget of Blunders</i>	
	3	<i>Accusation; or, the Family of D'Anglade</i>	
		<i>The Sleeping Draught</i>	
	5	<i>Segismar, the Switzer; or, the Struggle for Freedom!</i>	
		<i>The Rival Soldiers; or, Sprigs of Laurel</i>	
	8	<i>Accusation; or, the Family of D'Anglade</i>	
		<i>Who's Who; or, the Double Imposture</i>	
	10	<i>Brutus; or, the Fall of Tarquin</i>	
		<i>Raising the Wind</i>	
	13	<i>Brutus; or, the Fall of Tarquin</i>	
		<i>The Tooth Ache; or, the Mistakes of a Morning</i>	

1819 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
July	15	<i>The Rivals; or, a Trip to Bath</i>	
		<i>Sigesmar the Switzer; or, the Struggle for Liberty</i>	
	17	<i>Rob Roy Macgregor; or, Auld Lang Syne</i> <i>My Uncle</i>	
	20	<i>Rob Roy Macgregor; or, Auld Lang Syne</i> <i>The Anatomist; or, the Sham Doctor</i>	
	22	<i>Where to Find a Friend</i> <i>Forest of Bondy</i>	
	24	<i>Jane Shore (tragedy)</i> <i>The Magpie and the Main; or, Who's the Thief?</i>	
	27	<i>Bellamira; or, the Fall of Tunis</i> <i>The Devil to Pay; or, the Wives Metamorphosed</i>	
	29	<i>The Wedding Day</i> <i>Barmecide; or, the Fatal Offspring</i> <i>Matrimony</i>	
	31	<i>Ella Rosenberg</i> <i>The Forty Thieves</i>	
	August	2	<i>The Grecian Daughter</i> <i>Barmecide; or, the Fatal Offspring</i>
3		<i>Foundling of the Forest</i> <i>Prison[er] at Large</i>	
5		<i>Speed the Plough</i>	
		<i>Blue Beard; or, Fatal Curiosity</i>	

1819 - First Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	7	<i>The Midnight Hour</i> <i>Zembuca; or, the Net Maker and his Wife</i>	
	10	<i>Brutus; or, the Fall of Tarquin</i> <i>Children in the Wood</i>	
	12	<i>Bride of Abydos</i> <i>Agreeable Surprise</i>	
	14	<i>Pizarro</i> <i>Village Lawyer</i>	
	18	<i>Richard III</i> <i>Blue Devils</i>	Richard - Mr. Herbert; Richmond - Mr. Blissett; Queen - Mrs. Entwistle
	19	<i>Green Man</i> <i>Forty Thieves</i>	
	21	<i>Merchant of Venice</i> <i>Don Giovanni, the Libertine</i>	Shylock - Mr. H Wallack
	24	<i>Point of Honor</i> <i>Pigmalion</i> <i>Poor Soldier</i>	
	26	<i>Every One has his Fault</i> "Oh Cruel," or, the Wandering Melodist <i>Don Giovanni, the Libertine</i>	
	28	<i>The Rendezvous; or, Hide and Seek</i> <i>The Lady of the Lake</i>	

1819 – Strother's (Hotel)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
April	8	Concert	

1820 – First Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	18	Phantasmagoria and a Concert	
	23	Phantasmagoria and a Concert	
April	8	Chemical Lectures	
	12	Chemical Lectures	
	14	Chemical Lectures	
	19	Chemical Lectures	

1820 – Strother's Ball Room

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	10	Concert	
November – December		Lilliputian Songsters	

1820 – Tennison's Hotel - Long Room

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
December	11	Concert by Mr. Lewis and his children	
	14	Concert by Mr. Lewis and his children	
	15	Concert by Mr. Lewis and his children	

1821 – Circus (Mr. West's)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	1	<i>The Hunted Taylor</i> [sic]	Miss Dupree, Master Carnes, Mr. Yeaman, Mr. Lawson, Mrs. West, Mr. Rogers, Henry - Master Carnes; Faithful - Mr. Yeaman; Old Man - Mr. Lawson; Fanny - Miss Dupree; Flora - Mrs. West
		<i>Flora's Birthday</i> (ballet)	
	2	<i>The Hunted Taylor</i> [sic]	
		<i>Flora's Birthday</i> (ballet)	

1821 - Circus (Mr. West's) (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	3	<i>The Hunted Taylor</i> [<i>sic</i>] <i>Flora's Birthday</i> (ballet)	
	6	<i>Harlequin Statue; or, Gigantic Ghost 16 feet high</i> Donald of Dundee (Scottish dance)	Harlequin - Master Carnes; Pantaloon - Mr. Lawson; Lover - Burslem; Magician - Mr. Wm West; Clown - Yeaman; Columbine - Mrs. West Donald - Mr. W West; Simkin - Mr. Yeaman; Old Man - Lawson; Meggy - Mrs. West; Peggy - Miss Dupree
	9	<i>Harlequin Statue; or, Gigantic Ghost 16 feet high</i> Donald of Dundee (Scottish dance)	
	12	<i>The Hunted Tailor</i> <i>The Shipwrecked Sailor; or, the American Tar on Shore</i> (ballet)	Shipwrecked Sailor - Mr. Yeaman; Landlord - W. West; Dr Fudge - Mr. Burslem; Boatswain - Stutchberry; Susan - Miss Dupree; Fanny - Mrs. West
	13	<i>The Hunted Tailor</i>	
	15	<i>Don Quixotte and Sancho Panza</i> Donald of Dundee (Scottish dance)	Don Quixote - Mr. W West; Sancho Panza - Yeaman; Count - Carnes; Miller - Mr. Burslem; Capt of Banditti - Lawson; Countess - Mrs. West Donald - Mr. W West; Simkin - Mr. Yeaman; Old Man - Lawson; Meggy - Mrs. West; Peggy - Miss Dupree
	19	<i>Tiger Horde</i>	Sha Hamet, Prince of Hindostan - Mr. Still; Azim, an officer in his service - Master Carnes; Abensala, Azim's father - Mr. Johnson; Priest - Mr. Burslem; El Hyder - Mr. Lawson; Hamilenza, a peasant - Master Roper; Abel Assan, and old Wood Cutter - Mr. Stutchbury; Dubar, his son and Chief of the Tiger Horde - Mr. Sinclair; Scherenza - Master Yeaman; Henfu - Mr. W West; Bahudar - Mr. Rogers; Aza, Princess of China - Miss Dupree; Zamuda, the Wood Cutter's daughter - Mrs. West;
	20	<i>Tiger Horde</i>	Sha Hamet, Prince of Hindostan - Mr. Still; Azim, an officer in his service - Master Carnes; Abensala, Azim's father - Mr. Johnson; Priest - Mr. Burslem; El Hyder - Mr. Lawson; Hamilenza, a peasant - Master Roper; Abel Assan, and old Wood Cutter - Mr. Stutchbury; Dubar, his son and Chief of the Tiger Horde - Mr. Sinclair; Scherenza - Master Yeaman; Henfu - Mr. W West; Bahudar - Mr. Rogers; Aza, Princess of China - Miss Dupree; Zamuda, the Wood Cutter's daughter - Mrs. West;
	22	<i>Tiger Horde</i>	
	23	<i>Tiger Horde</i>	

1821 - Circus (Mr. West's) (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	25	<i>La Perouse; or, the Desolate Island</i>	La Perouse - Mr. W. West; Kanko, an Indian Chief, betrothed to Umba - Sinclair; Conje, a French valet - Mr. Lawson; Indian Warriors: Potowiska - Master Carnes; Kinetska - Mr. Rogers; Pohowy - Mr. Blackmore; Teretooksy - Mr. Moore; Kiskeroo - Mr. Thayer; Chiptaway - Mr. Garcier; Kathkitowy - Edgcumbe; Captain - Burslem; Part of the Monkey - Master Yeaman; Madam Perouse - Miss Dupree; Madam Perouse's child - Master West; Umba, the Indian Princess - Mrs. West
	26	<i>La Perouse; or, the Desolate Island</i>	
	27	<i>La Perouse; or, the Desolate Island</i>	
	29	<i>La Perouse; or, the Desolate Island</i>	
February	2	<i>Blue Beard; or, Female Curiosity</i>	
	3	<i>Blue Beard; or, Female Curiosity</i>	
	5	<i>Blue Beard; or, Female Curiosity</i>	
	9	<i>Forty Thieves</i>	
	10	<i>Forty Thieves</i>	
	12	<i>Oscar and Malvina; or, the Hall of Fingal</i>	Oscar - Yeaman; Morvin - Sinclair; Fingal - Stutchbury; Draco - Lawson; Dermot - Jones; Pedlar, with song - Burslem; Carroll - W. West; Pages - Belmont and Roper; Shepherds - Carnes, Still, and Johnson; Malvina - Mrs. West
		<i>The Cobler's Daughter; or, All in the Wrong</i> (ballet)	Lover - Carnes; Strapall, cobbler - W. West; John Lump - Lawson; Lapstone - Yeaman; Susan - Miss Dupree; Villagers - Mrs. Still, Johnson, Miss Gibson; Jenny, the cobbler's daughter - Mrs. West;
	13	<i>Oscar and Malvina; or, the Hall of Fingal</i>	
	16	<i>Secret Mine</i>	Araxa - Sinclair; Assad - Johnson; Ismael - Still; Dundin, a Chinese Slave - Carnes; Hyden, the Hindoo Chief - Yeaman; Hindoos - Rogers and Lawson; Sali, Ismael's officer - W. West; Narod - Stutchbury; Priest - Burslem; 1st Soldier - Jones; 2nd Soldier - Welsh; Hindoo - Belmont; Sobeida - Miss Dupree; Camilla - Mrs. Still; Zaphyra, daughter to Ismael, in love with Araxa - Mrs. West
	17	<i>Secret Mine</i>	
	20	<i>Secret Mine</i>	

1821 - Circus (Mr. West's) (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	22	<i>Battle of Bunker Hill; or, the Death of General Warren</i>	General Warren - Sinclair; Lord Percy - W West; General Prescott - Still; Sir William Howe - Carnes; Harmon - Johnson; Abercrombie - Stutchbury; Elvira - Mrs. Still; Anna - Miss Dupree
		<i>The Shipwrecked Sailor; or, the American Tars on Shore</i> (ballet)	Shipwrecked Sailor - Mr. Yeaman; Landlord - W. West; Dr Fudge - Mr. Burslem; Boatswain, with the song of the Star Spangled Banner - Stutchberry; Susan - Miss Dupree; Fanny - Mrs. West
	23	<i>Harlequin Statue; or, Gigantic Ghost 16 feet high</i>	Harlequin - Master Carnes; Pantaloon - Mr. Lawson; Lover - Burslem; Old Woman - Rogers; Magician - Mr. Wm West; Clown - Master Yeaman; Columbine - Mrs. West
	24	<i>Harlequin Statue; or, Gigantic Ghost 16 feet high</i>	
	26	<i>Oscar and Malvina; or, the Hall of Fingal</i> <i>The Cobbler's Daughter; or, All in the Wrong</i> (ballet)	
	28	<i>Timour the Tartar</i>	
March	1	<i>Timour the Tartar</i>	
	2	<i>Timour the Tartar</i>	
	3	<i>Timour the Tartar</i>	
	4	<i>Don Quixotte and Sancho Panza</i> Donald of Dundee (Scottish dance)	
	7	<i>Timour the Tartar</i> <i>Flora's Birthday</i> (ballet)	
	8	<i>Sydney and His Dog; or, the Treacherous Indian</i>	Sydney - Master Yeaman; Bill Bunting - Mr. Lawson; Jack Mainmust - Mr. Burslem; Tom Halyard - Mr. Belmont Jack Ratlin - Mr. Carnes; Matilda, Sydney's wife - Mrs. West; Theodore, Sydney's child - Master West; Attalpa, an Indian Chief - Mr. W West; Quacko - Rogers; Transigenum - Sinclair
	9	<i>Highland Reel; or, the Lover's Return</i> <i>Death of Captain Cook</i>	
	10	"Laugh and Grow Fat" and "More Funny than Ever"	
	14	"Don't Give up the Ship!"	

1821 - Circus (Mr. West's) (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	16	<i>Harlequin Statue; or, Gigantic Ghost 16 feet high</i> <i>The Hunted Tailor</i>	Mr. Lawson
	17	<i>Don Quixote and Sancho Panza</i> <i>The Hunted Taylor</i>	
	19	<i>Timour the Tartar</i> <i>Merry Girl; or Laughing and Crying Philosophers</i>	
	20	<i>Don Quixotte and Sancho Panza</i> <i>Merry Girl; or Laughing and Crying Philosophers</i>	Miss Dupree, Master Carnes, Mr. Yeaman, Mr. Lawson, Mrs. West, Mr. Rogers,

1821 – Second Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	8	<i>She Stoops to Conquer; or The Mistakes of a Night</i> <i>Spoiled Child</i>	
	10	<i>Venice Preserved; or, a Plot Discovered</i> <i>Where Shall I Dine?</i>	
	11	<i>The Road to Ruin</i> <i>Belles Without Beaux</i>	
	14	<i>A Short Reign and a Merry One</i> <i>The Scotch Ghost; or Little Fanny's Love</i> <i>The Children in the Wood</i>	

1821 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List	
August	16	<i>She Would Be a Soldier/Plains of Chippewa</i> <i>The Romp</i>		
	18	<i>The Robbers</i> <i>The Poor Soldier</i>		
	21	<i>Rob Roy McGregor; or, Auld Lang Syne</i> <i>The Wedding Day</i>		
	23	<i>Wild Oats; or, the Strolling Gentlemen</i> <i>Too Late for Dinner; or, Which is He?</i>		
	25	<i>Town and Country; or, Which is Best?</i> <i>Helpless Animals; or Batchelor's [sic] Fare</i>		
	28	<i>Isabella; or, the Fatal Marriage</i> <i>Warlock of the Glen</i>		
	30	<i>The Foundling of the Forest</i> <i>The Highland Reel</i>		
	September	1	<i>The Vampire; or, the Bride of the Isles</i> <i>My Grandmother; or, the Living Picture</i> <i>The Devil to Pay; or, Wives Metamorphosed</i>	
		4	<i>Henri Quatre; or Paris in the Olden Time</i> <i>The Comet; or, He Would be an Astronomer</i>	
		6	<i>The Poor Gentleman</i> <i>Rosina; or the Reapers</i>	
8		<i>Romeo and Juliet</i> <i>The Deaf Lover</i>		

1821 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
September	10	<i>Speed the Plough</i>	
		<i>The Weathercock</i>	
	11	<i>The Castle Spectre</i>	
		<i>Fortune's Frolic</i>	
	13	<i>The Fair American/Young Quaker</i>	
		<i>Of Age Tomorrow</i>	
	15	<i>The Iron Chest</i>	
		<i>The Adopted Child</i>	
	18	<i>Pizarro</i>	
		<i>The Agreeable Surprize</i>	
	20	<i>The Mountaineers</i>	
		<i>The Adopted Child</i>	
	22	<i>Henry IV, Part I</i>	
		<i>The Irishman in London</i>	
25	<i>The Heir at Law</i>		
	<i>The Dead Alive/Weathercock</i>		
27	<i>The Way to Get Married</i>		
	Olio		
	<i>Miss in her Teens</i>		
29	<i>Abellino</i>		
	<i>The Review</i>		
October	2	<i>The Clandestine Marriage</i>	
		<i>The Spanish Barber</i>	
	4	<i>Richard III</i>	
		<i>Sylvester Daggerwood</i>	
		<i>Bombastes Furioso</i>	

1821 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
October	6	<i>Jane Shore</i> <i>No Song No Supper</i>	
	9	<i>Merry Wives of Windsor</i> <i>A Budget of Blunders</i>	

1821 – Tennison’s Hotel (Long Room)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	2	Concert by Mr. Kelly of Baltimore	
	6	Concert by Mr. Kelly of Baltimore	

1822 – Across from Central Market

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	13-15	Natural Curiosities	Learned Bear, among others; Mr. Purcell listed as lion’s trainer

1822 – Brown’s Assembly Room

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	18	Recitations by Master George Frederick Smith	

1822 – Carusi’s Washington Assembly Room

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
November	?	Grand Ball by Carusi	
December	16	Orations on Poetry and Belles Lettres	

1822 – Second Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
July	9	<i>The Rivals</i>	
		<i>The Review</i>	
	11	<i>The Busy Body</i>	
		<i>My Grandmother</i>	
	15	<i>The Highland Reel</i>	
		<i>The Rendezvous</i>	
	16	<i>Marion</i>	
		<i>The Prisoner at Large</i>	
	17	<i>The Heir at Law</i>	
		<i>The Wandering Boys</i>	
	20	<i>The Birthday</i>	
		<i>The Midnight Hour</i>	
	23	<i>Marion</i>	
		<i>A Budget of Blunders</i>	
	25	<i>Therese</i>	
		<i>Modern Antiquities</i>	
	27	<i>Ways and Means</i>	
<i>Modern Antiquities</i>			
<i>The Wandering Boys</i>			
30	<i>Who's the Dupe?</i>		
	<i>40 Thieves</i>		
August	1	<i>Richard III</i>	
		<i>The Rendezvous</i>	
	3	<i>The Iron Chest</i>	
		<i>The Spoiled Child</i>	
	6	<i>King Lear</i>	
<i>The Devil to Pay</i>			

1822 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List	
August	8	<i>Town and Country</i> <i>The Weathercock</i>		
	10	<i>Mountaineers</i> <i>All the World's a Stage</i>		
	13	<i>Hamlet</i> <i>The Mayor of Garrat</i>		
	15	<i>The Heart of Midlothian</i> <i>Turn Out</i>		
	17	<i>She Would Be a Soldier; or, the Plains of Chippewa</i> <i>No Song, No Supper; or, the Lawyer in the Sack</i>		
	20	<i>The School for Scandal</i> <i>Love Laughs at Locksmiths</i>		
	22	<i>Therese</i> <i>Of Age Tomorrow</i>		
	24	<i>Pizarro</i> <i>Miss in her Teens</i>		
	27	<i>Bertram</i> <i>The Comet</i>		
	29	<i>Othello</i> <i>Raising the Wind</i>		
	31	<i>Alexander the Great</i> <i>The Prize</i>		
	September	3	<i>Macbeth</i> <i>The Rendezvous</i>	
		5	<i>The Honey Moon</i> <i>The Dead Alive</i>	

1822 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List	
September	7	<i>The Wheel of Fortune</i> <i>Catherine and Petruchio</i>		
	10	<i>Bertram; or, the Castle of St Aldobrand</i> <i>Highland Reel / St. Patrick's Day; or the Scheming Lieutenant</i>		
	12	<i>Virginius</i> <i>The Highland Reel</i>		
	14	<i>She Stoops to Conquer</i> <i>The Wandering Boys</i>		
	17	<i>Every One Has His Fault</i> <i>Robinson Crusoe</i>		
	19	<i>The Soldier's Daughter</i> <i>Paul and Virginia</i>		
	October	21	<i>A Cure for the Heartache</i> <i>The Ruffian Boy</i> <i>Trip to Paris</i>	Mr. Mathews performed in Baltimore too
		23	<i>Travels in Air, Earth, and Water</i>	
		November	18	
	19		<i>The Birth Day; or, Reconciliation</i> <i>The Review; or, the Wag of Windsor</i>	
20	<i>The Midnight Hour</i> <i>Of Age Tomorrow</i>			
22	<i>Who's the Dupe?</i> <i>The Blue Devils</i>			
23	<i>The Review; or, the Wag of Windsor</i> <i>The Romp; or, a Cure for the Spleen</i>			

1822 – Tennison’s Hotel (Long Room)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	26	Concert and Musical Glasses	

1823 – Carusi’s Washington Assembly Room

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	11	Ball for Juniors Ball	
	19	Mr. E. A. Stevens’ Astronomical Lecture	
	22	Washington/ Birth Night Ball	
	24	Mr. Nichols the American Ventriloquist	
	26	Mr. Nichols the American Ventriloquist	
April	7	Olio and Optical Vagaries by C. Burton	
	15	Olio and Optical Vagaries by C. Burton	
May	1	Ball for benefit of Female Orphan Asylum	
September	27	<i>The Curfew</i> <i>Love and Money</i>	
November	18	Mr. Taylor, Ventriloquist	
December	29	Grand Military Exhibition	

1823 – Circus

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	18	<i>Flora’s Birthday</i> (ballet) <i>Harlequin Statue; or, Gigantic Ghost 16 feet high</i>	Henry - Mr. Parker; Old Man - Mr. Lawson; Faithful - Mr. Yeaman; Fanny - Mrs. Carnes; Flora - Mrs. Parker

1823 - Circus (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
	21	<i>The Storm; or, American Tars on Shore</i> <i>Two Wives; or, a Hint to Husbands</i>	
	22	<i>The Storm; or, American Tars on Shore</i> <i>Two Wives; or, a Hint to Husbands</i>	
	23	<i>Tekeli; or, the Siege of Montgatz</i> <i>Highland Laddie; or, the Female Archer</i>	
	24	<i>Highland Laddie; or, the Female Archer</i> <i>Tekeli; or, the Siege of Montgatz</i>	
	25	<i>Tekeli; or, the Siege of Montgatz</i> <i>Highland Laddie; or, the Female Archer</i>	
	27	<i>Secret Mine</i>	
	28	<i>Secret Mine</i>	
	29	<i>Secret Mine</i>	
	30	<i>Secret Mine</i>	
	31	<i>Secret Mine</i>	
February	3	<i>Timour the Tartar</i> <i>The Hunted Taylor; or Mr. and Mrs.</i> <i>Button's Unfortunate Journey to Brentwood</i>	
	4	<i>Timour the Tartar</i>	
	5	<i>Timour the Tartar</i>	
	7	<i>Timour the Tartar</i> <i>The Hunted Taylor; or Mr. and Mrs.</i> <i>Button's Unfortunate Journey to Brentwood</i>	
	8	<i>The Sisters; or, Heroines of Switzerland</i>	

1823 - Circus (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	10	<i>Forty Thieves</i>	
	12	<i>Forty Thieves</i>	
	13	<i>Fortune's Frolics; or, the True Use of Riches</i>	
		<i>Oscar and Malvina; or the Hall of Fingal</i>	
	14	<i>Fortune's Frolics; or, the True Use of Riches</i>	
		<i>Oscar and Malvina; or the Hall of Fingal</i>	
	15	<i>Blue Beard; or, Female Curiosity</i>	
	17	<i>La Perouse</i>	
	18	<i>Tiger Horde</i>	
	20	Mr. Rogers benefit	
21	<i>Lodoiska</i>		
28	<i>Timour the Tartar</i>		

1823 – Second Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
June	26/27	<i>The West Indian</i>	
	26/27	<i>Fortune's Frolic</i>	
	28	<i>The Apostate</i>	
		<i>The Day After the Wedding</i>	
July	1	<i>Isabella</i>	
		<i>The Irishman in London</i>	
	3	<i>Romeo and Juliet</i>	
		<i>Of Age Tomorrow</i>	

1823 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
July	4	<i>The Spy</i>	Col. Singleton - Mr. Weymss; Major Dunwoodie - Mr. Darley; Capt. Lawson - Mr. Burke; Lt. Mason - Mr. Johnston; Henry Wharton - Mr. T. Jefferson; Mr. Wharton - Mr. Hathwell; Dr. Sitgraves - Mr. Francis; Harvey Birch (the spy) - Mr. H. Wallack; Rawson - Mr. Wheatley; Smith - Mr. Scrivener; Sanders - Mr. J. Jefferson; Hollister - Mr. Murray; Caesar - Mr. J. Jefferson, Jr.; Centinels, Cow Boys, etc; Frances - Mrs. Anderson; Sarah - Miss Hathwell; Kitty Haynes - Mrs. Jefferson; Betty Flanagan - Mrs. Francis
		<i>The Purse, or, the American Tar</i>	Baron - Mr. Hathwell; Theodore - Mr. Johnston; Edmund - Mr. Darley; Will Steady (the American Tar) - Mr. Burke; Servant - Mr. Scrivener; Page - Miss H. Hathwell; Sally - Mrs. Jefferson
	8	<i>The Foundling of the Forest</i> <i>Fire and Water</i>	
	10	<i>Venice Preserved</i> <i>No Song No Supper</i>	
	12	<i>Pizarro</i> <i>Sylvester Daggerwood</i> <i>Is He Jealous?</i>	
	15	<i>The Spy</i> <i>The Rendezvous</i>	
	17	<i>Richard III</i> <i>Fire and Water</i>	
	19	<i>Othello</i> <i>Lovers' Quarrels</i>	
	22	<i>Town and Country</i> <i>Raising the Wind</i>	
	24	<i>King Lear</i> <i>Where Shall I Dine?</i>	
	26	<i>A New Way to Pay Old Debts</i> <i>How to Die for Love</i>	

1823 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
July	29	<i>Adeline</i> <i>Who's the Dupe?</i>	
	31	<i>Therese</i> <i>The Comet</i>	
	August 2	<i>A Cure for the Heartache</i> <i>The Children in the Wood</i>	
August	5	<i>Rob Roy Macgregor</i> <i>The Village Lawyer</i>	
	7	<i>The Manager in Distress</i> <i>Tom and Jerry</i>	
	9	<i>Virginius</i> <i>The Village Lawyer</i>	
	12	<i>Rule a Wife and Have a Wife</i> <i>Where Shall I Dine?</i>	
	14	<i>Damon and Pythias</i> <i>Is He Jealous?</i>	
	16	<i>Macbeth</i> <i>Lovers' Quarrels</i>	
	19	<i>The Mountaineers</i> <i>Catherine and Petrucchio</i>	
	21	<i>Tom and Jerry</i> <i>The Blue Devils</i>	
	23	<i>The Manager in Distress</i> <i>Tom and Jerry</i>	
	26	<i>The Ghost</i> <i>Tom and Jerry</i>	

1823 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	28	<i>Rob Roy Macgregor</i>	
		<i>Three and the Duece</i>	
	30	<i>A Roland for an Oliver</i> <i>The Wandering Boys</i>	
September	2	<i>The Merchant of Venice</i> <i>The 2 Pages of Frederick the Great</i>	
	4	<i>Zembuca</i> <i>The Lady and the Devil</i>	
	6	<i>The Dramatist</i> <i>The Magpie and the Maid</i>	
	9	<i>The Law of Java</i> <i>The 2 Pages of Frederick the Great</i>	
	11	<i>The Lady of the Lake</i> <i>The Libertine</i>	
	13	<i>The Blind Boy</i> <i>Little Red Riding Hood</i> <i>The Highland Reel</i>	
	16	<i>The Wonder</i> <i>Monsieur Tonson</i>	
	18	<i>St. Patrick's Day</i> <i>The Wood Demon</i>	

1823 – Weightman Buildings

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	2	Orations on Poetry and Belles Lettres	

1824 – Carusi’s Washington Assembly Room

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	26	<i>Douglas; or, the Noble Shepherd</i>	
September	8	<i>Who’s the Dupe?</i>	
October	8	<i>Rendezvous; or, Hide and Seek</i>	
		<i>Roderick Dhu and Fitz-James</i>	
	19	<i>Douglas; or, the Noble Shepherd</i>	
		<i>The Hero of Freedom; or, a Scene of the Revolution</i>	
	6	<i>Fortune’s Frolic; or, the True Use of Riches</i>	
		<i>William Tell; or, Switzerland Delivered</i>	
November	15	Concert by Mrs. Green	

1824 – Circus

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	17	Circus	The Chinese, The Little Girl, Young American, Miss Lopez, and Mr. Vilallave
	19	Circus	
	24	<i>Imaginary Sick Man; or, Harlequin Dead and Alive</i>	
	26	Mr. Goodacre’s Astronomical Lectures	
	27	<i>Harlequin Skeleton; or the Fright of the Clown</i>	
	30	Circus	
	31	Cotillion Party	
		<i>Harlequin Statue</i>	
February	2	Circus	
	6	Grand Picturesque Theatre	
	7	Grand Picturesque Theatre	
	13	Grand Picturesque Theatre	

1824 - Circus (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
	14	Grand Picturesque Theatre	
	16	Grand Picturesque Theatre	
	18	Grand Picturesque Theatre	
	20	Grand Picturesque Theatre	
	23	Washington/ Birth Night Ball	
	24	Ira Hill's Lectures on Geography and Astronomy	

1824 – Second Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	15	<i>Wives as They Were and Maids as They Are</i>	Sir William Dorillion - Mr. Palmer Fisher; Lord Priory - Stone; Mr. Noberry - Drake; Mr. Bronzley - Thayer; Sir George Evelyn - Moreland; Oliver - Summerville; Nabson - Russell; Miss Dorilion - Mrs. Waring; Lady Priory - Mrs. Allen; Lady Mary Raffle - Mrs. P Fisher
		<i>Matrimony</i>	Baron - Mr. Stone; Delaval - Moreland
		<i>Chit Chat; or, Repartee for the Ladies</i>	O'Clogherty - Mr. Anderson; Centinel - Russell; Guards - Messrs Barry, Dudley, etc; Clara - Mrs. Waring; Lipette - Mrs. Russell
	16	<i>The Soldier's Daughter</i>	
		<i>No Song No Supper; or, the Lawyer in a Sack</i>	
	17	<i>Man and Wife; or, More Secrets than One</i>	
		<i>High Life Below the Stairs</i>	
	18	<i>The Mountaineers</i>	
		<i>Catherine and Petruchio; or, the Taming of the Shrew</i>	
	19	<i>Othello the Moor of Venice</i>	
		<i>The Spectre Bridegroom; or, A Ghost in Spite of Himself</i>	

1824 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	20	<i>The Stranger</i>	
		<i>Of Age Tomorrow</i>	
	22	<i>The Poor Gentleman</i>	
		<i>Hunter of the Alps</i>	
	23	<i>The Honey Moon</i>	
		<i>The Weathercock; or, Love Alone Can Fix Him</i>	
		<i>The Irish Tutor; or, New Lights</i>	
	24	<i>John Bull; or, a Freeman's Fireside</i>	
		<i>The Woodman's Hut</i>	
		<i>A Day After the Wedding; or, A Wife's First Lesson</i>	
	25	<i>Midnight Hour</i>	
		<i>The Woodman's Hut</i>	
		<i>The Woodman's Hut</i>	
		<i>Heir at Law</i>	
27	<i>Turn Out; or, A Peep at Politics</i>		
	<i>The Irish Tutor; or, New Lights</i>		
	<i>The Woodman's Hut</i>		
29	<i>Clari; or, the Maid of Milan</i>		
	<i>Tis All a Farce</i>		
31	<i>Man and Wife; or, More Secrets than One</i>		
	<i>The Miller's Maid</i>		
April	1	<i>The Devil's Bridge</i>	
		<i>The Lady and the Devil</i>	
	2	<i>The Honey Moon</i>	
		<i>High Life Below the Stairs</i>	

1824 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
April	3	<i>John Bull; or, a Freeman's Fireside</i>	
		<i>The Forest of Rosenwald; or, Travellers Benighted</i>	
	6	<i>Clari; or, the Maid of Milan</i>	
		<i>The Duel; or, My Two Nephews</i>	
	7	<i>Speed the Plough</i>	
		<i>The Forest of Rosenwald; or, Travellers Benighted</i>	
	8	<i>Glenderoy, the Bonny Boy</i>	
		<i>The Duel; or, My Two Nephews</i>	
	9	<i>Wives as They Were and Maids as They Are</i>	
		<i>The Miller's Maid</i>	
20	<i>The Iron Chest</i>		
	<i>Who's the Dupe?</i>		
September	1	<i>The Birthday; or, Reconciliation</i>	Capt. Bertram - Mr. Warren; Jack Junk - Mr. Jefferson; Emma - Mrs. Anderson
		<i>The Agreeable Surprise</i>	Sir Felix Friendly - Mr. Warren; Lingo - Mr. Jefferson; Cowslip - Mrs. Anderson
	3	<i>Speed the Plough</i>	
		<i>Little Red Riding Hood</i>	
	6	<i>John Bull</i>	
		<i>Lovers' Quarrels</i>	
	7	<i>Hamlet</i>	
		<i>Little Red Riding Hood</i>	
	9	<i>The Honey Moon</i>	Duke Aranza - Mr. Caldwell; Rolando - Mr. Jefferson; Count Montalban - Mr. Greene; Balthazar - Mr. Warren; Lampede - Mr. Hathwell; Jacques - Mr. Henderson; Campillo - Mr. Murray; Lopez - Mr. Porter; Juliana - Mrs. Anderson; Volante - Mrs. Greene; Zamora - Miss Hathwell; Hostess - Mrs. Francis
		<i>The Blue Devils</i>	James Megrim - Mr. Jefferson; Demisous - Mr. Hathwell; James - Mr. Greene; Constable - Mr. Parker; Annette - Miss Hathwell

1824 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
September	11	<i>The Dramatist</i>	
		<i>3 and the Duece</i>	
	13	<i>Damon and Pythias</i>	
		<i>The Liar</i>	
	15	<i>The Midnight Hour</i>	
		<i>Love Among the Roses</i>	
		<i>The Agreeable Surprise</i>	
	16	<i>Merry Wives of Windsor</i>	
		<i>Love Among the Roses</i>	
	18	<i>Rob Roy Macgregor</i>	
		<i>The Ghost</i>	
	20	<i>The Hunter of the Alps</i>	
		<i>The Wedding Day</i>	
		<i>The Scotch Ghost</i>	
	21	<i>Rob Roy Macgregor</i>	
		<i>Fortune's Frolic</i>	
	23	<i>The Plains of Chippewa</i>	
		<i>The Prisoner at Large</i>	
	25	<i>The Rivals</i>	
		<i>The Ghost</i>	
	27	<i>Therese</i>	
		<i>The Irishman in London</i>	
	28	<i>The Magpie and the Maid</i>	
<i>The Highland Reel</i>			
30	<i>The Wood Demon</i>		
	<i>The Mock Doctor</i>		

1824 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
October	1	<i>Rob Roy Macgregor</i>	
		<i>Harlequin Hurry Scurry</i>	
	2	<i>The School for Scandal</i>	
		<i>The Comet</i>	
	4	<i>The Brothers</i>	
		<i>Turn Out</i>	
	5	<i>The Poor Gentleman</i>	
		<i>The Blue Devils</i>	
	6	<i>Henry IV, Part I</i>	
		<i>Harlequin Hurry Scurry</i>	
8	<i>La Fayette; or, the Castle of Olmutz</i>		
	<i>The Devil to Pay; or Wives Metamorphosed</i>		
	<i>She Stoops to Conquer; or, the Mistakes of a Night</i>	Sir Charles Marlow - Mr. Clarke; Young Marlow - Scott; Hardcastle - Phillips; Hastings - Florence; Tony Lumpkin (1st app on any stage - Kenney; Diggory - Somerville; Stingo - Herbert; Miss Hardcastle - Mrs. Turner; Miss Neville - Johns; Mrs. Hardcastle - Miss Armstrong	
December	1	<i>The Weathercock</i>	Old Fickle - Mr. Phillips; Tristram Fickle - Scott; Briefwit - Clarke; Sneer - Somerville; Servant - Crouta; Varielle - Mrs. Johns
		<i>The Soldier's Daughter</i>	Widow Cheerly - Mrs. Anderson
	2	<i>Fortune's Frolics; or, the True Use of Riches</i>	
		<i>The Honey Moon</i>	Duke Aranza - Mr. Scott; Juliana - Mrs. Anderson
	3	<i>No Song No Supper; or, the Lawyer in the Sack</i>	
		<i>Foundling of the Forest; or, the Unknown Female</i>	
		<i>A Day After the Wedding; or, the Wife's First Lesson</i>	

1824 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
December	4	<i>The Soldier's Daughter</i>	
		<i>The Review; or, the Wags of Windsor</i>	
	6	<i>Abaellino, the Great Bandit</i>	
		<i>Sylvester Daggerwood</i>	
		<i>Lady and Devil</i>	
	7	<i>Foundling of the Forest; or, the Unknown Female</i>	
		<i>A Day After the Wedding; or, the Wife's First Lesson</i>	
	8	<i>A Cure for the Heart Ache</i>	
		<i>Raising the Wind</i>	
	9	<i>Richard III</i>	Duke of Gloucester (from Chatham Theatre of New York, his first appearance here) - Mr. Edgar
		<i>The Wedding Day</i>	
	11	<i>Douglas; or, the Noble Shepherd</i>	
		<i>Sylvester Daggerwood</i>	
		<i>No Song No Supper; or, the Lawyer in the Sack</i>	
	13	<i>A Cure for the Heart Ache</i>	
		<i>Raising the Wind</i>	
	14	<i>La Fayette; or the Fortress of Olmutz</i>	
		<i>The Village Lawyer</i>	
15	<i>John Bull; or, a Freeman's Fireside</i>		
	<i>Rosina; or, the Reapers</i>		
16	<i>La Fayette; or the Fortress of Olmutz</i>		
	<i>Fortune's Frolic; or, the True Use of Riches</i>		
18	<i>The Stranger; or, Misanthropy and Repentance</i>	Mrs. Haller - Mrs. H.A. Williams	
	<i>Lady and Devil</i>		

December	20	<i>Soldier's Daughter</i>	The Widow Cheerly by Mrs. A.H. Williams
		<i>La Fayette; or the Fortress of Olmutz</i>	
	21	<i>The Belle's Strategem</i>	Letitia Hardy - Mrs. H.A. Williams
		<i>The Wedding Day</i>	
	22	<i>The Honeymoon</i>	
		<i>Village Lawyer</i>	
	23	<i>The Stranger; or, Misanthropy and Repentance</i>	Mrs. Baler - Mrs. H.A. Williams
		<i>Review; or, Wags of Windsor</i>	
	24	<i>Jane Shore</i>	Jane Shore - Mrs. Williams
		<i>Irishman in London</i>	
	25	<i>George Barnwell, the London Apprentice</i>	
	28	<i>The Belle's Stratagem</i>	
		<i>Devil to Pay; or, Wives Metamorphosed</i>	
	29	<i>Damon and Pythias; or, the Trial of Friendship</i>	
		<i>A Dutch Story</i>	
		<i>The Irish Widow</i>	
	30	<i>Romeo and Juliet</i>	
		<i>The Spoil'd Child</i>	
	31	<i>Hamlet</i>	Hamlet - Mr. Pelby; Queen- Mrs. Turner
		<i>Village Lawyer</i>	Sir William Dorillion - Mr. Palmer Fisher; Lord Priory - Stone; Mr. Noberry - Drake; Mr. Bronzley - Thayer; Sir George Evelyn - Moreland; Oliver - Summerville; Nabson - Russell; Miss Dorillion - Mrs. Waring; Lady Priory - Mrs. Allen; Lady Mary Raffle - Mrs. P Fisher

1825 – Brown's Hotel

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
September	20	Recitations by Mr. Haymer	

1825 – Carusi’s Washington Assembly Room

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	10	Military Ball	

1825 – Circus

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	21	<i>The Hunted Tailor; or Mr. Button’s Unfortunate Journey to Brentwood</i> <i>Timour the Tartar</i>	
	24	<i>The Hunted Tailor; or Mr. Button’s Unfortunate Journey to Brentwood</i> <i>Tom Thumb the Great</i>	Mr. Button - Mr. Parker; Riding Master - Lawson; Clown - Yeaman Tom Thumb - Major Stevens, the smallest man in the world
	25	<i>The Hunted Tailor; or Mr. Button’s Unfortunate Journey to Brentwood</i> <i>Tiger Horde</i>	
	26	<i>The Hunted Tailor</i> <i>Tiger Horde</i>	
	27	<i>The Hunted Tailor</i> <i>El Hyder; or, Love and Bravery</i>	
	28	<i>The Hunted Tailor</i> <i>El Hyder; or, Love and Bravery</i>	
	29	<i>The Hunted Tailor</i> <i>Valentine and Orson; or, the Wild Man of the Woods</i>	
	31	<i>Tom and Jerry, or Life in London</i>	

1825 - Circus (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	1	<i>Turnpike Gate</i> <i>Valentine and Orson; or, the Wild Man of the Woods</i>	
	2	<i>Tom and Jerry, or Life in London</i> <i>Robinson Crusoe</i>	
	4	<i>Cataract of the Ganges, or the Rajah's Daughter</i>	
	5	<i>Timour the Tartar</i>	
	7	<i>Cataract of the Ganges, or the Rajah's Daughter</i>	
	8	<i>Cataract of the Ganges, or the Rajah's Daughter</i>	
	9	<i>Tom and Jerry, or Life in London</i>	
	10	<i>The Storm; or, American Tars on Shore</i> (ballet) <i>Valentine and Orson; or, the Wild Man of the Woods</i>	
	11	<i>Merry Swiss Peasants; or Old Pedro and Deborah on Stilts</i> (ballet) <i>The Miller's Maid</i>	
	12	<i>La Perouse; or, The Desolate Island</i>	
	14	<i>Merry Swiss Peasants; or Old Pedro and Deborah on Stilts</i> (ballet) <i>The Forty Thieves</i>	
	15	<i>Spoil'd Child</i> <i>The Knight of the Black Plume; or, the Fisherman's Hut</i>	
	16	<i>The Merry Reapers</i> <i>Blue Beard; or, Female Curiosity</i>	

1825 - Circus (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	17	<i>Cobbler's Daughter; or, All in the Wrong</i> (ballet) <i>Tekeli; or the Seige of Montgatz</i>	
	19	<i>The Miller's Return; or, Grandfather's and Grandmother's Return</i> <i>The Turnpike Gate</i>	
	21	<i>Little Red Riding Hood; or, a Visit to My Grandmother</i> <i>Secret Mine</i>	
	22	<i>The Blood Red Knight; or, the Fatal Bridge</i>	
	23	<i>Merry Swiss Peasants; or Old Pedro and Deborah on Stilts</i> (ballet) <i>Tiger Horde</i>	
	24	<i>The Brave Frenchman; or the Female Restored to Liberty</i> <i>The Miller's Maid</i>	
	25	<i>Lodoiski</i>	
	26	<i>Turnpike Gate</i> <i>Cataract of the Ganges, or the Rajah's Daughter</i>	

1825 – Columbia Museum

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	21	Magic Lantern and Phantasmagoria	
March	1	Magic Lantern and Phantasmagoria	

1825 – Second Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	3	<i>The Robbers</i>	Charles de Moor - Mr. Pelby
		<i>No Song, No Supper; or, the Lawyer in the Sack</i>	
	4	<i>Venice Preserved; or, a Plot Discovered</i>	Pierre - Mr. Booth; Belvidera - Mrs. Barnes
		<i>The Lady and Devil</i>	
	5	<i>Brutus; or, the Fall of Tarquin</i>	
		<i>Fortune's Frolic; or, the True Use of Riches</i>	
	6	<i>School for Scandal</i>	Sir Peter Teazle - Mr. Barnes, Lady Teazle - Mrs. Barnes
		<i>The Turnpike Gate</i>	
	7	<i>Richard III</i>	Duke of Glouster - Mr. Booth; Queen - Mrs. Williams
		<i>Prisoner at Large</i>	
	8	<i>The Rivals; or, a Trip to Bath</i>	Sir Anthony Absolute - Mr. Barnes; Lydia Languish - Mrs. Barnes
		<i>The Rival Soldiers; or, the Sprigs of Laurel</i>	
	10	<i>The Apostate</i>	Pescars - Mr. Booth; Florinda - Mrs. Barnes
		<i>The Spoil'd Child</i>	
	11	<i>Town and Country; or, Which is Best?</i>	
		<i>Turn Out; or, the Enraged Politician</i>	
	13	<i>Isabella; or, the Fatal Marriage</i>	Isabella - Mrs. Barnes
		<i>Nature and Philosophy</i>	Colin (a Youth who never saw a woman) - Mrs. Barnes
		<i>The Review; or, the Wags of Windsor</i>	Caleb Quotem - Mrs. Barnes; John Lump - Mr. Barnes
	14	<i>A Cure for the Heart Ache</i>	
<i>The Sultan; or, the American Captive</i>			
19	<i>The Broken Sword</i>		
	<i>Family Jars</i>		
	<i>Don Juan; or, the Libertine Destroyed</i>		

1825 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	21	<i>Sweethearts and Wives</i>	
		<i>Family Jars</i>	
	22	<i>The Will; or School for Daughters</i>	
	24	<i>Virginius; or, the Liberator of Rome</i>	Virginius - Mr. Cooper
		<i>The Village Lawyer</i>	
	25	<i>The Devil's Bridge</i>	Count Belino - Mr. Keene
		<i>The Spectre Bridegroom; or, a Ghost in spite of Himself</i>	
	26	<i>The Honeymoon</i>	Duke Aranza - Mr. Cooper, Jacquez - Mr. Barnes, Juliana - Mrs. Barnes
		<i>How to Die for Love</i>	
	27	<i>The Turn Out; or a Peep at Politics</i>	Captain Somerville (with songs) - Mr. Keene, Gregory - Mr. Barnes, Marian Ramsay - Mrs. Barnes
		<i>The Midnight Hour</i>	General - Mr. Barnes, Flora - Mrs. Barnes
		<i>The Poor Soldier</i>	Patrick (with songs) - Mr. Keene, Darby - Mr. Barnes
	28	<i>Bertram; or the Castle of St. Aldobrand</i>	Bertram - Mr. Cooper; Imogen - Mrs. Barnes
<i>The Spoil'd Child</i>			
29	<i>Devil's Bridge</i>		
	<i>Family Jars</i>		
31	<i>The Gamester</i>	Beverly - Mr. Cooper, Stokely - Scott; Mrs. Beverly - Mrs. Barnes	
	<i>Irishman in London</i>		
February	1	<i>Day After the Wedding</i>	
		<i>The Poor Soldier</i>	
		<i>Tom Thumb the Great</i>	Tom Thumb - Major Stevens, the smallest man in the world
	2	<i>Macbeth</i>	
		<i>Family Jars</i>	
3	<i>The Will; or, a School for Daughters</i>	Mr. Solomon Cynic - Mr. Barnes, Howard - Mr. Scott, Albina Mandeville - Mrs. Barnes	
	<i>The Turn Out; or a Peep at Politics</i>	Captain Somerville - Mr. Keen [sic], Gregory - Mr. Barnes, Marian Ramsay - Mrs. Barnes	

1825 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	4	<i>School for Scandal</i> <i>A Mogul Tale</i>	Charles Surface by Mr. Cooper
	5	<i>Douglas; or, the Noble Shepherd</i> <i>Three Weeks After Marriage, or What we must all come to</i> <i>Turn Out; or, a Peep at Politics</i>	
	7	<i>Damon and Pythias; or, the Trial of Friendship</i> <i>Catherine and Petruchio; or, Taming of the Shrew</i>	Damon - Mr. Cooper Pertuchio - Mr. Cooper
	9	<i>The Devil's Bridge</i> <i>Modern Antiques; or, Merry Mourners</i>	
	11	<i>Love in a Village</i> <i>Don Juan; or, the Libertine Destroyed</i>	Young Meadows - Mr. Keene; Hawthorne - Mr. Larkin
	12	<i>The Point of Honor; or, A School for Soldiers</i> <i>The Wedding Day</i>	
	14	<i>The Mountaineers</i> <i>Modern Antiques; or, Merry Mourners</i>	Octavian - Mr. Burroughs
	15	<i>John Bull; or, a Freeman's Fireside</i> <i>Spectre Bridegroom; or, a Ghost in Spite of Himself</i>	
	16	<i>Romeo and Juliet</i> <i>The Lady and the Devil</i>	Romeo - Mr. Burroughs
	18	<i>Road to Ruin</i> <i>Matrimony</i>	
	21	<i>Castle Spectre; or, the Secrets of Conway Castle</i> <i>Of Age Tomorrow</i>	

1825 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	22	<i>The Deserter; or School for Soldiers</i> <i>The Review; or, the Wags of Windsor</i>	Mr. Burroughs performs
	23	<i>Pizarro; or, Spaniards in Peru</i> <i>Matrimony; or the Castle of Limberg</i>	Delavel (?) - Mr. Burroughs
	24	<i>Pizarro; or, Spaniards in Peru</i> <i>Sylvester Daggerwood</i> <i>Of Age Tomorrow</i>	Pizarro - Mr. Legg (?); Alonzo - Mr. O'Bryon
	25	<i>Bride of Abydos; or the Pirate of the Isles</i> <i>(grand serious play)</i> <i>Benefit Night; or Odd Fish at Margate</i>	Giaffer, Pacha of Abydos - Mr. Scott; Selim, his supposed son - Mr. Burroughs; Zulieka, bride of Abydos - Mrs. Johns Sinister, valet to Frederick - Mr. Burroughs; Rebecca - Mrs. Johns
	26	<i>Bride of Abydos; or the Pirate of the Isles</i> <i>Benefit Night; or Odd Fish at Margate</i>	Charles de Moor - Mr. Pelby
June	20	<i>Pigeons and Crows</i> <i>Agreeable Surprise</i>	Peter Pigwiggen - Mr. Jefferson; Capt Neville - Durang; Mr. Blondeau - J Jefferson; Mr. Wadd - Hathwell; Dr. Muz - Francis; Mrs. Harvey - Mrs. Francis; Louisa Harvey - Durang; Mary - Jefferson Lingo - Mr. Jefferson; Cowslip - Mrs. Anderson
	22	<i>Simpson & Co</i> <i>Highland Reel</i>	
	24	<i>The Rivals</i> <i>M[ock?] Doctor</i>	
	25	<i>the Birth Day</i> <i>Pantomine</i>	
	27	<i>The Poor Gentleman</i> <i>Lover's Quarrels</i>	
	29	<i>Blind Boy</i> <i>Simpson & Co</i>	

1825 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
July	1	<i>Der Freyshutz</i>	
		<i>Prisoner at Large</i>	
	2	<i>Der Freyshutz</i>	
		<i>Village Lawyer</i>	
	4	<i>He Would Be a Soldier</i>	
		Olio	
	6	<i>Pigeons and Crows</i>	
		<i>Poor Soldier</i>	
	8	<i>School for Scandal</i>	
		Dance	
	9	<i>Der Freyshutz</i>	
		<i>Simpson & Co</i>	
	11	<i>Rendesvouz</i>	
		<i>Cherry and Fair Star</i>	
	13	<i>Is He Jealous</i>	
		<i>Cherry and Fair Star</i>	
	15	<i>How to Die for Love</i>	
		<i>Cherry and Fair Star</i>	
	16	<i>Turn Out</i>	
		<i>Cherry and Fair Star</i>	
	18	<i>Rowland for an Oliver</i>	
		<i>Cherry and Fair Star</i>	
20	<i>Jane Shore</i>		
	<i>Simpson & Co</i>		
22	<i>Rob Roy</i>		
	Dance		

1825 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
July	23	<i>Speed the Plough</i> <i>Jack in Distress</i>	
September	21	<i>Turn Out</i> <i>Wedding Day</i> <i>Bombastes Furioso</i>	Restive - Mr. Warren; Somerville - Mr. Hathwell; Dr. Truckle - Mr. Francis; Forage - Mr. Porter; Gregory - Mr. Jefferson; Simson - Mr. Murray; Marian Ramsay - Mrs. Anderson; Peggy - Mrs. Murray
	23	<i>Cherry and Fair Star; or Children of Cypress</i> <i>Agreeable Surprise</i>	
	24	<i>Mountaineers</i> <i>Lovers Quarrels</i>	Octavian - Porter, Violet - Hathwell ("Duff was to have acted but alas - he came not")
	26	<i>Every One has his Fault</i> <i>My Grandmother; or, the Living Picture</i> <i>She Stoops to Conquer</i> <i>The Comet</i>	
	30	<i>The Poor Gentleman</i> <i>Lock & Key</i>	
October	1	<i>Abaelino, the Great Bandit</i> <i>Poor Soldier</i>	
	3	<i>Cherry and Fair Star; or Children of Cypress</i>	Peter Pigwiggen - Mr. Jefferson; Capt Neville - Durang; Mr. Blondeau - J Jefferson; Mr. Wadd - Hathwell; Dr. Muz - Francis; Mrs. Harvey - Mrs. Francis; Louisa Harvey - Durang; Mary - Jefferson

1825 – Williamson’s Hotel

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	24	Concert for Mrs. Green	

1826 – Carusi’s Washington Assembly Room

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	9	Celebration Ball in Honour of Gen Jackson	
February	6	Grand Concert and Ball by Sig. Ramati	
February	28 (2 weeks)	Exhibition (panorama, etc.)	
May	4	May Ball	
August	3	Mr. Reynolds, lecture on the Polar Regions of the World	
	4	Mr. Reynolds, lecture on Symmes Theory	
	12	Apollo’s Theatre, Scientifical and Interesting	
	16	Apollo’s Theatre, Scientifical and Interesting	
	19	Apollo’s Theatre, Scientifical and Interesting	

1826 – Pavilion Circus

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
October	26	Brown & Baily Circus	
	27	Brown & Baily Circus	
	28	Brown & Baily Circus	
	31	Brown & Baily Circus	
November	1	Brown & Baily Circus	
	2	Brown & Baily Circus	
	4	Brown & Baily Circus - <i>The Hunted Tailor</i>	
	7	Brown & Baily Circus - <i>The Hunted Tailor</i>	

1826 – Second Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	31	<i>The Poor Gentleman</i> <i>Rendezvous</i>	
September	1	<i>Pizarro; or, the Death of Rolla</i>	Spaniards: Pizarro - Mr. Wheatly; Alonzo - Forrest; Davilla - Hosack; Valverde - Porter; Gomez - Murray; Gonsalez - Parker; Las Casas - Warren; Castilian Soldier - J Jefferson; Elvira - Mrs. Green (her 1st app in 2 yrs); Peruvians: Rolla - Mr. Webb; Ataliba - Green; Orozimbo - Jefferson; Orano - Murray; Blind Man - Hathwell; Boy - Miss Hathwell; Alonzo's Child - Master Jones; Cora - Mrs. Anderson
	1	<i>My Grandmother</i>	
	2	<i>Magpie and the Maid</i> <i>Bombastes Furioso</i>	
	4	<i>Cherry & Fair Star</i> <i>Tis all a Farce</i>	
	6	<i>Simpson & Co</i> <i>Bombastes Furioso</i>	
	7	<i>He Would Be a Soldier</i> <i>Rendezvous</i>	
	8	<i>She Stoops to Conquer</i> <i>Village Lawyer</i>	
	9	<i>The Blind Boy</i> <i>Mock Doctor</i>	
	11	<i>School for Scandal</i> <i>Village Lawyer</i>	
	13	<i>Rendezvous</i> <i>Simpson & Co</i> <i>Red Riding [Hood]</i>	
	14	<i>Wandering Boys</i> <i>Wedding Day</i>	

1826 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
September	15	<i>Falls of Clyde</i>	
		<i>My Grandmother</i>	
	16	<i>Ella Rosenberg</i>	
		<i>Prisoner at Large</i>	
	18	<i>Floating Beacon</i>	
		<i>Comet</i>	
	19	<i>Falls of Clyde</i>	
		<i>Tis all a Farce</i>	
	21	<i>The Broken Sword</i>	
		<i>The Prize; or, Two, Five, Three, Eight</i> <i>(comic opera)</i>	
	22	<i>Floating Beacon</i>	
		<i>Highland Reel</i>	
	23	Mr. Hacket gives imitations	
	25	<i>Dramatist</i>	
		<i>Merry Mourners</i>	
	27	<i>Every One had his Fault</i>	
		<i>Raising the Wind</i>	
	28	<i>Secrets Worth Knowing</i>	Greville - Mr. Forrest; Egerton - Mr. Webb; Rostrum - Mr. Wemyss; Undermine - Mr. Hathwell; April - Mr. Warren; Plethora - Mr. J. Jefferson; Nicholas - Mr. Jefferson; Valet - Mr. Hosack; A Coachman - Mr. Murray; Cook - Mr. Parker; Mrs. Greville - Mrs. Greene; Rose Sidney - Mrs. Anderson; Sally Downright - Mrs. Jefferson
		<i>The Prize; or, Two, Five, Three, Eight</i>	Dr. Lenitive - Mr. Jefferson; Label, his man - Mr. J. Jefferson; Capt. Heartwell - Mr. Porter; Mr. Cady - Mr. Hathwell; Juba - Miss H. Hathwell; Servant - Mr. Parker; Caroline - Mrs. Anderson; Mrs. Cady - Mrs. Murray
	29	<i>Pizarro</i>	
		<i>The Rendezvous</i>	
	30	<i>The Hypocrite</i>	
		<i>Old Maid</i>	

1826 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
October	2	<i>Pizarro</i> <i>How to Die for Love</i>	
	4	<i>Paul Pry</i> <i>Roland for an Oliver</i>	
	5	<i>Damon and Pythias</i> <i>Honest Thieves</i>	Damon - Forrest; Pythias - Webb
	6	<i>Henry IV</i> <i>Fire and Water</i>	

1827 – Carusi’s Washington Assembly Room

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	11	Concert by Mr. Willis	
	19	Vocal Concert by the Miss Gillinghams	
	29	Concert to benefit Alex Fire	
February	22	Birth Night Ball	
June	11	Concert by Mrs. Knight	
December	28	Orphan’s Fair	

1827 – Circus

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	22	Circus opens for season	

1827 – Second Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	20	<i>Vincent Dumilieu</i>	

1827 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
May	12	<i>King Lear</i>	
	12	<i>Is He Jealous?</i>	
	14	<i>Riches; or the Wife and Brother</i>	
		<i>Of Age Tomorrow</i>	
	16	<i>Bertram</i>	
		<i>The Review; or, the Wag of Windsor</i>	
	18	<i>Hamlet</i>	
		<i>Actress of All Work</i>	
August	20	<i>John Bull; or, and Englishman's Fireside</i>	
		<i>Sylvester Daggerwood</i>	
	21	<i>High Life Below the Stairs</i>	
		<i>My Grandmother</i>	Florella - Miss E Jefferson (her first appearance here)
		<i>Rendezvous</i>	
	22	<i>Magpie and the Maid</i>	
		<i>No Song No Supper</i>	
	24	<i>The Fall of Algiers</i>	
		<i>Village Lawyer</i>	
	25	<i>Marian</i>	
		<i>Tis All a Farce</i>	
	27	<i>Spanish Barber; or the Fruitless Precaution</i>	Count Almaviva - Mr. Forrest; Dr. Bartholo - Mr. Warren; Bazil - Mr. Hathwell; Lazarillo - Mr. Jefferson; Argus - Mr. Heyl; Tallboy - Mr. Jefferson, Jr; Alcaide - Mr. Jones; Notary - Mr. Murray; Alguazil - Mr. Watson; Rosini - Miss E Jefferson
<i>Last Examination Before the College of Physicians</i>		Dr. Last - Mr. Jefferson, Jr ; Squib, the President - Mr. Horton; Secretary - Mr. Hathwell; Calomot - Mr. Jones; Camphor - Mr. Watson; Hellebore - Mr. Murray	
<i>Little Red Riding Hood</i> (ballet)		Lubin - Miss Hathwell; Wolf (the Robber) - Mr. Jefferson Jr; Old Man - Mr. Murray; Grandmother - Mr. Hathwell; Little Red Riding Hood - Miss Hathwell; Janet - Mrs. Murray; Caroline - Miss L Hathwell;	

1827 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	28	<i>Who's Who; or, the Double Imposture</i>	Old Headstrong - Mr. Horton; Charles Headstrong - Mr. Forrest; Sam Dabs - Mr. Jefferson; Miss Sterling - Mrs. Anderson; Mary - Miss Hathwell
		<i>Falls of Clyde</i>	General Wilford - Mr. Pearson; Edward Enfield - Mr. Heyl; Donald, a Scots piper - Mr. Jefferson Jr; Mrs. Enfield - Mrs. Jefferson; Ellen Enfield - Mrs. Anderson; Janet - Mrs. Horton
	29	<i>Secrets Worth Knowing</i> <i>Love Among the Roses</i> (ballet)	
September	31	<i>Henri Quarte; or, Paris in the Olden Time</i> <i>Rendezvous</i>	
	1	<i>The Fall of Algiers</i> <i>Sylvester Daggerwood</i>	
	3	<i>Rob Roy; or, Auld Lang Syne</i>	Rashley Osbaldiston - Mr. Wheatly; Frank Osbaldiston - Mr. Heyl; Captain Thornton - Mr. Forrest; Rob Roy Macgregor Campbell - Mr. Pearson; Bailie Nichol Jarvie - Mr. Jefferson; Diana Vernon - Miss E Jefferson; Helen Macgregor, Rob Roy's wife - Mrs. Anderson
		<i>Fortune's Frolic; or, the True Use of Riches</i>	Robin Roughhead - Mr. Jefferson Jr ; Mr. Frank - Mr. Pearson; Rattle - Mr. Forrest; Nancy - Miss Hathwell; Dolly - Mrs. Anderson
	4	<i>Marian</i> <i>Who's Who; or, the Double Imposture</i>	
	5	<i>No Song No Supper; or, the Lawyer in the Sack</i> <i>A Day & a Year/ A Year in an Hour</i>	
	7	<i>Paul Pry</i> <i>High Life Below the Stairs</i>	
	8	<i>the Poor Gentleman</i> <i>Dr. Last's Examination Before the College of Physicians</i>	
	10	<i>The Shipwreck</i> <i>A Day After the Wedding; or, a Wife's First Lesson</i>	

1827 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
September	11	<i>Rob Roy</i> <i>Fortune's Frolick</i>	
	12	<i>Magpie and the Maid; or, Who's the Thief</i> <i>Romp</i>	
	14	<i>Paul Pry</i> <i>No Song No Supper</i>	
	15	<i>The School for Scandal</i> <i>Grandmother</i>	
	17	<i>Henri Quarte; or, Paris in the Olden Time</i> <i>Is He Jealous</i>	
	18	<i>Simpson and Co</i> <i>The Romp</i>	
	19	<i>Rivals; or, a Trip to Bath</i> <i>Love Among the Roses</i> (ballet)	
	21	<i>The Floating Beacon; or the Norwegian</i> <i>Wretchers</i> <i>A Year in an Hour</i>	
	22	<i>She Stoops to Conquer</i> <i>Bombastes Furioso</i>	
	24	<i>Pizarro</i> <i>Comet</i>	
	25	<i>Falls of Clyde</i> <i>Agreeable Surprise</i>	
	26	<i>He Would Be a Soldier</i> <i>Highland Reel</i>	

1827 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
September	28	<i>Every One had his Fault</i>	
		<i>Prize</i>	
	29	<i>Road to Ruin</i>	Mr. Dornton - Mr. Warren; Harry Dornton - Mr. Forrest; Mr. Silky - Mr. Hathwell; Mr. Sulky - Mr. Horton; Goldfinch - Mr. Jefferson; Milford - Mr. Pearson; Mr. Smith - Mr. Watson; Hosier - Mr. Wheatly; Jacob - Mr. Jefferson Jr; Widow Warren - Mrs. Francis; Sophia Freelove - Mrs. Anderson; Jenny - Mrs. Jefferson; Mrs. Ledger - Mrs. Horton
	<i>Poor Soldier</i>	Patrick - Mr. Heyl; Dermot - Mr. Jefferson Jr; Father Luke - Mr. Horton; Capt Fitzroy - Mr. Forrest; Darby - Mr. Jefferson; Bagatelle - Mr. Hathwell; Boy - Miss Hathwell; Norah - Miss E Jefferson; Kathleen - Mrs. Anderson	
October	1	<i>Folly as it Flies</i>	
		<i>Spoil'd Child</i>	
	2	<i>Cabinet</i>	
		<i>Young Widow</i>	
	3	<i>William Tell</i>	
		<i>Floating Beacon</i>	
	5	<i>Indian Prophecy</i>	
		<i>Cherry Bounce</i>	
		<i>Rosina; or the Reapers</i>	
	6	<i>Indian Prophecy</i>	
	<i>Love Among the Roses</i> (ballet)		
	<i>The Shipwreck</i>		
8	<i>Merry Wives of Windsor</i>		
	<i>Cherry Bounce</i>		
	<i>Young Widow; or, a Lesson for Lovers</i>		
	31	Mr. Vilallave & Co	
November	1	Mr. Vilallave & Co	
	2	Mr. Vilallave & Co	
	6	Mr. Vilallave & Co	

1828 – Carusi’s Washington Assembly Room

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	23	Juvenile Celebration Ball	
	26	Concert by Miss George	
	29	Concert by Miss George	
April	8	Mr. Nichols, Ventriloquist	
	9	Mr. Nichols, Ventriloquist	
	11	Mr. Nichols, Ventriloquist	
	??	Orphan’s Fair	
	24	Mr. Nichols, Ventriloquist	
	26	Mr. Nichols, Ventriloquist	
June	3	Canal Celebration Ball	
November	27	Dancing Academy	
December	13	Concert by Mr. and Mrs. Knight	

1827 – Circus

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
December	2	Circus opens for season*	Mr. Hunter and Mr. Harrington
	12	Circus	
	16	Circus reopened	Mr. Hunter
	27	Circus closed	

1828 – Second Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	31	<i>The Belles Strategem</i>	
		<i>Spoil’d Child</i>	
February	1	<i>The Will; or, a School for Daughters</i>	
	1	<i>Old and Young</i>	

1828 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	2	<i>Man and Wife</i> <i>Actress of All Work</i>	
	4	<i>Merchant of Venice</i> <i>A Dead Shot</i>	Shylock - Miss Clara Fisher
	5	<i>Miller's Maid</i> <i>Old and Young</i>	Marting Marvellous - Mr. Cowell; Phoebe - Miss Clara Fisher
	6	<i>Spoil'd Child</i> <i>Is He Jealous?</i> <i>Actress of All Work</i>	Little Pickle - Fisher
	7	<i>Young Widow; or, a Lesson for Lovers</i> <i>A Day After the Wedding</i> <i>The Turnpike Gate</i>	Lady Elizabeth Freelove - Fisher Crack - Fisher
	20	<i>The Soldier's Daughter</i> <i>Nature and Philosophy; or, the Youth who Never Saw a Woman</i>	Governor Heartall - Mr. Cargill; Frank Heartall - Mr. Wright; Malfort Sr - Mr. Blake; Malfort Jr - Mr. Wilson; Captain Woodley - Mr. Campbell; Ferret - Mr. More; Tim Quaint - Mr. Mack; Simon - Mr. Williams; Thomas - Mr. Foot; Child - Master Cargill; Widow Cheerly - Mrs. Cargill; Mrs. Malfort - Miss Hanna; Mrs. Fidget - Mrs. Hanna; Susan - Miss Mary Colin (the youth) - Mrs. Cargill; Father Philip - Mr. Mack; Rolando - Mr. Wright; Gertrude - Mrs. Hanna; Eliza - Miss Hanna
	21	<i>The Stranger; or, Misanthropy and Repentance</i> <i>Family Jars; or, Cross Purposes</i>	
	22	<i>Hunters of the Alps</i> <i>Waterman; or, Which is the Man?</i> <i>(interlude)</i> <i>The Prize; or, 2, 5, 3, 8</i>	
	23	<i>Soldier's Daughter</i> <i>Miss in her Teens</i>	

1828 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	25	<i>Bertram; or, the Castle of St. Aldobrand</i>	Mr. Cargill, Blake, Mack, Wright, Campbell, Williams, Mrs. Cargill, Miss Hanna
		<i>The Bee Hive; or, Industry Must Prosper</i>	Mr. Mack, Wright, Cargill, Williams, Mrs. Cargill, Miss Hanna, Mrs. Hanna
	26	<i>Heir at Law</i>	
		<i>Lover's Quarrels; or, Like Master Like Man</i>	
	27	<i>Point of Honor; or, a School for Soldiers</i> <i>The Purse; or, the Benevolent Tar</i>	
29	<i>Therese, the Orphan of Geneva</i>	Carwin - Mr. Cargill; Count de Morville - Blake; Mariette - Miss Hanna; Countess de Morville - Mrs. Cargill	
	<i>Old Maid</i>		
March	1	<i>Therese, the Orphan of Geneva</i>	Carwin - Mr. Cargill; Count de Morville - Blake; Mariette - Miss Hanna; Countess de Morville - Mrs. Cargill
		<i>Animal Magnetism; or, No Magnet Like Love</i>	
	10	<i>The Lord of the Manor</i>	Trumore - Mr. Pearman
		<i>Raising the Wind</i>	
	11	<i>Clari; or, the Maid of Milan</i>	Jocoso - Mr. Pearman; Clari - Mrs. Cowell
		<i>No Song No Supper</i>	
	15	<i>Fontainbleau; or., Our Way in France</i>	Henry - Mr. Pearman
		<i>The Secret; or, the Hole in the Wall</i>	
	20	<i>John Bull</i>	
		<i>The Spoiled Child</i>	Little Pickle - Miss Lane
24	<i>Virginius; or, the Roman Father</i>	Virginius - Mr. Hamblin	
	<i>The Turnpike Gate</i>	Crack - Mr. Cowell	
31	<i>Honest Thieves</i>		
	<i>The Pilot; or, a Tale of the Sea</i>		

1828 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List	
April	1	<i>The Broken Sword</i>	Myrtillo - Mdms. Celeste	
		<i>Irishman in London</i>		
	2	<i>Deaf and Dumb; or, the Orphan Protected</i>		Julio (a deaf and dumb orphan) - Mdms. Celeste
		<i>The Review; or, the Wags of Windsor</i>		
	3	<i>The Dumb Girl of Genoa; or, the Mountain Robber</i>		
		<i>My Spouse and I</i>		
10	<i>Concert by Mr. Martinez</i>			
15	<i>Dr. Plantou, lecture/recitation</i>			
28	<i>Mr. Helene and Mr. Durr</i>			
August	1	<i>Father and Son</i>		
		<i>Twas I</i>		
	2	<i>Tom and Jerry</i>		
		<i>Cherry Bounce</i>		
	4	<i>Rob Roy</i>		
		<i>My Spouse and I</i>		
	5	<i>Serjeants Wife</i>		
		<i>Twas I</i>		
	6	<i>Pizarro</i>		
		<i>Sylvester Daggerwood</i>		
	8	<i>Father and Son</i>		
		<i>Don Giovanni</i>		
	9	<i>Sleep Walker</i>		
		<i>Red Riding Hood</i>		
<i>Twas I</i>				
11	<i>School for Scandal</i>			
	<i>Day After the Wedding</i>			

1828 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	12	<i>The Rencountre</i> <i>Rendezvous</i>	
	13	<i>Venice Preserved</i> <i>Fish out of Water</i>	Mr. and Mrs. Sloman
	15	<i>The Stranger</i> <i>Family Jars</i>	Mr. and Mrs. Sloman
	16	<i>Isabella</i> <i>Fish out of Water</i>	Mr. and Mrs. Sloman
	18	<i>Jane Shore</i> <i>Animal Magnetism</i>	
	19	<i>The Rencountre</i> <i>Family Jars</i>	
	20	<i>The Gamester</i> <i>Intrigue</i>	
	21	<i>The Jealous Wife</i> <i>Lady and Devil</i>	Mr. and Mrs. Sloman
	22	<i>Foundling of the Forest</i> <i>Buried Yesterday</i>	
	23	<i>The Honey Moon</i> <i>Must be Buried</i>	
	25	<i>The Rivals</i> <i>Death of Bonaparte</i>	
	26	<i>The Wonder</i> <i>Sylvester Daggerwood</i>	
	27	<i>King Charles 2nd</i> <i>Sergeants Wife</i>	

1828 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	28	<i>Speed the Plough</i> <i>Catherine and Petruchio</i>	
	29	<i>Therese</i> <i>Spoiled Child</i>	
	30	<i>Jane Shore</i> <i>Fish out of Water</i>	Mr. and Mrs. Sloman
September	30	<i>The Poor Gentleman</i> <i>Village Lawyer</i>	
October	9	<i>The Poor Gentleman</i> <i>Family Jars</i>	
	13	<i>The Gamester</i>	Mr. Beverly - Mr. Cooper (1st appearance since return from Europe); Mrs. Beverly - Mrs. Sloman
	15	<i>Othello</i> <i>Deaf as a Post</i>	Othello - Mr. Cooper, Desdemona - Mrs. Sloman Tristram Sappy - Mr. Sloman
	16	<i>Sylvester Daggerwood</i> <i>Katherine and Petruchio</i> <i>Intrigue; or, the Bath Road</i>	Petruchio - Mr. Cooper; Grumio - Mr. Sloman; Katharine - Mrs. Sloman Tom - Mr. Sloman
	17	<i>The Honey Moon</i>	Duke Aranza - Mr. Cooper; Jaque - Mr. Sloman; Juliana - Mrs. Sloman
	18	<i>Venice Preserved</i> <i>Family Jars</i>	Pierre - Mr. Cooper, Jaffier - Mr. Southwell; Belvideira - Mrs. Sloman
	20	<i>Romeo and Juliet</i> <i>Deaf as a Post</i> <i>The Gamester</i>	Romeo - Mr. Southwell; Mercutio - Mr. Cooper; Juliet - Mrs. Sloman Mr. & Mrs. Sloman, Darley, Cooper, Rowbotham, Mrs. R, Miss Hathwells and Warren
	21	<i>Othello</i> <i>Deaf as a Post</i>	
	22	<i>Catherine and Petruchio</i>	

1828 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
October	23	<i>The Honey Moon</i> <i>Fortune's Frolic</i>	
	24	<i>Venice Preserved</i> <i>Family Jars</i>	
	26	<i>Romeo and Juliet</i> <i>Deaf as a Post</i>	
December	4	Concert by Mr. and Mrs. Knight	
	8	Concert by Mr. and Mrs. Knight	

1829 – Carusi's Washington Assembly Room

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	23	Grand Vocal Concert by Madame Feron and Mr. & Mrs. Pearman	
	29	Grand Vocal Concert by Madame Feron and Mr. & Mrs. Pearman	
February	17	Fair for Orphan Asylum	
March	17	Vocal and Instrumental Concert by Mr. Francis	
November	26	Practicing Ball	
December	17	Practicing Ball	
	30	Concert by Miss George and Mrs. Gill	

1829 – Circus

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	6	Circus reopened for season	
March	6	<i>Sole Mender</i> (ballet)	Lovel - Mr. Myers

1829 - Circus (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	9	Circus	other names performing - Mr. Wright, Mr. H. Sheets, Mr. O. Sheets (singer from Navy Yard and G'town theatres), Mr. Hudlin, Mr. Ellsworth (clown)
	9	<i>The Hunted Tailor</i>	Billy Button - Mr. Sheets; John - Mr. Ellsworth
	14	Self defense demonstration	
November	5	<i>Old and Young; or, the Four Mowbrays</i>	Old Wilton - Mr. Kinloch; Peggy - Mrs. Kinloch; all other characters (the Mowbrays) by Miss Lane
	5	<i>Shipwrecked Sailor; or American Tars Ashore</i> (ballet)	
	16	<i>The Spoil'd Child</i>	Little Pickle - Miss Lane
		Tumbling and horsemanship	
	21	<i>12 Precisely; or, a Night at Dover</i>	
		<i>Road to Ruin</i>	
		<i>Heir at Law</i>	
		<i>Actress of all Work</i>	

1829 – Second Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	15	<i>Belle's Stratagem</i>	Doricourt - Mr. Flynn; Hardy - Mr. Stone; Flutter - Mr. Knight; Saville - Mr. Johnson; Villers - Mr. Golden; Sir Geo Touchwood - Mr. Estell (?); Courtall - Mr. Hutchings; Mountebank - Mr. Murray; Dick - Mr. Allen; Letitia Hardy - Miss C Fisher; Mrs. Racket - Mrs. Maywood; Lady Francis Touchwood - Mrs. Flynn; Miss Ogle - Mrs. Fairfield; Kitty Willis - Mrs. Murray
		<i>Actress of all Work</i>	The Manager - Mr. Watson; Frederick - Mr. Estell; Maria, an Actress of provi (?) and celebrity - Miss Clara Fisher; Bridget a country Gawkey - Miss Clara Fisher; Fourish, a first rate London Actress cousin to Bridget - Miss Clara Fisher; Goody Stubbins an old Deaf Lady of 80 - Miss Clara Fisher; Lounge, a Literary Fop betrothed to Flourish - Miss Clara Fisher; Mademoiselle Josephine, and Italian Opera Singer
	16	<i>The Will</i>	
		<i>The Spoiled Child</i>	

1829 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	17	<i>The Invincibles</i>	Little Corporal - Miss Clara Fisher; Juliette - Mrs. Hutchings
		<i>Country Girl</i>	Peggy, the Country Girl - Miss Clara Fisher; Lucy - Mrs. Golden
	19	<i>Clari; or the Maid of Milan</i>	Rolame, a farmer and father to Clari - Mr. Maywood; Clari - Miss Clara Fisher
		<i>Cramond Brig; or, the Cude Man of Ballengeigh</i>	
		<i>The Invincibles</i>	Victorine, the Little Corporal - Miss Clara Fisher
	20	<i>School for Scandal</i>	Lady Teazle - Miss Clara Fisher
		<i>The Invincibles</i>	Victorine, the Little Corporal - Miss Clara Fisher
	21	<i>Merchant of Venice</i>	Shylock - Mr. Maywood; Portia - Mrs. Stone
		<i>Midnight Hour; or, Diamond Cut Diamond</i>	
	22	<i>As You Like It</i>	Jaques - Mr. Maywood; Rosalind - Miss Clara Fisher
		<i>Is He Jealous?</i>	Harriet - Miss Clara Fisher
	23	<i>A Bold Stroke for a Husband (first time here)</i>	Donna Olivia - Miss Clara Fisher
		L100 Note (musical piece in 2 acts)	Miss Arlington - Miss Clara Fisher
	24	<i>Old and Young; or, the Four Mowbrays</i>	Miss Clara Fisher plays them all
		<i>Cramond Brig; or, the Crude Man of Ballengeigh</i>	
		<i>The Invincibles</i>	Victorine, the Little Corporal - Miss Clara Fisher
	26	<i>The Wonder! A Woman Keeps a Secret</i>	Don Felix - Mr. Maywood; Donna Violante - Miss Clara Fisher
		<i>A Dead Shot!!!</i>	Mr. Timid - Mr. Maywood; Louisa - Miss Clara Fisher
	27	<i>Diamond Cut Diamond</i>	
		<i>Love a-la-Mode; or, the True Bred Scotsman</i>	Sir Archy M Sarcasm - Mr. Maywood

1829 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	28	<i>A Day After the Wedding; or, a Wife's First Lesson</i>	
		<i>Cramond Brig; or, the Crude Man of Ballengeigh</i>	
		<i>Tom Thumb the Great</i>	Tom Thumb - Miss Murray (Aged 5 (6?) years, her first appearance in Washington, in that part)
	29	<i>Bride of Lammermoor; or, the Last Heir of Ravenswood</i>	Caleb Balderstone - Mr. Maywood
		<i>Family Jars</i>	
	30	<i>She Stoops to Conquer; or, the Mistakes of a Night</i>	
31	<i>My Aunt</i>		
	<i>Man of the World</i>	Sir Pertinax M Sycophant - Mr. Maywood	
	<i>High Life Below the Stairs</i>	Lovel - Mr. Maywood	
February	2	<i>Richard III</i>	Richard - Mr. Maywood
		<i>Lovers Quarrels</i>	
	3	<i>Bride of Lammermoor; or, the Last Heir of Ravenswood</i>	Caleb Balderstone - Mr. Maywood
		<i>Family Jars</i>	
	4	<i>Damon and Pythias</i>	Damon - Forrest
		<i>Midnight Hour; or, Diamond Cut Diamond</i>	
	5	<i>A Cure for the Heart Ache</i>	
		<i>My Aunt</i>	
	6	<i>Virginius; or, the Liberation of Rome</i>	Virginius - Forrest
		<i>Intrigue; or, the Bath Road</i>	
7	<i>Othello</i>	Iago - Forrest, Othello - Maywood, Cassio - Mr. W Forrest	
	<i>Promissory Note</i>		
9	<i>Hamlet</i>	Hamlet - Forrest	
	<i>Promissory Note</i>		

1829 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	10	<i>Castle Spectre</i>	
		<i>Turn Out; or, the Politician Puzzled</i>	
	11	<i>William Tell, the Swiss Patriot</i>	William Tell - Mr. E Forrest; Gesler - Mr. Estell; S-- - Mr. Stone; Braun - Mr. Knight; Albert - Miss Jane Anderson; Melchtal - Mr. Brown; Dent (?) - Mr. Johnson; Furst - Mr. Hutchings; Waldman - Mr. Watson; Michael - Mr. W Forrest; Jagheis- Mr. Golden; Theodore - Mr. Eveland; Sarnum - Mr. Allen; Emma - Mrs. Stone; Anneh - Mrs. Fairfield; Agnes - Mrs. Golden
		<i>My Aunt</i>	Dashall - Mr. Flynn; Frederick - Mr. Johnson; Rattle - Mr. Knight; Soberlove - Mr. Watson; Mrs. Corbett - Mrs. Fairfield; Emma - Mrs. Flynn
	12	<i>The Hypocrite</i>	Sir John Lambert - Mr. Brown; Doctor Cantwell - Mr. Stone; Col. Lambert - Mr. Flynn; Darnley - Mr. Estell; Seyward - Mr. Johnson; Masworm(?) - Mr. Knight; Old Lady Lambert - Mrs. Fairfield; Young Lady Lambert - Mrs. Anderson; Charlotte - Mrs. Maywood; Betty - Mrs. Hutchings
		<i>The Rendezvous</i>	Quake - Mr. Stone; Smart - Mr. Watson; Capt Boulding - Mr. Flynn; Charles - Mr. Johnson; Simon - Mr. Knight; Sophia - Mrs. Flynn; Lucretia - Mrs. Anderson; Rose - Mrs. Maywood
	13	<i>Brutus; or, the Fall of Tarquin</i>	
		<i>Three and Deuce</i>	
	14	<i>George Barnwell</i>	Thoroughgood - Mr. Brown; Uncle - Mr. Allen; George Barnwell - Mr. Flynn; Trueman - Mr. Estell; Blunt - Mr. Knight; Milwood - Mr. Stone; Maria - Mrs. Flynn
		<i>How to Die for Love</i>	
	16	<i>Pizarro</i>	Rolla - Mr. J Wallack; Pizarro - Brown; Alonzo - Flynn; Valverde - Golden; Almagro - Heyl; Lascasas - Allen; Bov (?) - Miss Jane Anderson; Elvira - Mrs. Stone; Cora - Mrs. Flynn
		<i>How to Die for Love</i>	Baron Altorf - Mr. Watson; Capt ?-wick - Mr. Flynn; Capt Blumenfield - Mr. Golden; Trick - Mr. Stone; Trap - Mr. Knight; Charlotte - Mrs. Flynn
	17	<i>Speed the Plough</i>	Sir Phillip Blanford - Mr. Brown; Morington - Mr. Allen; Sir Abel Handy - Mr. Stone; Bob Handy - Mr. Flynn; Henry - Mr. Johnson; Farmer Ashfield - Mr. Knight; Evergreen - Mr. Watson; Gerald - Mr. Golden; Miss Blanford - Mrs. Stone; Lady Handy - Mrs. Fairfield; Susan Ashfield - Mrs. Flynn; Dame Ashfield - Mrs. Maywood
		<i>The Review; or, Wags of Winsor</i>	Capt Beauguard - Mr. Johnson; Deputy Bull - Mr. Watson; Caleb Quotem - Mr. Heyl; Looney McTwolter - Mr. Golden; John Lump - Mr. Knight; Grace Gaylove - Mrs. Flynn; Lucy - Mrs. Golden

1829 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	18	<i>Hamlet</i>	Hamlet - Wallack; Ghost - Mr. Maywood; Polonius - Mr. Stone; Horatio - Estell; Laertes - Mr. Flynn; Osrick - Heyl; Queen - Mrs. Stone; Ophelia - Mrs. Flynn
		<i>Promissory Note</i>	Mr. Markham - Mr. Golden; Scamper - Flynn; Nicks (?) - Knight; Mrs. Markham - Mrs. Banfield; Caroline - Mrs. Golden; Cicily - Mrs. Maywood
	19	<i>The Stranger</i>	Stranger - Mr. Maywood; Baron Steinfort - Brown; Count W? - Johnson; Soleman - Stone; Peter - Knight; Robins - Watson; Francis - Estell; etc - see pdf
		<i>Sylvester Daggerwood</i>	Sylvester Daggerwood - Mr. Heyl
	20	<i>The Wonder! A Woman Keeps a Secret</i>	Don Felix - Mr. J Wallack; Gabby - Maywood; Don Pedro - Stone; Don Lopez - Watson; Col Briton - Flynn; Frederick - Estell; ?? - Knight; Vasquez - Eveland; Donna Violante - Mrs. Maywood; Donna Isabella - Flynn; Innis - Golden; Flora - Stone
		<i>Children in the Wood</i>	
	21	<i>Pizarro</i>	Rolla - Mr. J Wallack
		<i>My Aunt</i>	Dick Dashall - Mr. J Wallack
	23	<i>The Wonder! A Woman Keeps a Secret</i>	Don Felix - Mr. J Wallack; Gabby - Mr. Maywood; Don Pedro - Mr. Stone; Don Lopez - Mr. Watson; Col Briton - Mr. Flynn; Frederick - Mr. Estell; Lissardo - Mr. Knight; Vasquez - Mr. Eveland; Donna Violante - Mrs. Maywood; Donna Isabella - Mrs. Flynn; --- - Mrs. Golden; Flora - Mrs. Storro
		<i>Children in the Wood</i>	Walter the Carpenter - Mr. J Wallack; Sir Rowland - Mr. Brown; Lord Alford - Mr. Johnson; Apathy - Mr. Knight; Gabriel - Mr. Stone; Oliver - Heyl; 1st Riffian - Allen; 2nd Ruffian - Mr. Golden; Boy - Miss Murray; Josephine - Mrs. Golden; Winifred - Mrs. Murray; Girl - Miss Murray
	24	<i>Man of the World</i>	Sir Pertinax McSycophant - Mr. Maywood; Egerton - Mr. Flynn; Lord Lumbercourt - Mr. Stone; Sidney - Mr. Estelle; Melville - Mr. Brown; Plausible - Mr. Allen; Etherside - Mr. Knight; Sam - Eveland; Tomlins - Mr. Watson; Lady McSycophat - Mrs. Fairfield; Lady Rodolphia - Mrs. Maywood; Constantina - Mrs. Golden; Betty Hunt - Mrs. Flynn; Nanny - Mrs. Murray
		<i>A Day After the Wedding; or, a Wife's First Lesson</i>	Lord Rivers - Mr. Estell; Col, Freeloove - Mr. Flynn; James - Watson; Groom - Eveland; Lady E Freeloove - Mrs. Stone; Mrs. Davies - Mrs. Murray

1829 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	25	<i>The Mountaineers</i>	Octavian - Mr. J Wallack; Bulcazian Muley - Mr. Estell; Violet - Mr. Heyl; Kilmallock - Mr. Flynn; Sam - Mr. Knight; Rogue - Mr. Brown; Ganem - Mr. Johnson; Lope Tocho - Mr. Stone; 1st Muleteer - Mr. Golden; 2nd - Mr. Allen; Old Gotherd - Mr. Watson; Young Gotherd - Mr. Bezint; 1st Moor - Mr. Eveland; Zoraydal - Mrs. Flynn; Floranthe - Mrs. Stone; Agnes - Mrs. Maywood;
		<i>Animal Magnetism</i>	Marquis deLancy - Mr. Estell; La Fleur - Mr. Flynn; Doctor - Mr. Stone; Piccard - Mr. Johnson; Francois - Mr. Eveland; Jeffery - Mr. Watson; Constance - Mrs. Fairfield; Lisette - Mrs. Maywood
	26	<i>The Lady and the Devil</i>	
		<i>Modern Antiques</i>	
	27	<i>School for Scandal</i>	Charles Surface - Mr. J Wallack
		<i>Cramond Brig; or, the Cude Man of Ballengeigh</i>	
	28	<i>The Honey Moon</i>	Duke Aranza - Mr. J Wallack
		<i>Children in the Wood</i>	Walter the Carpenter - Mr. J Wallack
March	2	<i>Simpson and Co.</i>	
		<i>How to Die for Love (entertainment)</i>	
	3	<i>A New Way to Pay Old Debts</i>	Sir Giles Overreach - Mr. Maywood
		<i>Intrigue; or, the Bath Road</i>	
	4	<i>Belle's Strategem</i>	
		<i>The Review; or, Wags of Winsor</i>	
	5	<i>A Cure for the Heart Ache</i>	
		<i>The Rendezvous</i>	
	6	<i>Speed the Plough</i>	
		<i>Animal Magnetism</i>	
	7	<i>Three and Deuce</i>	
		<i>Family Jars</i>	
	9	<i>The Iron Chest</i>	Sir Edward Mortimer - Mr. Maywood
		<i>Catharine and Petruchio</i>	

1829 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	10	<i>Jane Shore</i> <i>Lovers Quarrels</i>	
	11	<i>The Rivals</i> <i>Promissory Note</i>	
	12	<i>The Soldier's Daughter</i> <i>Spectre Bridegroom; or, a Ghost in Spite of Himself</i>	
	13	<i>Man and Wife</i> <i>The Review; or, Wags of Winsor</i>	
	14	<i>Douglas</i> <i>Catharine and Petruchio</i>	Young Norval - a Gentleman of Washington, his first app on any stage; Old Norval - Mr. Maywood
	16	<i>Simpson and Co.</i> <i>Cramond Brig; or, the Cude Man of Ballengeigh</i> <i>High Life Below the Stairs</i>	John Howieson, celebrated Scotch character written expressly for him - Mr. Maywood Lovel - Mr. Maywood
	17	<i>Laugh When You Can</i> <i>Rip Van Winkle; or, the Spirits of the Catskill Mountains</i>	
	18	<i>The 8th of January</i> <i>Twenty Years; or, the Life of a Gambler (drama - 1st time WDC)</i>	
	19	<i>The Foundling of the Forest</i> <i>The Romp</i>	
	20	<i>Richard III</i> <i>Love a-la-Mode; or, the True Bred Scotsman</i>	Richard - Mrs. Maywood

1829 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	21	<i>Manager in Distress</i>	
		<i>Rail Road and Canal</i>	
		<i>Spectre Bridegroom; or, a Ghost in Spite of Himself</i>	
	23	<i>Rob Roy; or Auld Lang Syne</i>	Rob Roy McGregor Campbell - Maywood
		<i>Mary Stuart; or, the Castle of Lockleven</i>	Sandy McDonald, celebrated Scotch character - Mr. Maywood
	24	Mr. Francis' Grand Vocal & Instrumental Concert	
June	3	<i>Der Freischutz; or, the Wild Huntsman of Bohemia</i>	Caspar - Mr. Horner; Rathan - Mr. Cloney; Bertha - Miss Hanson
		<i>Tom and Jerry</i>	
August	10	<i>Honey Moon</i>	
		<i>Sylvester Daggerwood</i>	
		<i>John Bull</i>	Peregrine - Mr. McDuggan; Sir Simon Rochdale - Mr. Isherwood; Frank Rochdale - Mr. Grierson; Hon. Tom Shuffleton - Mr. Heyl; Job Thornberry - Mr. Warren; Dennis Brulgroddery - Mr. Gerber; John Bull - Mr. Watson; Dan - Mr. J Jefferson; Mr. Pennyman - Mr. Higgins; WilliaMs. - Mr. Evelyn; Lady C Braymore - Mrs. Greene; Mary Thornberry - Mrs. Willis; Mrs. Brulgruddery - Mrs. Higgins
	12	<i>Spectre Bridegroom</i>	Nicodemus - Mr. Isherwood; Aidwinkle - Mr. Watson; Dickory - Mr. J Jefferson; Vauntington - Mr. Heyl; Paul - Mr. A Dickson; Thomas - Mr. Evelyn; Lavnia - Mrs. Greene; Georgiana - Miss Kerr
<i>Rob Roy</i>		Rashley Osbaldiston - Mr. Isherwood; Francis Osbaldiston - Mr. Heyl; Mr. Owen - Mr. Francis; Captain Thornton - Mr. Greenwood; Rob Roy Macgregor Campbell - Mr. Gilerson; Dougal - Mr. A Dickson; Major Galbraith - Mr. McDongal; Mack Stuart - Mr. Greene; Bailie Nichol Jarvie - Mr. J Jefferson; Allan - Mr. Evelyn; Saunders Wylie - Mr. S Evelyn; Host - Mr. Higgins; Diana Vernon - Mrs. Anderson; Helen Macgregor, Rob Roy's wife - Mrs. Greene; Mattie - Mrs. Higgins; MArtha - Miss Kerr	
	13	<i>Twas I</i>	Dolorme - Mr. Heyl; Marcel Margot - Mr. J Jefferson; Mayor - Mr. Watson; Town Clerk - Mr. Greene; Drummer - Mr. S Evelyn; Marchioness de Merivale - Miss Kerr; Madame Dolorme - Mrs. Greene; Georgette - Mrs. Willis; Madame Mag - Mrs. Higgins

1829 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	15	<i>Therese</i>	
		<i>Irishman in London</i>	
	17	<i>The Green Man</i>	
		<i>Nature and Philosophy</i>	
	18	<i>The Exile</i>	
		<i>Sleep Walker</i>	
	19	<i>Valentine and Orson; or, the Wild Man of the Woods</i>	
		<i>100 Pound Note</i>	
	20	<i>Pizarro</i>	
		<i>Irishman in London</i>	
	22	<i>Midnight Hour</i>	
		<i>Valentine and Orson; or, the Wild Man of the Woods</i>	
	24	<i>Magpie and the Maid</i>	
		<i>Review</i>	
	25	<i>The Forest of Rosenwald</i>	
<i>Turn Out</i>			
26	<i>The Stranger</i>		
	<i>Intrigue</i>		
29	<i>Spectre Bridegroom</i>		
	<i>Tom and Jerry</i>		
31	<i>The Birth Day</i>		
	<i>Valentine and Orson</i>		
September	1	<i>Poor Gentleman</i>	
		<i>Raising the Wind</i>	
	2	<i>The Rivals</i>	
		<i>Raymond and Agnes</i>	

1829 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
September	3	<i>The Bride of Abydos</i>	
		<i>Spectre Bridegroom</i>	
	5	<i>Lady of the Lake</i>	
		<i>Tom and Jerry; or, Life in London</i>	
	7	<i>Douglass</i>	
		<i>Innkeepers Daughter</i>	
	8	<i>Lady of the Lake</i>	
		<i>Bath Road</i>	
	9	<i>Sprigs of Laurel</i>	
		<i>Blue Devils</i>	
		<i>Sylvester Daggerwood</i>	
	11	<i>Innkeepers Daughter</i>	
		<i>Olio</i>	
		<i>Love in Humble Life</i>	
12	<i>Henry IV</i>		
	<i>Love in Humble Life</i>		
25	<i>The Lear of Private Life</i>		
	<i>An Uncle Too Many</i>		
October	13	<i>Who Wants a Guinea?</i>	
		<i>An Uncle Too Many</i>	
	14	<i>12 Precisely; or, a Night at Dover</i>	Sir Ferdinand Frisky - Mrs. Kinloch; Brass - Mr. Kinloch; Amelia Wildlove - Miss Lane; Katty O'Carrol - Miss Lane; Marchioness de Grenouille - Miss Lane, Captain Wildlove - Miss Lane; Marquis de Grenouille - Miss Lane
		<i>Old and Young; or, the Four Mowbrays</i>	Miss Lane
	21	<i>Who Wants a Guinea?</i>	
	<i>All the World's a Stage</i>		

1829 - Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
October	17	<i>Othello, Moor of Venice</i> <i>A Day After the Fair; or Cottage by the Road Side</i>	Othello - Mr. Cooper; Iago - Mr. Blake; Desdemona - Mrs. Blake
	19	<i>The WhiMs. of a Comedian</i> <i>Macbeth</i> <i>Mr. Daw; or, the Effects of Ambition!</i> <i>Report of an Adjudged Case, Not to Be Found in Any of the Books; or, "Bullem versus Boatem"</i> <i>A Day After the Wedding</i>	Macbeth - Mr. Cooper; Macduff - Mr. Blake; Lady Macbeth - Mrs. Blake
	22	<i>Macbeth</i> <i>Secret; or, Hole in the Wall</i>	Macbeth - Mr. Cooper; Macduff - Mr. Blake; Lady Macbeth - Mrs. Blake Monsieur Dupuis - Mr. Blake; Thomas - Mr. Holland; Porter - Mr. Pennington; Cecile - Mrs. Blake; Angelica - Miss George
	23	<i>Catherine and Petruchio; or, Taming of the Shrew</i> <i>The Spectre Bridegroom; or, a Ghost in Spite of Himself</i>	Petruchio - Mr. Cooper; Grumio - Mr. Blake; SEE PDF for rest of cast
	25	<i>Cherry Bounce</i> <i>Julius Caesar</i> <i>A Day After the Fair; or Cottage by the Road Side</i>	Gregory - Mr. Holland Mark Antony - Mr. Cooper; Brutus - Mr. Blake
	28	<i>The WhiMs. of a Comedian & Ventriloquism</i> <i>Gretna Green; or, Heigho for a Husband</i> <i>Three and the Deuce</i>	Doricourt - Mr. Flynn; Hardy - Mr. Stone; Flutter - Mr. Knight; Saville - Mr. Johnson; Villers - Mr. Golden; Sir Geo Touchwood - Mr. Estell (?); Courtall - Mr. Hutchings; Mountebank - Mr. Murray; Dick - Mr. Allen; Letitia Hardy - Miss C Fisher; Mrs. Racket - Mrs. Maywood; Lady Francis Touchwood - Mrs. Flynn; Miss Ogle - Mrs. Fairfield; Kitty Willis - Mrs. Murray

1830 – Brown’s Amphitheatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	4	<i>Of Age Tomorrow</i>	
		<i>Sylvester Daggerwood</i>	Sylvester Daggerwood - Mr. Heyl
		<i>Winning a Husband; or, Seven’s the Main</i>	Miss Lane will perform 8 different characters
	6	<i>The Bath Road; or, Married Yesterday</i>	Capt Rambleton - Mr. Kinloch; Varnish - Mr. Madden; Tom - Mr. Farrell; Ellen - Mrs. Kinloch
		Circus acts	mr. Minnich, Master Sargeant, Master Birdsall, plus actors in plays
	8	<i>The Rendezvous</i>	Sophia - Miss Lane
		Circus acts	
	9	<i>Animal Magnetism</i>	
		<i>Miller’s Frolic</i>	
	10	<i>The Sleep Walker; or, Which is the Lady?</i>	
Circus acts		Mr. Peters and his 2 daughters (Misses Peters), Lewis (clown), Master Sargeant (horseman), Master Birdsall (horseman), songs by Mr. Farrell and Mr. Heyl	
Two Gregories; or, Where did the Money Come From?			
11	Circus acts	Mr. Peters and his 2 daughters (Misses Peters), Lewis (clown), Master Sargeant (horseman), Master Birdsall (horseman)	
	<i>Lover’s Quarrels</i>		
	<i>The Married Batchelor</i>		
March	23	<i>Mountain Robbers; or, the Bandit Merchant</i>	Julietta (born dumb) - MdMs. Celeste
		<i>Mountain Torrent</i>	Myrtillo (deaf orphan) - Msille Constance; Rigolio - Mr. Heyl; Baron - Mr. Keyser; Pablo - Mr. Farrell; Estevan - Mr. Kinloch (?); Claudio - Mr. Walton; Rosara - Mrs. Kinloch; Beatrice - Mrs. Keyser; Stella - Mrs. Betts
	<i>A Russian Mazurca</i>	Horsemanship by Mrs. Williams, Slack Rope by Mr. Munich (?), Comic Song by Mr. Farrell, Horsemanship by Master Birdsall (?), Favorite Song by Mrs. Kinloch, Feats of Juggling by Mr. Nichols	

1830 – Brown’s Amphitheatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March		<i>A Race for a Dinner</i>	Sponge - Mr. Heyl; Dome - Madden; Measureton - Keyser; Feedwell - Farrell; Dalton - Walton; Lovel - Bally; Frank - Kinloch; Waiters - Masters Lipman; Gammon - Mr. Nichols; Two Villiagers - Mrs. Betts, Mrs. Keyser
	6	<i>Agreeable Surprise</i>	Lingo - Mr. Jefferson; Cowslip - Miss Lane; Sir Felix Friendly - Mr. Farrell; Eugene - Mr. Heyl; Chicane - Mr. Madden; Compter - Mr. Keyser; John - Mr. Betts; Thomas - Mr. Walton; Codden - Mr. Bailey; Stomp - Mr. Walton; Mrs. Cheshire - Mrs. Letts; Laura - Mrs. Kinloch; Fringe - Mrs. Keyser
		Dances	
		<i>Cherry Bounce</i>	Gregory - Mr. Jefferson; Old Rents - Mr. Madden; Gammon - Mr. Keyser; Spinnage (?) - Mr. Walton; Doctor’s Boy - Mr. Lipman; Mrs. Homespun - Mrs. Betts
	8	<i>Happiest Day of My Life</i>	Mr. Gillman - Mr. Jefferson
		<i>The Prize; or, 2, 5, 3, 8</i>	Master Lipman, Master Sargeant, Mr. Minnich, Mr. Farrell (song), Master Birdsall
	9	<i>The Broken Sword</i>	Myatillo, a dumb orphan - Mrs. Williams
	10	<i>Timour the Tartar</i>	Zarilda - Mrs. Hill
	11	<i>Timour the Tartar</i>	
	12	<i>Timour the Tartar</i>	
	13	<i>Timour the Tartar</i>	
	15	<i>A Race for a Dinner</i>	
		<i>Timour the Tartar</i>	
	16	<i>Turn Out</i>	
		<i>Timour the Tartar</i>	
	17	<i>Richard III</i>	Gloster - Mrs. Hill
	18	<i>Therese; or, the Orphan of Geneva</i>	Marietta, the orphan - Mrs. Hatch
		<i>Spoil’d Child</i>	Little Pickle - Mrs. Hatch
	19	<i>Richard III (5th act)</i>	Richard III - Mrs. Hill
		<i>Timour the Tartar</i>	
	20	<i>Heir at Law</i>	Doctor Pangloss - Miss Lane
		<i>Winning a Husband</i>	Miss Lane will perform 8 different characters

1830 – Brown’s Amphitheatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	22	Circus acts and Elephant <i>Blue Beard; or, Female Curiosity</i>	
	23	<i>Blue Beard; or, Female Curiosity</i>	Abomelique (surnamed Blue Beard) - Mr. Keyser; Fatima - Mrs. Kinloch
	24	<i>Blue Beard; or, Female Curiosity</i>	Abomelique (surnamed Blue Beard) - Mr. Keyser; Fatima - Mrs. Kinloch
	25	<i>The Young Widow</i>	
		<i>Love in a Cloud; or, a Coal Black Rose</i>	
		<i>Timour the Tartar</i>	
	26	<i>the Green Eyed Monster</i>	
		<i>The Mutineer of the South Sea</i>	
	27	<i>Blue Beard; or, Female Curiosity</i>	
	29	<i>The Stranger</i>	The Stranger - Mr. Davis; Mrs. Haller - Mrs. Barnes; Countess Winterstein - Mrs. Hatch; Savayard - Mrs. Jefferson
	30	<i>Isabella; or, the Fatal Marriage</i>	Isabella - Mrs. Barnes
31	<i>The Castle Spectre</i>		
April	1	<i>Therese; or, the Orphan of Geneva</i>	Marietta, the orphan - Mrs. Barnes
		<i>Wandering Boys</i>	Paul - Mrs. Barnes; Justin - Mrs. Jefferson
	2	<i>The Soldier’s Daughter</i>	Widow Cheerly - Mrs. Barnes
		<i>Collins’ Ode on the Passions</i>	
	3	<i>Sister of Charity; or, the Nun of Santa Chiara</i>	
		<i>Masaniello; or, the Dumb Girl of Portici</i>	Ursula, the Nun - Mrs. Barnes
	5	<i>Richard III</i>	Richard - Mr. Booth; Queen Elizabeth - Mrs. Barnes
	6	<i>Timour the Tartar</i>	
7	<i>Apostate</i>	Pescara - Mr. Booth; Florinda - Mrs. Barnes	
8	<i>The Miller and His Men</i>		

1830 – Brown’s Amphitheatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
April	9	Equestrian and Athletic Feats <i>The Merchant of Venice</i>	Shylock - Mr. Booth; Duke of Venice - Mr. Betts; Antonio - Mr. Keyser; Bassanio - Mr. Smith; Salanio - Mr. Stammers; Salarino - Mr. Madden; Gratiano - Mr. Heyl; Lorenzo - Mr. Davis; Tubal - Mr. Betts; Launcelot - Mr. Farrell; Gotcho - Mr. Madden; Balthaza - Mr. Walton; Portia - Mrs. Barnes; Nerissa - Mrs. Hatch; Jessica - Mrs. Jefferson
	10	<i>The Stranger</i> <i>Natural Philosoohy</i>	
	12	<i>Flora’s Birth Day</i> (ballet) <i>Tekeli; or the Siege of Moutgatz</i>	Henry - Mr. Heyl; Flora - Mrs. Williams; Fanny - Mrs. Jefferson
	14	<i>Cataract of the Ganges</i>	
	15	<i>Cataract of the Ganges</i>	
	17	Variety of Entertainments <i>Othello</i>	Songs - Mr. Heyl, Mr. Farrell, Mrs. Jefferson; “Metamorphose” - Messers Lewis and Minnich; Horsemanship - Master Birdsall Othello - Mr. Booth; Iago - Mr. Archer; Duke - Mr. Madden; Brabantio - Mr. Keyser; Gratiano - Mr. Betts; Ludavico - Mr. Smith; Montano - Mr. Walton; Caseio (sic) - Mr. Davis; Roderigo - Mr. Heyl; Leonardo - Mr. Nichols; Julio - Master Birdsall; Marco - Mr. Wells; Paulo & Luca - Mr. Farrell; Antonio, etc - Mr. Minnich; Desdemona - Mrs. Hatch; Amelia (sic) - Mrs. Betts
	19	<i>Mr. Peters and Family</i> <i>The Iron Chest; or, Honor’s Victim</i>	Sir Edward - Mr. Booth; Wilford - Davis; Helen - Mrs. Hatch
	20	Sports of the Ring <i>The Mountaineers</i> <i>El Hyder; or the American Tars in India</i> <i>(grand equestrian melodrama)</i>	Octavian - Mr. Booth El Hyder (Chief of the Gaunt Mountains) - Mr. Smith
	21	<i>Damon and Pythias</i> <i>Cataract of the Ganges</i>	Damon - Mr. Davis; Pythias - Keyser Mokarra - Mr. Scott; Iran - Davis; Ubra - Mrs. Jefferson
	22	<i>Devil’s Bridge</i> <i>Mutineer; or, the South Sea Islander</i>	Count Belino, with songs - Mr. Heyl; Baron Toraldi - Mr. Scott; Countess Rosalvina, with songs - Mrs. Jefferson Tom Pipes - Mr. Scott

1830 – Brown’s Amphitheatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
April	23	<i>Pizarro; or, the Death of Rolla</i> <i>The Hunted Tailor</i> <i>Cataract of the Ganges</i>	Rolla - Mr. Scott; Pizarro - Mr. Davis Billy Button - Mr. Minnich

1830 – Carusi’s Washington Assembly Room

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	1	New Year’s Practicing Ball	
	25	Mr. Smith’s Grand Harmonicon	
March	4	Practicing Ball	
	17	Practicing Ball	
April	15	Easter Ball	
	20	Exhibition of Industry	
May	1	May Ball	
October	28	French Celebration	
November	4	Dancing school	

1830 – Circus

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
November	6	Exhibition of Exhilarating Gas Pugilism and self defense	
	10	Exhibition of Exhilarating Gas	
	13	Exhibition of Exhilarating Gas	
	27	Exhibition of Exhilarating Gas	

1830 – Masonic Hall

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
April	21	Concert by Mrs. Franklin	
June	15	Recitations by Mr. Dwyer	
December	6	Concert by Mrs. Franklin	

1830 – Second Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	9	<i>Laugh When You Can!</i>	George Gossamer - Mr. Dwyer; Delvil - Mr. Davis; Sambo - Mr. Buckwell; Costly - Mr. Franklin; Bonus - Mr. Pennington; Mortimer - Mr. Lewis; Gregory - Mr. Boddy; Julio - Mr. Stammers; Miss Gloomly - Mrs. Hatch; Emily - Mrs. Franklin; Mrs. Mortimer - Miss McCready; Dorothy - Miss Hatch
		<i>Bucks! Have At Ye All!; or, a Picture of a Playhouse</i>	Mr. Dwyer
		<i>Paul Pry at Dover</i>	Paul Pry - Mr. Davis; Billy - Mr. Pennington; Capt Hastleton - Mr. Lewis; Old Burton - Mr. Franklin; Sir Spangle Rainbow - Mr. Beckwell; Pommade - Mr. Boddy; Tankard - Mr. Stammers; Laura - Miss McCready; Crimp - Mrs. Hatch
	10	<i>The Dramatist; or, Stop Him Who Can</i>	Vapid, the author - Mr. Dwyer; Mariana - Miss George
		<i>The Rendezvous</i>	Sophia - Miss George
	11	<i>The Dramatist; or, Stop Him Who Can</i>	Vapid, the author - Mr. Dwyer; Mariana - Miss George
		<i>A Day After the Wedding; or, a Wife's First Lesson</i>	
	12	<i>Family Jars</i>	Emily - Miss George
		<i>Fortune's Frolic; or, the True Use of Riches</i>	
		<i>The Poor Soldier</i>	Norah - Mrs. Franklin; Kathleen - Miss George
	13	<i>Spoil'd Child</i>	Miss George, Mrs. Franklin, Mr. Fennington
		<i>Raising the Wind</i>	
	15	<i>Inkle and Yarico</i>	Yarico - Mrs. Gill; Woski - Miss George; Narcissa - Mrs. Franklin
		<i>The Poor Soldier</i>	

1830 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	16	<i>The Turnpike Gate</i> <i>Spoil'd Child</i>	
	23	Grand Vocal Concert	
	24	Grand Concert with Mr. Norton	
	25	Grand Concert with Mr. Norton	
	27	Grand Concert <i>Liar</i>	Young Wilding (the Liar) - Mr. Dwyer; Old Wilding - Mr. Abrams; Sir James ___ - Mr. Franklin; Pappillion - Mr. Davis; Waiter - Mr. Boddy; Miss Godfrey's servant - Mr. Thompson; Miss Grantham - Miss George; Miss Godfrey - Miss McCready; Kitty - Mrs. Franklin
March	1	<i>Inkle and Yarico</i> <i>The Poor Soldier</i>	Inkle - Mr. Davis; Sir Christopher Corey - Mr. Abrams; Capt Camply - Mr. Marcus (?); Medium - Mr. Franklin; Trudge - Mr. Beckwell; Sailor - Mr. Thompson; Planter - Mr. Lewis; Rudner - Mr. Boddy; Yarico - Mrs. Gill; Wowski - Miss George; Patty - Miss McCready; Narcissa - Mrs. Franklin Patrick - Miss George; Darby - Mr. Davis; Fitzroy - Mr. Martin; Dermot - Mr. Franklin; Bagatelle - Mr. Abrams; Father Luke - Mr. Boddy; Norah - Mrs. Franklin; Cathleen - Mrs. Gill
	2	<i>The Liar</i> <i>Actress of All Work</i> A Musical Olio	Wilding the Liar - Mr. Dwyer; Miss Grantham - Miss George; Miss Godfrey - Miss Macredy; Kitty - Mrs. Franklin Frederick - Mr. Beckwell; Manager - Mr. Davis; all other characters by Miss Lane
	8	Grand Fancy Ball	
	15	<i>The 8th of January; or, Hurra for the Boys of the West</i> <i>The Weathercock</i>	John Byrne - Mr. Dwyer
	23	?	Mrs. Barnes, Mr. Webb, Mr. Smith will perform
	29	<i>Romeo and Juliet</i> <i>Collins' Ode on the Passions</i> <i>The Young Widow</i>	Mercutio - Mr. Dwyer; Romeo - Mr. Smith; Friar Lawrence - Mr. Webb; Juliet - Mrs. Barnes Mrs. Barnes, Mr. Webb, Mr. Smith Mandeville - Mr. Smith

1830 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
April	5	<i>Charles II; or, the Merry Monarch</i>	King Charles - Mr. Archer; Earl of Rochester - Mr. Walton; Edward (a page) - Mr. Beckwell; Capt Copp - Mr. Thompson; Lady Clara - Miss McCready; Mary - Mrs. Franklin
		Mr. and Mrs. Peters and family	
		<i>The Weathercock</i>	Tristram Pickle - Mr. Walton; Old Pickle - Thompson; Sneer - Smith; Briefwit - Beckwell; Gardener - Franklin; Barber - Lopez; Vanilla - Mrs. Franklin; Ready - Miss McCready
May	5	<i>Midnight Hour; or, the Clock has Struck</i>	General Guzman - Mr. Jefferson; Marquis - Garney; Sebastian - Moreland; Matthias - Foster; Nicholas - J Jefferson; Ambrose - Keyser; Julia - Mrs. J Jefferson; Cecily - Jefferson; Flora - Keyser
		<i>Turn Out</i>	Somerville - Mr. Garner; Restive - Keyser; Forage - Foster; Gregory - Jefferson; Dr. Trinkle - J Jefferson; Marian Ramsay - Mrs. Jefferson; Mrs. Ramsay - Mrs. J Jefferson; Peggy - Mrs. Keyser
	6	<i>The Poor Soldier; or Merit Rewarded</i>	Captain Fitzroy - Mr. Porter; Father Luke - Keyser; Dermont - Moreland; Patrick - Garner; Darby - Jefferson; Bagatelle - J Jefferson; Norah - Mrs. J Jefferson; Kathleen - Mrs. Anderson
		<i>Hundred Pound Note</i>	
	7	<i>Wild Oats; or, the Strolling Player</i>	Sir George Thunder - Mr. Moreland; Harry Thunder - Garner; Rover - Dwyer; Basks - Keyser; John Dory - J. Mills Brown; Ephraim Smooth - Jefferson; Farnor Gammon - Foster; Sam - J Jefferson; Lady Amaranth - Mrs. Anderson; Amelia - Mrs. Jefferson; Jane - Mrs. J Jefferson
		<i>Fortune's Frolic; or, the True Use of Riches</i>	Robin Roughhead - Mr. J. Mills Brown; Soaks (?) - Mr. Keyser; Rattle - Garner; Franks - Moreland; Clown - Foster; Magery - Mrs. Jefferson; Dolly - Mrs. J Jefferson; Nancy - Mrs. Keyser
	8	<i>The Honey Moon</i>	Jacques - Mr. J Mills Brown
		<i>The Blue Devils</i>	
	10	<i>The Young Widow; or, A Lesson for Lovers</i>	Splash - Mr. J Mills Brown
		<i>The Wags of Windsor</i>	
	11	<i>The Wonder; or, a Woman Keeps a Secret</i>	Don Felix - Mr. Wood; Donna Violante - Mrs. Wood
		<i>The Rendezvous; or Hide and Seek</i>	
	12	<i>Foundling of the Forest</i>	Count de Valmont - Mr. Wood; Eugenia (the unknown female) - Mrs. Wood
		<i>The Weathercock</i>	

1830 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
May	13	<i>The Stranger; or, Misanthropy</i> <i>Who's the Dupe?</i>	Stranger - Mr. Wood; Peter - J Mills Brown; Mrs. Haller - Mrs. Wood
	14	<i>The Castle Spectre</i> <i>Lover's Quarrels</i>	Earl Osmond - Mr. Wood; Angela - Mrs. Wood
	15	<i>School for Scandal</i> <i>Three Weeks After the Wedding</i>	Joseph Surface - Mr. Wood; Lady Teazle - Mrs. Wood; Sir Peter Teazle - Mr. Jefferson; Charles Surface - Mr. Dwyer; Sir Oliver Surface - Mr. J Jefferson; Sir Benjamin - Mr. Moreland; Crabtree - Mr. Keyser; Careless - Mr. Garner; Moses - Mr. Foster; Rowley - Mr. Dunkey; Trip - Mr. Charles; Lady Sneerwell - Mrs. Kerr; Mrs. Candor - Mrs. Keyser; Maria - Mrs. J Jefferson Sir Charles Racket - Mr. Wood; Lady Racket - Mrs. Wood; Old Drugget - Mr. Jefferson; Woodly - Mr. Garner; Mrs. Drugget - Mrs. Jefferson; Nancy - Miss Kerr; Dinisty (?) - Mrs. Keyser
	18	<i>The Robbers; or, the Forest of Bohemia</i> <i>The Rendezvous; or Hide and Seek</i>	Charles de Moor - Mr. Wood; Amela - Mrs. Wood
	22	<i>Happiest Day of My Life</i> <i>The Floating Beacon</i>	Mr. Gilman/Colman (?) - J Jefferson
	24	<i>Masaniello; or, the Dumb Girl of Portici</i> <i>Simpson and Co.</i>	
	25	<i>Inquisition; or, the Jew in Spain</i> <i>Agreeable Surprise</i>	Lingo - Mr. Jefferson
	28	<i>Much Ado about Nothing</i> <i>Turn Out</i>	Beatrice - Miss Kelly; Benedict - Mr. Dwyer; Dogberry - Mr. Jefferson; Claudio - Mr. Garner; Antonio - Mr. Wm O'Bryan; Hero - Miss Kerr Gregory - Mr. Jefferson; Somerville - Mr. Garner; Marian Ramsay - Miss Kelly
	29	<i>The Soldier's Daughter</i> <i>Of Age Tomorrow</i>	Widow Cheerly - Miss Kelly; Timoth Quaint - Mr. Jefferson; Frank Heartall - Mr. Dwyer Maria - Miss Kelly
	31	<i>John Bull</i> <i>The Romp</i>	
June	2	<i>Belle's Strategem</i> <i>The Prize; or 2, 5, 3, 8</i>	Caroline - Miss Kelly; can't read other characters

1830 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
October	22	<i>John Bull; or, and Englishman's Fireside</i> <i>The Irish Tutor</i>	
December	1	<i>Animal Magnetism</i> <i>The Comet; or, He Would Be and Astronomer</i>	Plotwell - Mr. Jefferson; Jenny - Mrs. J Jefferson
	2	<i>How to Die for Love</i> <i>The Rendezvous; or, Hide and Seek</i> <i>Who's the Dupe?</i>	
	3	<i>Charles II; or, the Merry Monarch</i> <i>The Romp</i>	Capt Copp - Mr. Jefferson; King Charles - Mr. John Jefferson; Edward, the King's page - Mrs. S. Chapman; Mary Copp - Mrs. J Jefferson
	4	<i>The Midnight Hour</i> <i>My Grandmother; or, the Living Picture</i>	General - Mr. Jefferson; Julia - Miss Jefferson; Flora - Mrs. J Jefferson; Donna Cicily - Mrs. S Chapman Dicky Gossip - Mr. Jefferson
	6	<i>Ways and Means; or, a Trip to Dover</i> <i>The Prize; or, 2, 5, 3, 8</i>	Sir David Dunder - Mr. Jefferson; Lady Dunder - Mrs. J Jefferson; Harriet - Miss Jefferson; Kitty - Mrs. S Chapman Dr Lenitive - Mr. Jefferson; Caroline - Mrs. J Jefferson
	7	<i>Turn Out; or, the Enraged Politician</i> <i>The Day After the Wedding; or, a Wife's First Lesson</i> <i>Lover's Quarrels; or, Like Master Like Man</i>	Gregory - Mr. Jefferson; Marian Ramsay - Mrs. J Jefferson
	8	<i>The Budget of Blunders</i> <i>Fortune's Frolic; or, the True Use of Riches</i> <i>The Blue Devils</i>	Smugface - Mr. Jefferson; Bridget - Mrs. J Jefferson James Megrim - Mr. Jefferson
	9	<i>The Poor Soldier</i> <i>Tis All a Farce</i>	Patrick, the poor soldier - Mrs. S Chapman; Darby - Mr. Jefferson; Kathleen - Mrs. J Jefferson Numpo - Mr. Jefferson; Ursula - Mrs. J Jefferson

1830 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
December	11	<i>Rob Roy; or, Auld Lang Syne</i> <i>The Weathercock</i>	
	13	<i>the Comet; or, He Would Be and Astronomer</i> <i>The Matrimony</i>	Plotwell - Mr. Jefferson; Emily - Miss Jefferson; Jenny - Mrs. J Jefferson
	14	<i>The Agreeable Surprise</i> <i>The Spoil'd Child</i>	Lingo - Mr. Jefferson; Laura - Miss Jefferson; Cowslip - Mrs. J Jefferson Teg (?) - Mr. Jefferson; Little Pickle - Mrs. S Chapman
	15	<i>The Irishman in London</i> <i>Of Age Tomorrow</i>	Edward - Mr. Jefferson; Murtoch Delany - J Jefferson; Caroline - Mrs. S Chapman Frederick Baron Willinghurst - Mr. Johnston; Lady Brumback - Mrs. J Jefferson
	16	'Flight of Mercury (piece by Herr Cline) <i>Tis All a Farce</i> Carnival of Venice (piece by Herr Cline) <i>Sprigs of Laurel</i>	Numpo - Mr. Jefferson Nipperkin - Mr. Jefferson; Mary Tactic - Mrs. S Chapman
	17	<i>The Review; or, the Wags of Windsor</i> <i>Who's the Dupe?</i>	Caleb Quotem - Mr. Jefferson; Looney McTwolter - J Jefferson; Lucy - Mrs. S Chapman Old Doiley - Mr. Jefferson
	18	<i>Tom and Jerry; or Life in London</i> <i>Lover's Quarrels; or, Like Master Like Man</i>	Logic - Mr. Jefferson; Jerry Hawthorne - J Jefferson; Kate - Mrs. S Chapman Sancho - Mr. Jefferson; Jacinta - Mrs. J Jefferson
	20	<i>Midnight Hour</i> <i>The Village Lawyer</i>	The General - Mr. Jefferson; Marquis - Mr. Johnston; Flora- Mrs. J Jefferson; Donna Cecilia - Mrs. S Chapman Scout - Mr. Jefferson; Sheepface - J Jefferson; Mrs. Scout - Mrs. S Chapman
	21	<i>The Forest of Rosenwald; or, the Bleeding Nun</i> <i>The Mock Doctor</i>	Theodore - Mr. Jefferson; Marguerette - Mrs. S Chapman Gregory - Mr. Jefferson; Charlotte - Mrs. S Chapman

1830 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
December	22	<i>Othello</i>	Othello and Iago by 2 young Americans - their first time on any stage; Roderigo - Mr. Jefferson; Desdemona - Mrs. S Chapman
		Carnival of Venice (piece by Herr Cline)	
		<i>The Romp</i>	Old Barnacle - Mr. Jefferson; Priscilla Tomboy - Mrs. S Chapman
	23	<i>King Charles II; or, the Merry Monarch</i>	Capt Copp - Mr. Jefferson; King Charles - Mr. John Jefferson; Earl of Rochester - Mr. Johnston; Edward, the King's page - Mrs. S. Chapman; Mary Copp - Mrs. J Jefferson
		<i>Budget of Blunders</i>	Smugface - Mr. Jefferson
	24	<i>The Blind Boy</i>	Stanislaus - Mr. McKibbon; Edmond - Mrs. J Jefferson; Molino - Mr. J Jefferson; Elvira - Mrs. S Chapman
		<i>Turn Out; or, the Enraged Politician</i>	
	25	<i>Tekeli; or, the Seige of Mongatz</i>	
		<i>Bombastes Furioso</i>	
	27	<i>Tom and Jerry; or Life in London</i>	
		<i>The Mock Doctor</i>	
	28	<i>The Blind Boy</i>	
		An Olio	
		<i>Sprigs of Laurel; or Rival Soldiers</i>	Nipperkin - Mr. Jefferson
	29	<i>Animal Magnetism</i>	
		<i>Agreeable Surprise</i>	
	31	<i>Ambrose Gwinett (new melodrama)</i>	
		<i>My Grandmother; or, the Living Picture</i>	

1830 –Washington Theatre and Circus

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
December	15	<i>The Hunted Tailor</i>	Billy Button - Mr. Buckley
		<i>Promissory Note</i>	Scamper - Mr. Blake

1830 –Washington Theatre and Circus (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
December	16	<i>The Hunted Tailor; or Billy Button's Unfortunate Journey to Brentwood</i> <i>The Rendezvous; or, Hide and Seek</i>	Billy Button - Mr. Buckley Bolding - Mr. H Isherwood; Charles - Mr. Blake; Sophia - Miss E Blanchard; Lucretia - Mrs. Buckley
	17	<i>Coal Black Rose on Horseback</i> <i>The Bath Road; or, Married Yesterday</i>	Sambo - Mr. Cadwallader; Dandy Coffee - Mr. Clavean; Rose - Master Bacon Capt Rambleton - Mr. Garson; Ellen - Miss E Blanchard
	18	<i>Coal Black Rose on Horseback</i> <i>Lady of the Lake</i>	Sambo - Mr. Cadwallader; Dandy Coffee - Mr. Clavean; Rose - Master Bacon Rhoderick Dhu - Mr. W Isherwood; Ellen - Miss Greer; Blanch of Avon - Miss Blanchard; Lady Margaret - Mrs. Buckley
	20	<i>Paul Pry at Dover</i>	Paul Pry - Mr. Blake; Old Button - Mr. Blackburn; La Pommade - Mr. Blackburn; Billy - Mr. H Isherwood; Sir Spangle Rainbow - Mr. Garson; Capt Haselton - Mr. Cadwallader; Tankard - Mr. Miller; Crimp - Miss Blanchard ; Laura - Mrs. Buckley
	21	<i>Lady of the Lake</i>	Rhoderick Dhu - Mr. Blake; Fitzjames - H Isherwood; Blanch of Avon - Miss E Blanchard
	22	<i>The Poney Supper</i> <i>Black Eyed Susan</i> (nautical drama)	Alderman - Horse Arab; His Lady - Mrs. Button; Guest - Mr. G Blanchard; Clown - Mr. Buckley
	24	Flight of Mercury (feat by Sig Claveau) <i>Richard III; or, Battle of Bosworth Field</i>	
	25	<i>The Storm; or, a Shipwrecked Sailor</i> (ballet)	Richard - Mr. Blake; Richmond - Mr. Isherwood Billy Button - Mr. Buckley

1831 – Carusi's Washington Assembly Room

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	15	Ball for French Minister, M. Rond de Rochelle	
December	8	Grand Vocal and Instrumental Concert	
	12	Grand Farewell Concert	
	?	Concert by Tyrolese Minstrels	

1831 – Second Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	1	<i>Zembuca; or the Net Maker and his Wife</i> <i>The Spoil'd Child</i>	Zembuca, the Sultan - Mr. Isherwood Tag - Mr. Jefferson; Little Pickle - Mrs. S Chapman
	4	<i>Zembuca; or the Net Maker and his Wife</i> <i>The Review; or, the Wags of Windsor</i>	Zembuca, the Sultan - Mr. Isherwood Caleb Quotem - Mr. Jefferson
	5	<i>Tekeli; or, the Siege of Mongatz</i> <i>Matrimony</i>	
	6	<i>Ambrose Gwinett</i> <i>The Weathercock</i>	Ambrose Gwinnet - Mr. Johnston; Ned Greyling - Mr. Isherwood; Lucy Fairlove - Mrs. S Chapman
	7	<i>The Mountaineers</i> <i>He Lies Like Truth</i>	Octavian - Mr. Isherwood; Floranthe - Mrs. S Chapman
	8	<i>Eighth of January; or, Hurra for the Boys of the West</i> <i>The Rendezvous; or, Hide and Seek</i> <i>Fortune's Frolic; or, the True Use of Riches</i>	Old Hardy - Mr. Jefferson
	10	<i>The Floating Beacon; or, the Norwegian Wreckers</i> <i>Of Age Tomorrow</i>	Angerstoff - Mr. Isherwood; Marietta - Mrs. S Chapman
	19	<i>The Mountaineers</i> <i>Intrigue; or, the Bath Road</i>	Sadi - Mr. Jefferson; Octavian - Mr. Isherwood; Kilmallock - J Jefferson; Floranthe - Mrs. S Chapman Capt Hambleton - Mr. Isherwood; Ellen - Mrs. S Chapman
	20	<i>Simpson and Co.</i> <i>The Poor Soldier</i>	Mr. Simpson - Mr. Jefferson; Mrs. Bromley - Mrs. S Chapman Patrick, the poor soldier - Mrs. S Chapman; Darby - Mr. Jefferson
	21	<i>Pizarro; or, the Death of Rolla</i> <i>Lover's Quarrels</i>	Pizarro - Mr. John Jefferson; Rolla - Mr. Isherwood; Elvira - Miss Greer; Cora - Mrs. S Chapman

1831 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	22	<i>The Brigand</i>	Alessandro Massaroni - Mr. Isherwood; Mariah Grazie - Mrs. S Chapman
		<i>Irishman in London</i>	Edward - Mr. Jefferson
	24	<i>The Soldier's Daughter</i>	
		<i>He Lies Like Truth</i>	
	25	<i>Simpson and Co.</i>	Mr. Simpson - Mr. Jefferson; Mr. Bromley - Mr. Isherwood; Mrs. Bromley - Mrs. S Chapman
		<i>The Brigand</i>	Alessandro Massaroni - Mr. Isherwood; Mariah Grazie - Mrs. S Chapman
	26	<i>Damon and Pythias</i>	Damon - Mr. E Forrest; Pythias - Mr. Isherwood; Calanthe - Mrs. S Chapman
		<i>The Blue Devils</i>	
	27	<i>Pizarro; or, the Death of Rolla</i>	
		<i>Who's the Dupe?</i>	
	28	<i>Hamlet</i>	Hamlet - E Forrest; King - Mr. Allen; Polonius - Mr. Jefferson; Horatio - Mr. Johnston; Laertes - Mr. Isherwood; Ghost - Mr. John Jefferson; Queen - Mrs. S Chapman; Ophelia - Mrs. J Jefferson
		<i>Lover's Quarrels; or, Like Master Like Man</i>	Sancho - Mr. Jefferson; Lopez - Mr. J Jefferson
29	<i>Paul and Virginia</i>	Paul - Mrs. S Chapman; Virginia - Mrs. J Jefferson	
	<i>The Brigand</i>	Alessandro Massaroni - Mr. Isherwood; Mariah Grazie - Mrs. S Chapman	
31	<i>Point of Honor</i>		
	<i>Sprigs of Laurel</i>		
February	1	<i>Ambrose Gwinnett</i>	Ambrose Gwinnett - Mr. Johnston; Ned Greyling - Mr. Isherwood; Lucy Fairlove - Mrs. S Chapman
		<i>The Devil to Pay; or, the Wives Metamorphosed</i>	
	3	<i>The Wandering Boys; or, the Castle of Olival</i>	Paul & Justin, the Wandering Boys - Mrs. S Chapman & Mrs. J Jefferson; Loom - Mr. John Jefferson
		<i>Tis All a Farce</i>	Nanpo - Mr. Jefferson
	4	<i>The Wandering Boys; or, the Castle of Olival</i>	
		<i>Tis All a Farce</i>	

1831 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	5	<i>The Invincibles</i>	Victoire, the Little Corporal - Mrs. S Chapman
		<i>Paul and Virginia</i>	Paul - Mrs. S Chapman
	7	<i>The Review; or, the Wags of Windsor</i>	Caleb Quotem - Mr. Jefferson
		<i>The Rendezvous; or, Hide and Seek</i>	
		<i>Valentine and Orson</i>	
	8	<i>The Invincibles</i>	Victoire, the Little Corporal - Mrs. S Chapman
		<i>Valentine and Orson</i>	
	9	<i>The Soldier's Daughter</i>	Governor Heartall - Mr. Warren; Widow Cheerly - Mrs. S Chapman
		<i>My Grandmother; or, the Living Picture</i>	
	10	<i>Zembuca; or the Net Maker and his Wife</i>	Zembuca - Mr. Isherwood; Buffardo - Mr. Jefferson; Ebra - Mrs. Chapman
		<i>Paul and Virginia</i>	
	11	<i>The Birth Day</i>	
		<i>The Invincibles</i>	
	12	<i>Pizarro; or, the Death of Rolla</i>	Rolla - Mr. Isherwood; Cora - Mrs. S Chapman
		<i>The Warlock of the Glen</i>	Matthew, the Warlock of the Glen - Mr. Isherwood; Andrew - Mr. Wills; Adela - Mrs. S Chapman
	14	<i>The Brigand</i>	Alessandro Massaroni - Mr. Isherwood
		<i>Eighth of January; or, Hurra for the Boys of the West</i>	Old Hardy - Mr. Jefferson
<i>Is He Jealous?</i>		Harriet - Mrs. S Chapman	
<i>Richard III</i>		Richard - Mr. Booth; Buckingham - Mr. Isherwood; Queen Elizabeth - Mrs. S Chapman	
15	<i>Is He Jealous?</i>		
	<i>A New Way to Pay Old Debts</i>	Sir Giles Overreach - Mr. Booth	
16	<i>Simpson and Co.</i>	Simpson - Mr. Jefferson	
	17	<i>Hamlet</i>	Hamlet - Mr. Booth

1831 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	18	<i>The Iron Chest; or, Honor's Victim</i>	Sir Edward Mortimer - Mr. Booth; Sampson - Mr. Jefferson; Fitzharding - Mr. J Jefferson; Barbara - Mrs. J Jefferson; Helen - Mrs. S Chapman
		<i>The Devil to Pay; or, the Wives Metamorphosed</i>	Johnson - Mr. Jefferson
	19	<i>Othello</i>	Iago - Mr. Booth; Othello - Mr. Isherwood
		<i>The Day After the Wedding; or, a Wife's First Lesson</i>	
	22	<i>The Flying Dutchman; or, the Phantom Ship</i>	Capt Peppercoal - Mr. Jefferson; Vanderdecken - Mr. Isherwood; ___? - Mrs. J Jefferson, Lucy - Mrs. S Chapman - can't read characters
		<i>Is He Jealous?</i>	
	23	<i>The Flying Dutchman; or, the Phantom Ship</i>	Capt Peppercoal - Mr. Jefferson; Vanderdecken - Mr. Isherwood; ___? - Mrs. J Jefferson, Lucy - Mrs. S Chapman - can't read characters
		<i>Animal Magnetism</i>	
	24	<i>The Flying Dutchman; or, the Phantom Ship</i>	
		<i>He Lies Like Truth</i>	
	25	<i>The Flying Dutchman; or, the Phantom Ship</i>	
		<i>The Wandering Boys; or, the Castle of Olival</i>	Paul - Mrs. S Chapman; Justice [sic - character is Justin] - Mrs. J Jefferson; Count - Mr. Johnston; Roland - Mr. Isherwood
	26	<i>John Bull</i>	Dennis Brulgruddery - Mr. Wills; Job Thornberry - Mr. Jefferson; Dan - Mr. John Jefferson; Peregrine - Mr. Isherwood; Lady Caroline Braymore - Mrs. S Chapman
		<i>Warlock of the Glen</i>	
	28	<i>The Flying Dutchman; or, the Phantom Ship</i>	
		<i>Animal Magnetism</i>	Doctor - Mr. Jefferson
March	1	<i>Jonathan in England</i>	Soloman Swap (Yankee in England) - Mr. Hackett
		<i>Who's the Dupe?</i>	

1831 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	2	<i>The Times; or Travellers in America</i>	Mr. Industrious Doolittle - Mr. Hackett
		An Olio	“by several of the company”
		<i>Down East; or, the Militia Muster</i>	Major Joe Bunker - Mr. Hackett
	3	<i>Jonathan in England</i>	Soloman Swap (Yankee in England) - Mr. Hackett
		<i>Monsieur Tonson; or, the Bewildered Frenchman</i>	Mons. Morbleu - Mr. Hackett
	4	<i>The Rendezvous; or Hide and Seek</i>	
		<i>Rip Van Winkle; or, the Legend of the Catskill Mountains</i>	Rip Van Winkle - Mr. Hackett
		<i>Down East; or, the Militia Muster</i>	Major Joe Bunker - Mr. Hackett
	5	<i>The Flying Dutchman; or, the Phantom Ship</i>	
		<i>Lover’s Quarrels</i>	
	7	<i>Merchant of Venice</i>	Shylock - Mr. Booth; Bassanio - Mr. Gilmer
		<i>Turn Out</i>	Marian Ramsay - Mrs. Judah
8	<i>Town and Country</i>	P_ Glenroy - Mr. Booth; Capt __ - Mr. Gilmer	
	<i>The Devil to Pay; or, the Wives Metamorphosed</i>	Johnson - Mr. Jefferson	
9	<i>Venice Preserved</i>	Jaffier - Mr. Booth; Pierre - Mr. Gilmer; Belvidera - Mrs. S Chapman	
	<i>The Poor Soldier</i>	Patrick, the poor soldier - Mrs. S Chapman; Darby - Mr. Jefferson	
10	<i>A Cure for the Heart Ache</i>	Old Rapid - Mr. Warren; Frank Oatland - Mr. Jefferson; Old Oatland - Mr. John Jefferson; Miss Norton ? - Mrs. Judah; Jesse Oatland - Mrs. S Chapman	
	<i>Turnpike Gate</i>	Crack - Mr. Wills; Mr. Steadfast - Mr. Jefferson; Peggy - Mrs. J Jefferson	
11	<i>Heir at Law</i>	Lord Duberly - Mr. Warren; Zekiel Homespun - Mr. Jefferson; Doctor Pangloss - Mr. Isherwood; Cecily Homespun - Mrs. S Chapman	
	<i>Matrimony</i>		
12	<i>Henry IV</i>	Falstaff - Mr. Warren; Hotspur - Mr. Isherwood	
	<i>The Weathercock</i>	Briefwit - Mr. John Jefferson; Variella - Mrs. J Jefferson	

1831 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	14	<i>The Robbers; or, the Forest of Bohemia</i>	
		<i>The Irish Tutor</i>	Teddy O’Roarke - Mr. Wills
	15	<i>The Flying Dutchman; or, the Phantom Ship</i>	Vanderdecken - Mr. Isherwood; Capt Peppercoal - Mr. Jefferson; Peter Von Bommel - Mr. John Jefferson
		<i>The Intrigue</i>	
	17	<i>Timour the Tartar</i>	Timour - Mr. Isherwood
		<i>The Comet; or, He Would Be and Astronomer</i>	
	19	<i>Abellino; or, the Great Bandit</i>	Abellino - Mr. Isherwood; Rosamonda - Mrs. S Chapman
		<i>The Village Lawyer</i>	Scout - Mr. Jefferson
	21	<i>School for Scandal</i>	Sir Peter Teazle - Mr. Jefferson; Lady Teazle - Mrs. S Chapman
		<i>Highland Reel</i>	Shelty - Mr. Jefferson; Maggy McGilpin - Mrs. J Jefferson
	22	<i>Ambrose Gwinnett</i>	Ambrose Gwinnet - Mr. Johnston; Ned Greyling - Mr. Isherwood; Lucy Fairlove - Mrs. S Chapman
		<i>Therese</i>	Carwin - Mr. Johnston; Mariette - Mrs. S Chapman
	23	<i>The Will; or, a School for Daughters</i>	Sir Solomon Cynic - Mr. Jefferson; Mandeville - Mr. Isherwood; Howard - Mr. Johnston; Albina Mandeville - Mrs. S Chapman
<i>Gretna Green; or, Hurra for a Husband</i>		Jenkins - Mr. J Jefferson; Betty Pinikin - Mrs. S Chapman	
<i>Pocahontas; or, the First Settlers in Virginia</i>		Captain Smith - Mr. Isherwood; Pocahontas - Mrs. S Chapman	
24	<i>Gretna Green; or, Hurra for a Husband</i>	Jenkins - Mr. J Jefferson; Betty Pinikin - Mrs. S Chapman	
	<i>The Miller and His Men</i>	Grindoff - Mr. Isherwood; Karl - Mr. Jefferson; Riber - Mr. John Jefferson; Claudine - Mrs. S Chapman	
25	<i>No Song No Supper</i>	Robin - Mr. John Jefferson; Margareta - Mrs. S Chapman	
	26	<i>The Forty Thieves</i>	Hasharac?- Mr. Isherwood; Ali Baba - Mr. Jefferson; Mustapha - Mr. John Jefferson; Cogia - Mrs. S Chapman; Morgiana - Mrs. J Jefferson
		<i>Pocahontas; or, the First Settlers in Virginia</i>	Captain Smith - Mr. Isherwood; Pocahontas - Mrs. S Chapman
May	26	<i>Hamlet</i>	Hamlet - Mr. Booth

1831 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
September	3	<i>Love Laughs at Locksmiths</i>	Mr. Vigil - Mr. Waldegrave; Capt. Beldare - Miss Jane Mercer; Risk - Master James Mercer; Old Totterton - Miss Mercer; Solomon Lob - Master Mercer; Grenadier - Mr. Mercer; Miss Lydia - Miss Harriety Mercer
		<i>The Review; or, the Wags of Windsor</i>	Mr. Deputy Bull - Mr. Waldegrave; Looney McTwolter - Mr. T Mercer; John Lump - Mr. Mercer; Captain Beaugard - Mr. Martin; Caleb Quotem - Master Jos. Mercer; Lucy - Miss Waldegrave; Grace Gaylove - Mrs. Waldegrave
		<i>Fortune's Frolic; or, Ploughman turn'd Lord</i>	Robin Roughhead - Mr. Mercer; Old Snacks - Mr. Waldegrave; Mr. Frank - Mr. Martin; Old Margery - Miss Mercer; Nancy - Miss Jane Mercer; Dolly - Miss Waldegrave
	10	<i>The Poor Gentleman</i>	Sir Charles Cropland - Mr. T. Mercer, jr; Frederick Bramble - Miss Mercer; Dr Ollspod - Master Jos. Mercer; Miss Lucretia Mc T_ - Miss Jane Mercer; Miss Emily Worthington - Miss Harriet Mercer
		<i>Rumfustian Innamorato; or, the Court of Quodlibet</i>	Blusteroso - Mr. T. Mercer, jr; Prince Muthnero - Miss Jane Mercer; Rumfustian - Master James Mercer; Clotilda, nurse - Miss Harriet Mercer; Princess Squallerino - Miss Mercer; Maid of Honor - Miss Charlotte Mercer
		<i>Love Laughs at Locksmiths</i>	Mr. Vigil - Mr. Waldegrave; Capt. Beldare - Miss Jane Mercer; Risk - Master James Mercer; Old Totterton - Miss Mercer; Solomon Lob - Master Mercer; Grenadier - Mr. Mercer; Miss Lydia - Miss Harriety Mercer
		<i>The Coal Black Rose</i>	Sambo, a Nigger of a dark complexion - Miss Jane Mercer; Master Coffet, a little Nig - Miss H Mercer; Miss Rose - Master J Mercer
16	<i>The King and the Deserter; or, the Robbers of the Black Forest</i>		
	<i>Perfection; or, the Fair Lady of Munster</i>		
24	<i>The Blue Devils</i>	Annette - Miss Wadlegrave	
	<i>Rob Roy</i>	Rob Roy - by an Amateur; Helen McGregor - by an Amateur; Diana Vernon - Miss Waldegrave	
December	3	<i>[John Bull; or, an Englishman's Fireside]</i> - show cancelled	Job Thornberry - Mr. Jefferson; Peregrine - Mr. Palmer; Dennis Brulgruddery - Mr. Wills; Hon Tom Shuffleton - Mr. Drummond
		<i>[Touch and Take; or, Saturday Night and Monday Morning]</i> - show cancelled	St Lawrence - Mr. Gilmer; Jolly - Mr. Wills; Christopher - Mr. McKibben; Constable - Crawford; Cecilie - Miss Jefferson; Lady Auburn - Mrs. MacKenzie
	5	<i>Merchant of Venice</i> <i>Animal Magnetism</i>	Shylock - Mr. Palmer; Portia - Mrs. S Chapman; Jessica - Mrs. J Jefferson

1831 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
December	6	<i>John Bull; or, an Englishman's Fireside</i>	Job Thornberry - Mr. Jefferson; Peregrine - Mr. Palmer; Dennis Brulgruddery - Mr. Wills; Hon Tom Shuffleton - Mr. Drummond
		<i>Touch and Take; or, Saturday Night and Monday Morning</i>	St Lawrence - Mr. Gilmer; Jolly - Mr. Wills; Christopher - Mr. McKibben; Constable - Crawford; Cecilie - Miss Jefferson; Lady Auburn - Mrs. MacKenzie
	7	<i>Touch and Take; or, Saturday Night and Monday Morning</i>	Jolly - Mr. Wills; St Lawrence - Mr. Gilmer; Lady Aubrey - Mrs. McKenzie
		<i>Therese; or, the Orphan of Geneva</i>	Carwin - Mr. Drummond; Fontaine - Palmer; Mariett - Mrs. Pindar
		<i>The Irish Tutor</i>	Teddy O'Roarke - Mr. Wills; Rosa - Miss Jefferson
	8	<i>The Weathercock</i>	Tristram Pickle - Mr. Gilmer; Variella - Mrs. J Jefferson;
		<i>The Broken Sword</i>	
		<i>The Rendezvous</i>	Charles - Mr. Gilmer; Sophia - Mrs. Pindar; Rose - Mrs. J Jefferson
	10	<i>The Wandering Boys; or, the Castle of Olival</i>	Paul - Mrs. Pindar; Justin - Mrs. J Jefferson; Constable Croissy - Mr. Palmer; the Baroness - Mrs. MacKenzie
		<i>Tom and Jerry; or, Life in London</i>	Logic - Mr. Jefferson; Kate - Mrs. J Jefferson; Sue - Miss Jefferson; Jane - Mrs. MacKenzie
	12	<i>Romeo and Juliet</i>	Romeo - Mr. Palmer; Juliet - Mrs. Pindar
		<i>The Irish Tutor</i>	Teddy O'Roarke - Mr. Wills; Mary - Mrs. J Jefferson
		<i>Douglas</i>	Lady Randolph - Mrs. MacKenzie; Norval - Mrs. Pindar
	13	<i>Venice Preserved; or, a Plot Discovered</i>	Pierre - Mr. Gilmer; Jaffier - Mr. Palmer; Belvidera - Mrs. Pindar
		<i>The Broken Sword</i>	Myrtillo - Mrs. Pindar
	14	<i>Abellino; or, the Great Bandit</i>	Abellino - Mr. Palmer; Rosamunda - Miss Jefferson
		<i>The Romp</i>	Old Barnacle - Mr. Richards; Priscilla Tomboy - Mrs. J Jefferson
	15	<i>Ambrose Gwinnett</i>	Ambrose Gwinnett - Mr. Gilmer; Lucy Fanlove - Miss Jefferson
		<i>Allessandro Massaroni; or, the Life and Death of a Brigand</i>	
	16	<i>A New Way to Pay Old Debts</i>	Sir Giles Overreach - Mr. C Kean; Lady Allworth - Mrs. MacKenzie
		<i>The Rendezvous</i>	Quake - Mr. McKibbin; Lucretia - Mrs. MacKenzie

1831 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
December	17	<i>The Forty Thieves</i>	Hassarac - Mr. Palmer; Zada - Mrs. J Jefferson
		<i>The Irishman in London; or, the Happy African</i>	Capt Seymour - Mr. Hartwig; Louisa - Mrs. J Jefferson
	19	<i>Richard III</i>	Richard - Mr. C Kean
	20	<i>Merchant of Venice</i>	Shylock - Mr. C Kean; Portia - Mrs. S Chapman
		<i>A Day After the Wedding; or, a Wife's First Lesson</i>	Col. Freeloove - Mr. Drummond; Lady Elizabeth Freeloove - Mrs. S Chapman
	21	<i>Hamlet</i>	Hamlet - Mr. C Kean; Queen - Mrs. S Chapman; Ophelia - Mrs. J Jefferson
		<i>The Actress of All Work; or, My Country Cousin</i>	Manager - Mr. McKibbin; Call Boy - Mr. Crawford; then all others by Mrs. S Chapman
	22	<i>The Honey Moon</i>	Duke Aranza - Mr. Palmer; Mock Duke - Jefferson; Juliana - Mrs. S Chapman; Zamora - Mrs. J Jefferson
		<i>Matrimony</i>	Delaval (?) - Mr. Drummond; Clara - Mrs. S Chapman
	23	<i>Othello</i>	Othello - Mr. Kean; Iago - Mr. Archer; Desdemona - Mrs. S Chapman; Emilia - Miss Jefferson
		<i>Olio</i>	
		<i>Hunter of the Alps</i>	Felix - Mr. Kean; Helen - Mrs. S Chapman
	24	<i>Tis all a Farce</i>	Numpo - Mr. Jefferson; Col Belgardo - Mr. Gilmer; Caroline - Miss Jefferson; Ursula - Mrs. J Jefferson
		<i>The Innkeeper's Daughter</i>	Harrop - Mr. Palmer; Mary - Mrs. Pindar
	26	<i>Richard III</i>	Gloster - Mr. Booth; Lady Ann - Mrs. Pindar; Queen Elizabeth - Miss Jefferson
		<i>The Prize; or, 2,5,3,8</i>	Dr Lenitive - Mr. Jefferson; Label - Mr. Wills; Caroline - Mrs. J Jefferson
	28	<i>Pizarro; or, the Death of Rolla</i>	Pizarro - Mr. Gilmer; Rolla - Mr. Palmer; Elvira - Mrs. A. Drake; Cora - Mrs. Palmer
		<i>The Prize; or, 2,5,3,8</i>	Dr Lenitive - Mr. Jefferson; Label - Mr. Wills; Caroline - Mrs. J Jefferson
	29	<i>The Stranger</i>	The Stranger - Mr. Palmer; Mrs. Haller - Mrs. A Drake; 1st Savoyard - Mrs. J Jefferson
		<i>Animal Magnetism</i>	Doctor - Mr. Jefferson; Lisette - Mrs. J Jefferson
	30	<i>Venice Preserved; or, a Plot Discovered</i>	Jaffier - Mr. Palmer; Pierre - Mr. Gilmer; Belvidera - Mrs. A Drake
		<i>The Highland Reel</i>	Shelty - Mr. Jefferson; Maggie McGilpin - Mrs. J Jefferson

1831 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
December	31	<i>Douglas</i> <i>Tom and Jerry; or, Life in London</i>	Zembuca, the Sultan - Mr. Isherwood

1832 – Carusi’s Washington Assembly Room

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	1	<i>The Barber of Seville</i> <i>John of Paris</i>	Count Almaviva - Mr. Walton; Figaro - Mr. H Eberle; Rosina - Mrs. Anderson John of Paris - Mr. Walton; Princess of Navarre - Miss Hughes
	2	<i>Charles the Second; or, the Merry Monarch</i>	King Charles - Mr. Archer; Earl of Rochester - Mr. Walton; Capt Copp - Mr. Chapman; Edward - Mr. Garner; Mary Copp - Miss Pelby; Lady Clara - Mrs. Pelby
	3	Concert <i>Matrimony</i>	Delaval - Mr. Archer; Clara - Miss Pelby
	1	<i>Monsieur Prosper Lefevre (aka Don Pedro Dal Fiebro)</i>	
	22	Birthnight Ball	
	25	Soire’e Musicale	
	27	Soire’e Musicale	
	30	Grand Miscellaneous Concerts	
March	22	Mr. Chabert, the Fire King!	
April	3	Painting displayed – “The Battle of New Orleans” by John Landiz	
May	1	May Ball	

1832 – Second Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	2	<i>The Comet; or, He Would Be an Astronomer</i> <i>Lady of the Lake</i>	Plotwell - Mr. Jefferson; Emily - Miss Jefferson Roderic Dhu - Mr. Palmer; Fitz James - Mr. Drummond; Ellen Douglass - Mrs. S Chapman

1832 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	3	<i>Lover's Quarrels</i>	Sancho - Mr. Jefferson; Leonora - Miss Jefferson
		<i>Lady of the Lake</i>	Roderic Dhu - Mr. Palmer; Fitz James - Mr. Drummond; Ellen Douglass - Mrs. S Chapman
	5	<i>Adrian and Orrila</i>	Prince Altenburgh - Mr. Palmer; Michael - Mr. Jefferson; Lothair - Mrs. J Jefferson; Madam Clermont - Mrs. A Drake; Orrila - Mrs. S Chapman
		<i>The Romp</i>	Old Barnacle - Mr. Richards; Priscilla Tomboy - Mrs. J Jefferson
	6	<i>The Stranger</i>	the Stranger - Mr. Palmer; Mrs. Haller - Mrs. A Drake
		<i>The Wandering Boys; or, the Castle of Olival</i>	Paul - Mrs. A Drake; Justin - Mrs. J Jefferson
	7	<i>Damon and Pythias</i>	Damon - Mr. A Adams; Pythias - Mr. Gilmer; Hermion - Mrs. S Chapman
		<i>The Review; or, the Wags of Windsor (farce)</i>	Caleb Quotem - Mr. Jefferson; Lucy - Mrs. J Jefferson
	9	<i>Pizarro; or, the Death of Rolla</i>	
		<i>Sprigs of Laurel; or, the Rival Soldiers</i>	
	10	<i>Bertram</i>	Bertram - Mr. Adams; Imogene - Mrs. A Drake
		<i>Lover's Quarrels</i>	
	11	<i>Rob Roy; or, Auld Lang Syne</i>	Rob Roy McGregor Campbell - Mr. Frimbley; Helen McGregor - Miss Chapman
		<i>Matrimony</i>	
	12	<i>Therese; or, the Orphan of Geneva (melodrama)</i>	
		<i>The Spoil'd Child</i>	
		<i>Black Eyed Susan (nautical drama)</i>	
	13	<i>The Mountaineers</i>	Octavian - Mr. Frimbley
		<i>Black Eyed Susan (nautical drama)</i>	William - Mr. Frimbley; Susan - Mrs. Pindar
	14	<i>Luke the Laborer; or, the Lost Son</i>	Philip, the Lost Son - Mr. Frimbley; Jenny - Mrs. S Chapman
		<i>Olio</i>	
		<i>The Day After the Wedding</i>	Col. Freelove - Mr. Frimbley; Lady Elizabeth Freelove - Mrs. Frimbley

1832 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	16	<i>Macbeth</i> <i>Touch and Take; or, Saturday Night and Monday Morning</i>	Macbeth - Mr. A Adams; Macduff - Mr. Palmer; Lady Macbeth - Mrs. A Drake; Hecate - Mrs. S Chapman
	17	<i>The Floating Beacon; or, the Norwegian Wreckers</i> <i>Deaf as a Post; or, Dinner for Four (new farce)</i>	Jack Junk - Mr. Frimbley; Mariette - Miss Chapman Tristram Sappy - Mr. Frimbley; Sally Mags - Mrs. S Chapman
	18	<i>Evadne; or, the Statue</i> <i>Irishman in London</i>	Ludovico - Mr. A Adams; Evadne - Mrs. A Drake Murtoch Delany - Mr. Wills; Louisa - Mrs. J Jefferson
	19	<i>The Stranger</i> <i>No Song No Supper</i>	the Stranger - Mr. Frimbley; Mrs. Haller - Mrs. A Drake Robin - Mr. Frimbley; Margaretta - Mrs. S Chapman
	20	<i>Black Eyed Susan</i> (nautical drama) <i>Deaf as a Post; or, Dinner for Four (new farce)</i>	
	21	<i>Jane Shore</i> <i>The Highland Reel</i>	Lord Hastings - Mr. Drummond; Duke of Gloster - Mr. Isherwood; Jane Shore - Mrs. A Drake; Alicia - Miss Chapman Shelty - Mr. Jefferson; Maggie McGilpin - Mrs. J Jefferson
	23	<i>Virginius</i> <i>Lover's Quarrels</i>	Virginius - Mr. E Forrest; Virginia - Mrs. S Chapman Sancho - Mr. Jefferson; Jacinta - Mrs. J Jefferson
	24	<i>Simpson and Co,</i> <i>The Lady of the Lake</i>	Mr. Simpson - Mr. Jefferson; Madame La Trappe - Mrs. J Jefferson; Mrs. Bromley - Mrs. S Chapman Roderic Dhu - Mr. Palmer; Ellen Douglas - Mrs. S Chapman; Blanch of Devon - Mrs. J Jefferson
	25	<i>Othello</i> <i>The Irish Tutor</i>	Othello - Mr. E Forrest; Iago - Mr. Palmer; Desdemona - Mrs. S Chapman Teddy O'Roarke - Mr. Wills; Rosa - Miss Jefferson
	27	<i>Damon and Pythias</i> <i>Teddy the Tiler</i>	Damon - Mr. E Forrest

1832 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	28	<i>William Tell</i> <i>The Weathercock</i>	William Tell - Mr. E Forrest; Gesler - Mr. Palmer; Emma - Miss Chapman; Agnes - Mrs. S Chapman
	30	<i>Metamora; or, the Last of the Wampanoags</i> <i>A Day After the Wedding; or, a Wife's First Lesson</i>	Metamora - Mr. E Forrest; Oceana - Miss Chapman; Nahmoke - Mrs. S Chapman Col. Freeloove - Mr. Drummond; Lady Elizabeth Freeloove - Mrs. S Chapman
	31	<i>Much Ado about Nothing</i> <i>Old and Young; or, the Four Mowbrays</i>	Benedict - Mr. Drummond; Dogberry - Mr. Jefferson; Beatrice - Miss C Fisher Matilda Mowbray, Hector Mowbray, Gobbleton Mowbray, and Foppington Mowbray - all by Miss C Fisher
February	1	<i>Metamora; or, the Last of the Wampanoags</i> <i>No Song No Supper</i>	Metamora - Mr. E Forrest; Oceana - Miss Chapman; Nahmoke - Mrs. S Chapman Robin - Mr. Isherwood; Margaretta - Mrs. S Chapman; Dorothea - Mrs. J Jefferson
	2	<i>School for Scandal</i> <i>Perfection; or, the Fair Lady of Munster</i>	Sir Peter Teazle - Mr. Jefferson; Joseph Surface - Palmer; Lady Teazle - Miss C Fisher Kate O'Brien - Miss C Fisher
	3	<i>Metamora; or, the Last of the Wampanoags</i> <i>Teddy the Tiler</i>	Metamora - Mr. E Forrest; Oceana - Miss Chapman; Nahmoke - Mrs. S Chapman
	4	<i>Pizarro; or, the Death of Rolla</i> <i>Teddy the Tiler</i>	Rolla - Mr. E Forrest; Elvira - Mrs. A Drake
	6	<i>Metamora; or, the Last of the Wampanoags</i> <i>Simpson and Co,</i>	Metamora - Mr. E Forrest; Oceana - Miss Chapman; Nahmoke - Mrs. S Chapman Mr. Simpson - Mr. Jefferson; Mr. Bromley - Mr. Drummond; Madame La Trappe - Mrs. J Jefferson; Mrs. Simpson - Mrs. S Chapman
	7	<i>Brutus; or, the Fall of Tarquin</i> <i>The Rendezvous</i>	Brutus - Mr. E Forrest; Tulia - Miss Chapman Quake - Mr. McKibbin; Lucretia - Mrs. MacKenzie
	8	<i>Venice Preserved; or, a Plot Discovered</i> <i>The Review; or, the Wags of Windsor</i>	Pierre - Mr. Forrest; Belvidera - Mrs. A Drake Caleb Quotem - Mr. Jefferson; Lucy - Mrs. J Jefferson

1832 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	9	<i>Isabella</i>	Byron - Mr. Palmer; Isabella - Mrs. A Drake
		<i>Tis All a Farce</i>	Numpo - Mr. Jefferson
	13	<i>The Gladiator</i>	Spartacus - Mr. E Forrest; Senna, wife to Spartacus - Mrs. S Chapman
		<i>The Prize; or, 2,5,3,8</i>	Dr Lenitive - Mr. Jefferson
	15	<i>The Gladiator</i>	Spartacus - Mr. E Forrest; Senna, wife to Spartacus - Mrs. S Chapman
		<i>The Romp</i>	Watty Cockney - Mr. Drummond; Priscilla Tomboy - Mrs. S Chapman
	16	<i>The Soldier's Daughter</i>	
		<i>High Life Below the Stairs</i>	
	22	<i>The Pawnee Chief; or, Hero of the Prairie</i>	Antanawha (Pawnee Chief) - Mr. Palmer; Marsolina - Mrs. S Chapman
		<i>Olio</i>	
	24	<i>The Invincibles</i>	Capt. Florrall - Mr. Drummond; Victoire (the Little Corporal) - Mrs. S Chapman
		<i>William Tell</i>	William Tell - Mr. Butler; Emma - Miss Chapman
	25	<i>100 Pound Note</i>	Montmorency - Mr. Gilmer; Miss Arlington - Mrs. Butler
		<i>Macbeth</i>	Macbeth - Mr. Butler; Lady Macbeth - Mrs. S Chapman
<i>A Day After the Wedding; or, a Wife's First Lesson</i>		Col. Freelove - Mr. Drummond; Lady Elizabeth Freelove - Mrs. Butler	
27	<i>Coriolanus</i>	Caius Marcius Coriolanus - Mr. Butler; Volumnia - Miss Chapman	
	<i>The Dead Shot</i>	Mr. Timid - Mr. McKibbin; Louisa - Mrs. Butler	
March	6	<i>Ambrose Gwinnett</i>	Ned Grayling - Mr. Isherwood; Lucy Fairlove - Mrs. S Chapman
		<i>High Life Below the Stairs</i>	The Duke - Mr. Drummond; Sir Harry - Mr. Ingersol; Kitty - Mrs. S Chapman
	8	<i>The Broken Sword</i>	Rigolio - Mr. Palmer; Myrtillo - Mrs. S Chapman
		<i>Jack Robinson and his Monkey</i>	Mushapug, the Monkey - Mr. Parsloe; Emeline - Mrs. S Chapman
	9	<i>Of Age Tomorrow</i>	Frederick - Mr. Spencer; Maria - Mrs. Mangeon
		<i>No Song No Supper</i>	Crop - Mr. Spencer; Margaretta - Mrs. Mangeon
	10	<i>Intrigue; or, the Bath Road</i>	Tom - Mr. Spencer; Ellen - Mrs. Mangeon
		<i>Jack Robinson and his Monkey</i>	Mushapug, the Monkey - Mr. Parsloe; Emeline - Mrs. S Chapman
		<i>100 Pound Note</i>	Montmorenci - Mr. Spencer; Harriet Arlington - Mrs. Mangeon

1832 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	12	<i>Guy Mannering; or, the Gipsy's Prophecy</i>	Henry Bertram - Mr. Spencer; Miss Mannering - Mrs. Mangeon
		<i>Every Body's Husband</i>	Mr. Alexis Twissleton - Mr. Spencer; Mrs. Pimpernel - Mrs. Mangeon
	13	<i>Clari; or, the Maid of Milan</i>	Jocoso - Mr. Spencer; Vespina - Mrs. Mangeon; Clara - Mrs. Chapman
		<i>Every Body's Husband</i>	Mr. Alexis Twissleton - Mr. Spencer; Mrs. Pimpernel - Mrs. Mangeon
		<i>Of Age Tomorrow</i>	Frederick - Mr. Spencer; Hair Dresser - Mr. Spencer; Soldier - Mr. Spencer; Old Woman - Mr. Spencer; Maria - Mrs. Mangeon
	14	<i>Belle's Strategem</i>	Flutter - Mr. Spencer; Letitia Hardy - Mrs. Mangeon
		<i>The Devil to Pay</i>	
	15	<i>Warlock of the Glen</i>	Andrew - Mr. Wills; Matthew, the Warlock - Mr. Palmer; Adela - Miss Chapman
		Temple of Fire (fireworks display)	
	16	<i>Devil's Bridge</i>	Count Belino - Mr. Spencer; Rosalvina - Mrs. Mangeon
		<i>Tom and Jerry; or, Life in London</i>	Jerry Hawthorne - Mr. Spencer; Kate - Mrs. S Chapman
	17	<i>Tom and Jerry; or, Life in London</i>	Jerry Hawthorne - Mr. Spencer; Kate - Mrs. S Chapman
<i>Every Body's Husband</i>			
Temple of Fire (fireworks display)			
19	<i>The Rendezvous</i>	Charles - Mr. Ingersol; Sophia - Mrs. S Chapman	
	<i>The Innkeeper's Daughter</i>	Mary - Miss Chapman	
	Temple of Fire (fireworks display)		
20	<i>Wives as They Were and Maids as They Are</i>	Miss Dorrillion - Mrs. A Drake	
	<i>The Irish Tutor</i>	Teddy O'Roarke - Mr. Wills	
21	<i>Jack Robinson and his Monkey</i>	Mushapug, the Monkey - Mr. Parsloe	
	<i>Tom and Jerry; or, Life in London</i>	Logic - Mr. Jefferson	
22	<i>Jane Shore</i>	Lord Hastings - Mr. Drummond; Jane Shore - Mrs. A Drake	
	<i>The Wandering Boys; or, the Castle of Olival</i>	Paul - Mrs. A Drake; Justin - Mrs. J Jefferson	

1832 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	23	<i>High Life Below the Stairs</i>	Lovel - Mr. Palmer; Lord Duke - Mr. Drummond; Kitty - Mrs. J Jefferson
		<i>Love in Humble Life</i>	Ronslaus - Mr. Isherwood; Christine - Miss Chapman
		<i>Robinson Crusoe and His Man Friday</i>	Friday - Mr. Parsloe; Crusoe - Mr. Isherwood; Palawaski, Indian Chief - Mr. Palmer
	26	<i>Adrian and Orilla</i>	Prince Altenburg - Mr. Palmer; Madame Clermont - Mrs. A Drake
		<i>Love in Humble Life</i>	Ronslaus - Mr. Isherwood; Christine - Miss Chapman
	27	<i>Raising the Wind</i>	Jeremy Diddler - Mr. Drummond; Peggy - Miss Jefferson
		Olio	
		<i>Valentine and Orson; or, the Wildman of the Woods</i>	Orson - Mr. Parsloe; Valentine - Mr. Ingersol; Princess Eglantine - Miss Chapman
	28	<i>Evadne; or, the Statue</i>	Ludavico - Mr. Palmer; Evadne - Mrs. A Drake
		Scene from <i>Tom and Jerry</i> (Grand Mascarade and Fance Ball)	
	29	<i>Hunter of the Alps (musical drama)</i>	Felix - Mr. Drummond; Rosalvi - Mr. Palmer; Helena - Miss Chapman
		<i>The Devil to Pay; or, the Wives Metamorphosed</i>	Jobson - Mr. Pennington; Nell - Mrs. J Jefferson
<i>Robinson Crusoe and His Man Friday</i>		Friday - Mr. Parsloe; Crusoe - Mr. Drummon; Palawaski, Indian Chief - Mr. Palmer	
30	<i>Damon and Pythias</i>	Damon - Mr. Anderson; Calanthe - Miss Chapman	
	<i>Raising the Wind</i>	Jeremy Diddler - Mr. Drummond; Peggy - Miss Jefferson	
31	<i>Abaellino; or, the Great Bandit</i>	Abaellino - Mr. Palmer; Rosamunda - Miss Jefferson	
	<i>Don Juan; or, the Libertine Destroyed</i>		
April	2	<i>Black Eyed Susan</i>	The Admiral - Mr. Palmer; William - Mr. Frimbley; Susan - Miss Chapman
		<i>Fatality</i>	Bertrand - Mr. Palmer; Susannah - Miss Chapman
		<i>A Chip of [sic] the Old Block</i>	Christopher Chip - Mr. Frimbley; Joannie - Mrs. McKenzie
	3	<i>The Two Drovers; or, a Highlander's Revenge</i>	Drover - Mr. Frimbley
		<i>Fatality</i>	Bertrand - Mr. Palmer; Susannah - Miss Chapman
		<i>Don Juan; or, the Libertine Destroyed</i>	Don Juan - Mr. Frimbley; Scaramouch - Mr. Parsloe

1832 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
April	4	<i>Paul and Virginia</i>	Paul - Mrs. S Chapman; Virginia - Mrs. J Jefferson;
		<i>Rochester</i>	Jeremiah Shinn - the Living Skeleton; Sylvia - Miss Chapman
		<i>Romeo and Juliet</i>	Romeo - Mr. Ingersol; Apothocary - Living Skeleton
		<i>High Life Below the Stairs</i>	
	5	<i>William Tell</i>	William Tell - Mr. Anderson (his first appearance on any stage); Agnes - Mrs. S Chapman
		<i>Don Juan; or, the Libertine Destroyed</i>	
	6	<i>Tekeli</i>	Tekeli - Mr. Frimbley; Alexina - Miss Chapman
		<i>The Two Drovers; or, a Highlander's Revenge</i>	Drover - Mr. Frimbley; Martha McAlpin - Miss Chapman
		Grand Masquarade and Fancy Ball	
	9	<i>A New Way to Pay Old Debts</i>	Sir Giles Overreach - Mr. Booth
		<i>No Song No Supper</i>	Crop - Mr. Richards; Margaretta - Mrs. S Chapman
	10	<i>Alexander the Great</i>	Alexander - Mr. Frimbley
		<i>Luke the Laborer; or, the Lost Son Restored</i>	Philip, the Lost Son - Mr. Frimbley
	11	<i>The Iron Chest</i>	Sir Edward Mortimer - Mr. Booth; Helen - Miss Chapman; Blanche - Mrs. S Chapman
		<i>The Rendezvous</i>	
	12	<i>Love in Humble Life</i>	
<i>Tom and Jerry; or, Life in London</i>		Boxers - Tom Crib - Mr. Kensett; Josh Hudson - Mr. O'Rork	
Grand Masquarade and Fancy Ball			
13	<i>Macbeth</i>	Macbeth - Mr. Booth	
	<i>La Perouse; or, the Desolate Island</i>	Champanzie, the Monkey - Mr. Parsloe	
14	<i>Of Age Tomorrow</i>		
	<i>Richard the Third; or, the Battle of Bosworth Field</i>	Gloster - Mr. Booth	
16	<i>King Lear</i>	King Lear - Mr. Booth	
	<i>Touch and Take</i>		

1832 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
April	20	<i>The Will; or, a School for Daughters</i>	Albina Mandaville - Miss Clara Fisher
		<i>A Husband at Sight</i>	Catharine - Miss Clara Fisher
	23	<i>The Belle's Strategem</i>	Flutter - Mr. Ingersol; Letitia Hardy - Miss Clara Fisher
		<i>The Invincibles</i>	Victorie, the Little Corporal - Miss Clara Fisher
	24	<i>Wives as They Were, Maids as They Are</i>	Sir George Evilyn - Mr. Ingersoll; Miss Dorillion - Miss Clara Fisher
		<i>Gretna Green</i>	Lord Lovell - Mr. Hartwig; Betty Finikin - Miss Clara Fisher
	25	<i>Apostate</i>	
		<i>My Aunt</i>	
	26	<i>Clari; or, the Maid of Milan</i>	Clara - Miss Clara Fisher
		<i>Two Friends</i>	
27	<i>Hundred Pound Note</i>	Harriet Arlington - Miss Clara Fisher	
	<i>Simpson and Co.</i>	Mrs. Simpson - MCF	
28	<i>Sweethearts and Wives</i>	Billy Lackaday - Mr. Wills	
	<i>Richard III</i>	Duke of Gloster - Mr. Wills	
	<i>Honest Thieves</i>		
30	<i>Much Ado About Nothing</i>	Dogberry - Mr. Jefferson; Verges - Mr. Wills; Beatrice - Miss Clara Fisher	
	<i>Two Friends</i>		
May	1	<i>School for Scandal</i>	Sir Peter Teazle - Mr. Jefferson; Lady Teazle - Miss C Fisher
		<i>My Aunt</i>	
	2	<i>Hamlet</i>	Hamlet - Mr. C Kean; Polonius - Mr. Jefferson; Ophelia - Mrs. J Jefferson
		<i>Matrimony</i>	Clara - Mrs. S Chapman
	4	<i>The Iron Chest</i>	Mr. Edward Mortimer - Mr. C Kean
<i>My Aunt</i>			
5	<i>Douglas</i>	Young Norval - Mr. C Kean; Lord Randolph - Mr. Lord; Glenalvon - Mr. Palmer; Old Norval - Mr. Richards; Lady Randolph - Miss Chapman; Anna - Miss Anderson	
	<i>Therese; or, the Orphan of Geneva</i>	Carwin - Mr. C Kean; Count de Moreville - Mr. Lord; Fontaine - Mr. Palmer; Picard - Mr. Richards; Lavigne - Mr. McKibben; Delpar - Mr. Hartwig; Mariett - Mrs. S Chapman; Countess de Moreville - Mrs. MacKenzie; Bridget - Miss Anderson; Annett - Miss Jefferson	

1832 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
May	7	<i>The Wonder; or, a Woman Keeps a Secret</i> <i>Is He Jealous?</i>	Lissardo - Mr. Jefferson; Don Felix - Mr. Blake; Donna Violante - Mrs. S Chapman Belmour - Mr. Blake; Harriet - Mrs. S Chapman
	8	<i>Blind Boy</i> <i>Gretna Green</i> Grand Masquarade and Fancy Ball	Oberto - Mr. Palmer; Edmond, the Blind Boy - Mrs. S Chapman Betty Finikin - Mrs. S Chapman
	9	<i>The Exile; or, Russian Daughter</i> <i>The Devil to Pay; or, the Wives</i> <i>Metamorphosed</i>	Servatz - Mr. Jefferson; Empress - Miss Chapman; Catherine - Mrs. J Jefferson
	11	<i>Two Friends</i> <i>Jack Robinson and his Monkey</i>	Mushapug, the Monkey - Mr. Gouffee
	12	<i>King Lear</i> <i>Is He Jealous?</i>	Lear - Mr. Booth
	14	<i>Riches; or, the Wife and Brother</i> <i>Of Age Tomorrow</i>	Luke - Mr. Booth Baron Willinghurst - Mr. Blake; Maria - Mrs. J Jefferson
	15	<i>Hamlet</i>	Hamlet - Mr. Booth; Polonius - Mr. Jefferson
	16	<i>Bertram</i> <i>The Review</i>	Bertram - Mr. Booth John Lump = Mr. Booth
	18	<i>Jonathan in Englad</i> <i>Touch and Take; or, Saturday Night and</i> <i>Monday Morning</i>	Solomon Swap, the Yankee in England - Mr. Hackett
	19	<i>The Lion of the West</i> <i>A Day After the Wedding</i>	Col. Nimrod Wildfire, a raw Kentuckian - Mr. Hackett
	21	<i>Plains of Chippewa; or, She Would Be a</i> <i>Soldier</i> <i>Catherine and Petruchio</i>	Indian Chief - Mr. Palmer Petruchio - Mr. Irwin; Catherine - Mrs. S Chapman
	22	<i>The Exile; or, Russian Daughter</i> <i>Raising the Wind</i>	

1832 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
May	23	<i>The Wonder; or, a Woman Keeps a Secret</i>	Don Felix - Mr. B Blake; Gabby - Mr. Wills; Violante - Mrs. S Chapman
		<i>The Dumb Girl of Genoa; or, the Mountain Devil</i>	Cirenza Antonio, the Mountain Devil - Mr. Palmer; Moco - Mr. Wills; Strappalo - Mr. B Blake; Julietta, the Dumb Girl - Mrs. S Chapman
	25	<i>Sweethearts and Wives</i>	Billy Lackaday - Mr. Wills; Laura - Mrs. S Chapman
		Olio	
		<i>The Dumb Girl of Genoa; or, the Mountain Devil</i>	
	26	<i>The Ruffian Boy</i>	Giraldi, the Ruffian Boy - Mr. B Blake; Solomon - Mr. Wills, Catherine - Mrs. J Jefferson
		<i>Richard III</i>	Richard - Mr. Wills; Lady Ann - Mrs. S Chapman
	28	<i>Popping the Question</i>	Mr. Primrose - Mr. Jefferson
		<i>A Husband at Sight</i>	
		<i>Mischief Making</i>	
29	<i>The Ruffian Boy</i>	The Ruffian Boy - Mr. B Blake	
	<i>Tom and Jerry; or, Life in London</i>		
30	<i>Popping the Question</i>	Mr. Primrose - Mr. Jefferson; Miss Winterblossom - Mrs. S Chapman; Miss Biffin - Mrs. J Jefferson	
	<i>The Flying Dutchman; or, the Phantom Ship</i>	Peter Von Bummel - Mr. Wills; Toby Varnish - Mr. B Blake; Vanderdecken - Mr. Palmer; Lucy - Mrs. S Chapman	
October	3	<i>The Devil's Ducat; or, the Gift of Mammon</i>	
	5	<i>The Weathercock</i>	Tristram Pickle - Mr. Rice; Variella - Mrs. J Jefferson; Ready - Miss Jefferson
		<i>The Devil's Ducat; or, the Gift of Mammon</i>	Mammon - Mr. Rice; Astolio - Mr. Ingersol; Gritts - Mr. Wills; Sabina - Mrs. S Chapman
	6	<i>The Midnight Hour</i>	The Marquis - Mr. Ingersol; General - Mr. Riddle; Nicholas - Mr. Wills; Flora - Mrs. J Jefferson; Julia - Miss Jefferson; Cicily - Miss Anderson
		Mr. Marriot, ventriloquist Masquerade and Fancy Ball	

1832 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
October	9	<i>John Bull; or, an Englishman's Fireside</i> <i>No Song, No Supper</i>	Dennis Brulgruddery - Mr. Wills; Mary - Mrs. S Chapman
	10	<i>Wives as They Were, Maids as They Are</i> <i>Love Among the Roses; or, the Master Key</i>	Sir William Dorillion - Mr. Palmer; Lord Priory - Mr. Riddle; Brongely - Mr. Rice; Sir George Evelyn - Mr. Ingersoll; Lady Priory - Miss Jefferson; Lady Mary Raffle - Mrs. J Jefferson; Miss Dorillion - Mrs. S Chapman Alderman Marigold - Mr. McKibbon; Capt Gorgon - Mr. Riddle; Sharpset - Mr. Ingersoll; Edmund - Mr. Rice; Holyhock - Mr. Wills; Rose - Miss Jefferson
	11	<i>The Gamester</i> <i>The Rendezvous; or, Hide and Seek</i>	Mr. Beverly - Mr. Ingersoll; Mrs. Beverly - Mrs. S Chapman Capt Bolding - Mr. Rice; Sophia - Mrs. S Chapman
	12	<i>The Maid and Magpie; or, Who's the Thief</i> <i>The Devil to Pay</i>	Gerald - Mr. Riddle; Henry - Mr. Ingersoll; Everard - Mr. Rice; Watson - Mr. Wills; Dame Gerald - Miss Anderson; Annette - Mrs. S Chapman Sir John Loverule - Mr. Richards; Doctor - Mr. Riddle; Jobson - Mr. Wills; Nell - Mrs. J Jefferson; Lady Loverule - Miss Anderson; Lettice - Miss Jefferson; Lucy - Miss J Anderson
	13	<i>The Robber's Wife</i> Olio <i>Perfection; or, the Fair Maid of Munster</i>	Mr. Briarly - Mr. Rice; Larry O'Jig - Mr. Wills; Mark Redland - Mr. Ingersol; Rose Redland - Mrs. S Chapman Charles Paragon - Mr. Rice; Kate O'Brien - Mrs. S Chapman
	15	<i>The Gamester</i> <i>The Rendezvous; or, Hide and Seek</i>	Mr. Beverly - Mr. Ingersoll; Mr. Stokely - Mr. Palmer; Lewson - Mr. Rice; Mrs. Beverly - Mrs. S Chapman; Charlotte - Miss Jefferson Capt Bolding - Mr. Rice; Charles - Mr. Ingersoll; Simon - Mr. Wills; Quake - Mr. McKibben; Smart - Mr. Richards; Sophia - Mrs. S Chapman; Lucretia - Miss Jefferson; Rose - Mrs. J Jefferson
	16	<i>The Robber's Wife</i> <i>Love in Humble Life</i> Grand Masquerade and Fancy Ball	Mr. Briarly - Mr. Rice; Larry O'Gig - Mr. Wills; Mark Redland - Mr. Ingersol; Rose Redland - Mrs. S Chapman
	17	<i>The Gamester</i> <i>Nature and Philosophy</i>	Mr. Beverly - Mr. Cooper; Mrs. Beverly - Mrs. McClure; Colin - Mrs. McClure

1832 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
October	18	<i>Damon and Pythias</i> <i>The Day After the Wedding</i>	Damon - Mr. Cooper; Pythias - Mr. Ingersoll; Hermione - Mrs. S Chapman; Calanthe - Mrs. McClure Lord Rivers - Mr. Nelson; Col. Freelove - Mr. Ingersoll; Mrs. Davis - Mrs. J Jefferson; Lady Elizabeth - Mrs. McClure
	19	<i>Wives as They Were, Maids as They Are</i> <i>Therese; or, the Orphan of Geneva</i>	Sir William Dorillion - Mr. Cooper; Sir George Evelyn - Mr. Ingersoll; Lady Priory - Miss Jefferson; Lady Mary Raffle - Mrs. J Jefferson; Miss Dorillion - Mrs. McClure Carwin - Mr. Palmer; Fontaine - Mr. Ingersoll; Count de Morville - Mr. Rice; Countess - Miss Jefferson; Bridget - Miss Anderson; Therese - Mrs. McClure
	20	<i>Macbeth</i> <i>No Song, No Supper</i>	Macbeth - Mr. Cooper; Duncan - Mr. Riddle; Malcolm - Mr. Rice; Banquo - Mr. Palmer; Macduff - Mr. Ingersoll; Lenox - Mr. Nelson; Seward - Mr. Richards; Seyton - Mr. R Riddle; Physician - Mr. McKibben; Lady Macbeth - Mrs. McClure; Attendant - Miss Jefferson; Witches - J Jefferson, Richards, McKibben, Wills, Nelson, Mrs. J Jefferson, Miss Jefferson, Miss Anderson; Hecate - Mrs. S Chapman Frederick - Mr. Nelsos; Thomas - Mr. R Riddle
	22	<i>Bertram</i> <i>Nature and Philosophy</i>	Father Philip - Mr. McKibben; Colin - Mrs. McClure
	23	<i>Warlock of the Glen</i> <i>High Life Below the Stairs</i>	Clanronald - Mr. Ingersoll; Andrew Mucklestain - Mr. Wills; Matthew, Warlock of the Glen - Mr. Palmer; Countess Adela- Mrs. S Chapman Lovell - Mr. Palmer; Truman - Mr. Nelson; Sir Harry - Mr. Ingersoll; Lord Duke - Mr. Rice; Kingston - Mr. Wills; Kitty - Mrs. J Jefferson; Lady Bab - Mrs. McKenzie; Lady Charlotte - Miss Anderson; Cook - Miss J Anderson
	24	<i>Bertram</i> <i>Nature and Philosophy</i>	Bertram - Mr. Cooper; Imogine - Mrs. McClure Colin - Mrs. McClure
	25	<i>Virginius</i> <i>Love Among the Roses; or, the Master Key</i>	Virginius - Mr. Cooper; Virginia - Mrs. McClure Mr. Sharpset - Mr. Ingersoll; Edmund - Mr. Rice; Holyhock - Mr. Wills; Rose - Miss Jefferson
	26	<i>The Hunchback</i> <i>The Irish Tutor; or New Lights</i>	Master Walter - Mr. Cooper; Sir Thomas Clifford - Mr. Ingersoll; Master Wilford - Mr. Nelson; Modas - Mr. Rice; Julia - Mrs. McClure; Helen - Miss Jefferson Teddy O’Roarke - Mr. Wills; Charles - Mr. Nelson; Rose - Miss Jefferson; Mary - Mrs. J Jefferson

1832 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
October	27	<i>The Point of Honor; or, School for Soldiers</i>	Chevalier de St. France - Mr. Palmer; Valcour - Mr. Rice; Durimel - Mr. Ingersoll; Mrs. Milfort - Mrs. McKenzie; Bertha - Mrs. S Chapman
		<i>Victorine; or, the Orphan of Paris</i>	Marquis de Valvievier - Mr. Palmer; Felix - Mr. Ingersoll; Julian - Nelson; Jean - Wills; Griffin - Riddle; Victorine - Mrs. S Chapman; Therese - Mrs. J Jefferson
	29	<i>The Hunchback</i>	Master Walter - Mr. Palmer; Sir Thomas Clifford - Mr. Ingersoll; Master Wilford - Mr. Nelson; Modas - Mr. Rice; Julia - Mrs. S Chapman; Helen - Miss Jefferson
		<i>How to Die for Love</i>	Baron Altorf - Mr. Riddle; Capt Thalwick - Mr. Ingersoll; Capt Blumerfield - Mr. Rice; Trick - Mr. Wills; Trap - Mr. McKibben; Michael - Mr. Pennington; Charlotte - Mrs. J Jefferson
	30	<i>Venice Preserved; or, a Plot Discovered</i>	Pierre - Mr. Simmons (from the Northern Universities); Jaffier - Mr. Ingersoll; Duke - J Jefferson; Priuli - Mr. Richards; Bedamar - Mr. Rice; Renault - Mr. Riddle; Spinosa - Mr. Nelson; Elliot - Mr. Pennington; Theodore - Mr. R Riddle; Officer - Mr. McKibben; Belvidera - Mrs. S Chapman
		Extravaganza of Jim Crow	Jim Crow - Mr. Rice
		<i>Love Among the Roses; or, the Master Key</i>	Hollyhock - Mr. Wills; Sharpset - Mr. Ingersoll; Edmund - Mr. Rice; Rose - Miss Jefferson
	31	<i>The Fair American; or, the Young Quaker</i>	Young Ladbox - Mr. Ingersoll; Capt Ambush- Mr. Nelson; Spatterdash - Mr. Rice; Shadrach - Mr. Palmer; Clod - Mr. Wills; Chronicle - Mr. Riddle; Lounge - Mr. Pennington; Old Sadboy - Mr. Richards; Waiter - Mr. R Riddle; Malachi - Mr. McKibben; Servant - Master Burke; Dinah - Mrs. S Chapman; Araminta - Mrs. J Jefferson; Lady Roncinal - Mrs. McKenzie; Mre Millifluer - Miss Anderson; Pink - Miss Jefferson; Judith - Miss J Anderson
		Extravaganza of Jim Crow	Jim Crow - Mr. Rice
		<i>The Rendezvous; or, Hide and Seek</i>	
November	1	<i>The Point of Honor; or, School for Soldiers</i>	Chevalier de St. France - Mr. Palmer; Valcour - Mr. Rice; Durimel - Mr. Ingersoll; Mrs. Melfort - Mrs. McKenzie; Bertha - Miss Jefferson
		Extravaganza of Jim Crow	
		<i>The Irish Tutor; or New Lights</i>	Teddy O’Roarke - Mr. Wills; Charles - Mr. Nelson; Rose - Miss Jefferson; Mary - Mrs. J Jefferson
		Grand Masquerade and Fancy Ball	Dennis Brulgruddery - Mr. Wills

1832 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
November	2	<i>Ambrose Gwinnet</i>	Ambrose - Mr. Ingersoll; Grayling - Mr. Palmer; Collins - Mr. Riddle; Gilbert - Wills; Mad George - Mr. Rice; Lucy - Miss Jefferson; Jenny - Miss Anderson
		Extravaganza of Jim Crow	
		<i>The Lottery Ticket</i>	Wormwood - Mr. Rice; Nicholas Capias - Mr. Rice; Charles - Mr. Nelson; Mrs. Corset - Mrs. McKenzie; Susan Wheatley - Mrs. J Jefferson
	3	<i>The Blind Boy</i>	Edmund, the Blind Boy - Mrs. J Jefferson; Oberto - Mr. Riddle; Raliz - Mr. Ingersoll; Rodolph - Mr. Rice; Mohno - Mr. Wills; Lida - Miss Anderson; Elvina - Miss Jefferson
		Extravaganza of Jim Crow	
		<i>Love in a Cloud; or, the Rival Lovers</i>	Sambo - Mr. Rice; Cuffey - Mr. Richards; Lovely Rosa - Mr. Wills
		<i>The Day After the Fair</i>	Jery, Sam Wap, Sukey Squall, Bill Thumpem, Madam Damplino, Octavius Moonshine - all by Mr. Rice; Old Fidget - Mr. Pennington; Clod - Mr. Wills; Polly, Sukey Scrubb, Madam Maypole - all b y Miss Jefferson
	5	<i>Hamlet, Prince of Denmark</i>	Hamlet - Mr. A Adams; King - Mr. Rice; Laertes - Mr. Ingersoll; Horatio - Mr. Mosher; Polonius - Mr. Riddle; Queen - Mrs. McKenzie; Ophelia - Mrs. J Jefferson
		<i>The Weathercock</i>	Old Fickle - Mr. McKibben; Tristam Fickle - Mr. Rice; Brietwit - Mr. Wills; Variella - Mrs. J Jefferson; Ready - Miss Jefferson
	6	<i>The Iron Chest</i>	Sir Edward Mortimer - Mr. A Adams
		<i>How to Die for Love</i>	
	7	<i>Miantonimoh; or, the Son of the Forest</i>	Canonchet, Chief of the Narragansetts - Mr. A Adams; Whittah - Mr. Wills; Metacom, Chief of the Wampanoags - Mr. Ingersoll; Uncas, Chief of the Mohicans - Mr. Nelson; Wampahwhissett - Mr. R Riddle; Narrah Mattah - Miss Jefferson; Heathcote - Mr. Richards; Doctor - Mr. McKibben; Hammond - Mr. Palmer; Eben - Mr. Rice; Courter - Mr. Riddle; R? - Pennington; Mark - Mr. Mosher; Ruth - Mrs. McKenzie; Faith - Mrs. J Jefferson; Martha - Miss Anderson
		<i>The Two Friends</i>	Ambrose - Mr. B Blake; Herbert - Mr. Palmer; Valentine - Ingersoll; Rose - Mrs. S Chapman; Elinor - Miss Jefferson
	8	<i>The Stranger; or Misanthropy and Repentance</i>	The Stranger - Mr. Adams; Mrs. Haller - Mrs. S Chapman; Countess Winterstein - Mrs. McKenzie; Savoyard - Mrs. J Jefferson; Charlotte - Miss J Jefferson
		<i>Raising the Wind</i>	
	9	<i>Pizarro; or, the Death of Rolla</i>	Rolla - Mr. A Adams; Pizarro - Mr. Simmons; Alonzo - Mr. Rice; Elvira - Mrs. S Chapman; Cora - Miss Jefferson
		<i>The Lancers</i>	Charles - Mr. Ingersoll; Frank - Mr. Rice; Peter - Mr. Wills; Louisa - Miss Jefferson

1832 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
November	10	<i>Richard III</i>	Richard, Duke of Gloster - Mr. Adams; King Henry VI - Mr. Rice; Prince of Wales - Miss J Anderson; Duke of York - Master Burke; Duke of Buckingham - Mr. Palmer; Henry, Early of Richmond - Mr. Ingersoll; Duke of Norfolk - Mr. Mosher; Queen Elizabeth - Mrs. S Chapman; Duchess of York - Mrs. McKenzie; Lady Anne - Miss Jefferson
		<i>Monsieur Tonson</i>	
	12	<i>School for Reform</i>	Tyke - Mr. Eberle; Lord Avondale - Mr. Palmer; Gen Faragan - Riddle; Frederick - Ingersoll; Mr. Ferment - Rice; Mrs. St Clair - Mrs. McKenzie; Julia - Miss Jefferson; Mrs. Ferment - Mrs. S Chapman; Mrs. Nicely - Miss Anderson; Shelah - Mrs. J Jefferson
		<i>The Master's Rival</i>	Paul Shack - Mr. Eberle; Peter Shack - Rice; Mrs. Aldgate - Mrs. McKenzie; Amelia - Miss Jefferson; Tibby Postlethwaite - Mrs. J Jefferson
	13	<i>The Miller's Maid</i>	Giles - Mr. Eberle; Miller - Riddle; George - Ingersoll; Granger - Palmer; Natty Marvellous - Wills; Gamekeeper - Mosher; James - R Riddle; Dame - Miss Anderson; Phoebe - Mrs. S Chapman
		<i>Sweethearts and Wives</i>	Admiral Franklin - Mr. Riddle; Charles Franklin - Rice; Sandford - Ingersoll; Curtis - McKibben; Billy Lackaday - Eberle; Mrs. Bell - Miss Anderson; Eugenia - Mrs. S Chapman; Laura - Miss Jefferson; Susan - Mrs. J Jefferson
	14	<i>Luke the Labourer; or, the Lost Son</i>	Luke the Labourer - Mr. Eberle; Philip - Mr. Ingersoll; Wakefield - Mr. Riddle; Michael - Mr. Palmer; Dame Wakefield - Miss Anderson; Clara - Miss Jefferson; Jenny - Mrs. S Chapman
		<i>The Master's Rival</i>	Paul Shack - Mr. Eberle
		Grand Masquerade and Fancy Ball	Dennis Brulgruddery - Mr. Wills
	15	<i>Comedy of Errors</i>	Dromeo of Syracuse - Mr. Eberle; Dromeo of Ephesus - Mr. Wills; Duke of Ephesus - Mr. Riddle; Aegon - Mr. Palmer; Antipholus of Syracuse - Mr. Ingersoll; Antipholus of Ephesus - Mr. Rice; Abbess - Mrs. Lacombe; Adriana - Mrs. J Jefferson; Luciana - Mrs. S Chapman; Listia - Miss Anderson
		<i>The Lottery Ticket</i>	Wormwood - Mr. Eberle; Nicholas - Mr. Rice; Charles - Mr. Nelson; Mrs. Corset - Mrs. Lacombe; Susan Wheatly - Mrs. J Jefferson
	16	<i>Comedy of Errors</i>	Dromeo of Syracuse - Mr. Eberle; Dromeo of Ephesus - Mr. Wills; Duke of Ephesus - Mr. Riddle; Aegon - Mr. Palmer; Antipholus of Syracuse - Mr. Ingersoll; Antipholus of Ephesus - Mr. Rice; Abbess - Mrs. Lacombe; Adriana - Mrs. J Jefferson; Luciana - Mrs. S Chapman; Listia - Miss Anderson
		<i>The May Queen</i>	Caleb Pipkin - Mr. Eberle; Hugh Bowyer - Palmer; Sergeant Stephen Sampson - Ingersoll; Capt Evershot - Rice; Mary Bowyer - Mrs. S Chapman; Patience Pipkin, with six children - Miss Anderson

1832 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
November	17	<i>Paul Pry</i>	Paul Pry - Mr. Eberle; Col Hardy - Mr. Riddle; H Stanley - Mr. Ingersoll; Phebe - Mrs. J Jefferson; Eliza - Miss Jefferson
		<i>Two Gregories</i>	The Two Gregories - Mr. Eberle and Mr. Wills; Mrs. Gregory - Mrs. J Jefferson; Franchette - Mrs. S Chapman
	19	<i>Richard III</i>	Richard - Mr. Wills; Richmond - Mr. Eberle; Catesby - Mr. Boddy; Ratcliff - Mr. Mosher; Prince of Wales - Miss Anderson; Duke of York - Master Burke
		<i>Man and Wife</i>	Mr. Cornelius O'Dedimus, Attorney at Law - Mr. Wills; Ponder - Mr. Eberle; Lord Austercourt - Mr. Rice; Sir Roland Austercourt - Mr. Boddy; Charles Austercourt - Mr. Ingersoll; Sir Willoughby Worrett - Mr. Riddle; Abel Grouse - Mr. Palmer; Lady Worrett - Mrs. Lacombe; Helen - Mrs. S Chapman; Fanny - Miss Jefferson; Tiffany - Miss Anderson
	20	<i>The Hypocrite</i>	Mawworm - Mr. Eberle; Sir John Lambert - Mr. Riddle; Doctor Cantwell - Mr. Palmer; Col Lambert - Mr. Ingersoll; Darby - Mr. Rice; Seward - Mr. Mosher; William - Mr. R Riddle; Old Lady Lambert - Miss Anderson; Young Lady Lambert - Mrs. Lacombe; Charlotte - Mrs. S Chapman
		<i>Twas I; or, The Truth a Lie</i>	Marcel Margot - Mr. Eberle; Delorme - Mr. Rice; Marchioness Delorme - Miss Anderson; Madan - Miss Jefferson; Georgette Clairville - Mrs. S Chapman; Madam Mag - Mrs. Lacombe
		<i>The May Queen</i>	Caleb Pipkin - Mr. Eberle
	21	<i>The Exile; or, Russian Daugher</i>	Governor - Mr. Riddle; Count Ulrick - Ingersoll; Count Calmar - Mosher; Baron Altradoff - Rice; Servitz - Wills; Empress - Miss Jefferson; Catherine - Mrs. J Jefferson; Alexina - Mrs. S Chapman; Sedona - Mrs. Lacombe
		<i>The Lancers</i>	Admiral Etiquette - Mr. Riddle; Charles Belton - Ingersoll; Frank Lenox - Rice; Peter - Wills; Louisa Marston - Miss Jefferson
	22	<i>Rob Roy; or Auld Lang Syne</i>	Bailie Nicol Jarvie - Mr. Finn; Rob Roy - Palmer; Rashly Osbaldistone - Ingersoll; Frank - Mosher; Owen - Riddle; Capt Thornton - Rice; Major Galbraith - J Jefferson; Mr. Stuart - Wills; Diana Vernon - Mrs. J Jefferson; Mattie - Miss Jefferson; Jean MacAlpine - Miss Anderson; Helen Macgregor - Mrs. S Chapman
		<i>The Master's Rival</i>	Paul Shack - Mr. Finn; Sir Colly Cowmeadow - Mr. McKibben; Aldgate - Mr. Riddle; Peter Shack - Mr. Rice; Mrs. Aldgate - Miss Anderson; Amelia - Miss Jefferson; Tibby Postlethwaite - Mrs. J Jefferson

1832 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
November	23	<i>The Lancers</i>	Admiral Etiquette - Mr. Riddle; Charles Belton - Ingersoll; Frank Lenox - Rice; Peter - Wills; Louisa Marston - Mrs. J Jefferson
		<i>Legion of Honor; or Vetran of 102</i>	Philip Gaibois (aged 102) - Mr. Finn; Jerome (aged 80) - Riddle; Pierre (aged 50) - Boddy; Madame Leronde - Mrs. Lacombe; Isabel - Mrs. J Jefferson; Louisa - Miss Anderson
		<i>Magpie and Maid; or Who's the Thief</i>	Henry - Mr. W Warren
	24	<i>Merchant of Venice</i>	Shylock - Mr. Finn; Duke of Venice - Boddy; Antonio - Riddle; Bassanio - Rice; Gratiano - Ingersoll; Lorenzo - Mosher; Tubal - McKibben; Launcelot - Wills; Portia - Mrs. S Chapman; Nerissa - Miss Jefferson; Jessica - Mrs. J Jefferson
		<i>The Hundred Pound Note</i>	Billy Black - Mr. Finn; Montmorency - Rice; Mr. Morgan - Riddle; O'Shanessy - Wills; Lady Pedigree - Mrs. Lacombe; Maria Arlington - Mrs. J Jefferson; Mrs. Arlington - Miss Jefferson; Nurse - Miss Anderson
	26	<i>Legion of Honor; or Vetran of 102</i>	Philip Gaibois (aged 102) - Mr. Finn; Jerome (aged 80) - Riddle; Pierre (aged 50) - Boddy; Antoine - Mosher; Theodore - Master J Jefferson; Francois - Mr. Rice; Madame Leronde - Mrs. Lacombe; Isabel - Mrs. J Jefferson; Louisa - Miss Anderson
		<i>Married and Single</i>	Beau Chatterly - Mr. Finn; Bickerton - Palmer; Melford - Ingersoll; Ferrel - McKibben; Scamper - Rice; Capt O'Rapper - Wills; Mrs. Shatterly - Miss Anderson; Mrs. Bickerton - Mrs. Lacombe; Fanny - Miss Jefferson
		<i>The Hypocrite</i>	Mawworm - Mr. Finn
	27	<i>The Belle's Stratagem</i>	Doricourt - Mr. Ingersoll; Hardy - Mr. Riddle; Sir George Touchwood - Mr. Palmer; Flutter - Mr. McKibben; Saville - Mr. Rice; Vilhers - Mr. Mosier; Courtall - Mr. Boddy; Mountebank - Wills; Letitia Hardy - [Miss Clara Fisher]; Mrs. Rackett - Mrs. S Chapman; Lady Francis Touchwood - Miss Jefferson; Miss Ogle - Mrs. Lacombe; Lady - Miss Anderson
		<i>Perfection; or, the Fair Maid of Munster</i>	Sir Lawrence Paragon - Mr. Riddle; Charles Paragon - Mr. Rice; Sam - Mr. McKibben; Kate O'Brien - Miss Clara Fisher; Susan - Miss Jefferson
	28	<i>The Hunchback</i>	
		<i>Monsieur Tonson</i>	
	29	<i>Victorine; or, the Orphan of Paris</i>	
		<i>The Midnight Hour</i>	
	30	<i>Pizarro; or, the Death of Rolla</i>	Rolla - Mr. Ingersoll; Pizarro - Palmer; Elvira - Mrs. S Chapman; Cora - Miss Jefferson
		<i>He Lies Like Truth</i>	

1832 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
December	1	<i>The Robber's Wife</i> <i>Tom and Jerry; or, Life in London</i>	Mr. Briarly - Mr. Rice; Rose Redland - Mrs. S Chapman
	3	<i>Speed the Plough</i> <i>The Irish Tutor; or New Lights</i>	Sir Abel Handy - Master Burke; Miss Blandford - Mrs. S Chapman Dr. O'Toole (alias Teddy O'Rourke) - Master Burke
	4	<i>Merchant of Venice</i> <i>The Irishman in London</i>	Shylock -Master Burke; Portia - Mrs. S Chapman Murtock Delany - Master Burkey
	5	<i>Man and Wife</i> <i>Whirligig Hall; or, the Day After the Fair</i>	Mr. Cornelius O'Dedimus, Attorney at Law - Master Burke
	6	<i>Douglas</i> <i>The Irish Tutor; or New Lights</i>	Young Norval - Master Burke; Lady Randolph - Mrs. S Chapman Dr. O'Toole (alias Teddy O'Rourke) - Master Burke
	7	<i>Heir at Law</i> <i>Bombastes Furioso</i>	Doctor Pangloss - Master Burke; Cicely Homespun - Mrs. S Chapman General Bombastes - Master Burke; Distelfina - Mrs. J Jefferson
	8	<i>Richard III</i> <i>The Lancers</i>	Richard, Duke of Gloster - Master Burke; Queen Elizabeth - Mrs. S Chapman Charles Belton - Mr. Ingersoll; Louisa - Miss Jefferson
	10	<i>Romeo and Juliet</i> <i>The Honest Thieves</i>	Romeo - Master Burke; Juliet - Mrs. S Chapman Teague - Master Burke
	12	<i>John Bull; or, an Englishman's Fireside</i> <i>The March of Intellect</i>	Dennis Brulgruddery - Master Burke; Mary - Mrs. S Chapman
	13	<i>Hamlet, Prince of Denmark</i> <i>The Weathercock</i>	Hamlet - Master Burke; Ophelia - Mrs. J Jefferson Tristram Fickle - Master Burke; Variella - Mrs. J Jefferson
	14	<i>Paul Pry</i> <i>The Honest Thieves</i>	Paul Pry - Master Burke Teague - Master Burke
	15	<i>School for Scandal</i> <i>The March of Intellect</i>	Sir Peter Teazle - Master Burke; Sir Oliver Surface - Mr. Riddle; Joseph Surface - Mr. Palmer; Lady Teazle - Mrs. S Chapman

1832 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
December	17	<i>Rob Roy; or Auld Lang Syne</i>	Francis Osbaldistone - Mr. Sinclair; Diana Vernon - Madam Feron; Helen McGregor - Mrs. S Chapman
		<i>The Prize; or, 2, 5, 3, 8</i>	Capt Heatly - Mr. Mosher; Dr. Lenitive - Mr. Wills; Caroline - Madam Feron
	18	<i>Guy Mannering; or, the Gipseys' [sic] Prophecy</i>	Henry Bertram - Mr. Sinclair; Julia Mannering - Madame Feron
		<i>No! or, the Glorious Minority</i>	Frederick - Mr. Sinclair; Maria - Madam Feron
	19	<i>John of Paris</i>	John of Paris - Mr. Sinclair; Princess of Navarre - Madam Feron
		<i>No! or, the Glorious Minority</i>	Frederick - Mr. Sinclair; Maria - Madam Feron
	20	<i>Love in a Village</i>	Young Meadows - Mr. Sinclair; Rosetta - Madam Feron
		Grand Concert	
		<i>No! or, the Glorious Minority</i>	
	21	<i>Cinderella; or, the Fairy and the Little Glass Slipper</i>	the Prince - Mr. Sinclair; Cinderella - Madam Feron
		<i>Of Age Tomorrow</i>	Frederick - Mrs. S Chapman; Maria - Madam Feron
		<i>John of Paris</i>	John of Paris - Mr. Sinclair; Princess of Navarre - Madam Feron
	22	<i>How to Die for Love</i>	
		<i>Tom and Jerry; or, Life in London</i>	
	24	<i>The Exile; or, Russian Daugher</i>	Count Ulrick - Mr. Ingersoll; Alexina - Mrs. S Chapman
		<i>The Lancers</i>	Charles Belton - Mr. Ingersoll; Louisa Marston - Miss Jefferson
	25	<i>The Woodman's Hut; or, the Burning Forest</i>	
		Olio	
		<i>The Devil's Ducat; or, the Gift of Mammon</i>	
	27	<i>The Broken Sword</i>	
		<i>High Life Below the Stairs</i>	
	28	<i>The Forest Rose</i>	Jonathan - Mr. Hill; Lydia - Miss Jefferson
		<i>Raising the Wind</i>	Jeremy Didler - Mr. Rice; Miss Durable - Miss Anderson

1832 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
December	29	<i>Jonathan in England</i>	Solomon Swap - Mr. Hill
		<i>The Forest Rose</i>	Jonathan - Mr. Hill; Lydia - Miss Jefferson
	31	<i>The Inquisitive Yankee; or, a Peep in all Corners</i>	Joel Peep - Mr. Hill
		<i>The Woodman's Hut; or, the Burning Forest</i>	Count Conenburg - Mr. Rice; Amelia - Miss Jefferson
		<i>Jonathan in England</i>	Solomon Swap - Mr. Hill

1833 – Carusi's Washington Assembly Room

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	22	Birth Night Ball	
March	21	Cotillion Party	

1833 – Masonic Hall

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	21	<i>The Cabinet; or, Large Parties in Washington</i>	
		<i>Fortune's Frolic</i>	
		Olio	
		Grand Masquerade and Fancy Dance	

1833 – Second Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	1	<i>The Snow Storm; or, Louise of Tobolskow</i>	Romanoff - Mr. Palmer; Baron Astroff - Mr. Rice; Louisa - Miss Jefferson; Laudaline - Miss Anderson
		<i>The Lottery Ticket</i>	Wormwood - Mr. Palmer; Susan - Miss Jefferson

1833 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	3	<i>The Snow Storm; or, Louise of Tobolskow</i> <i>Winning a Husband; or, Seven's the Main</i>	Romanoff - Mr. Palmer; Baron Astroff - Mr. Rice; Louisa - Miss Jefferson; Laudaline - Miss Anderson
	4	<i>William Tell; or, the Hero of Switzerland</i> <i>No Song, No Supper; or, The Lawyer in the Sack</i>	William Tell - Mr. Ingersoll; Albert - Miss Lane Robin - Mr. Ingersoll
	5	<i>Forty Thieves</i> <i>The Broken Sword</i>	Abdallah - Mr. Ingersoll; Hassarac - Mr. Palmer; Zelia - Miss Lane; Morgana - Mrs. J Jefferson
	8	<i>Columbus; or, a World Discovered</i> <i>Eighth of January</i>	Columbus - Mr. Palmer; Alonzo - Mr. Ingersoll; Nithe - Mrs. S Chapman Young Hardy - Mr. Ingersoll
	9	<i>Columbus; or, a World Discovered</i> <i>May Queen</i>	Columbus - Mr. Palmer; Alonzo - Mr. Ingersoll; Nithe - Mrs. S Chapman; Cora - Miss Jefferson Caleb Pipkin - Mr. Eberle; Mary Bowyer - Mrs. S Chapman
	10	<i>The School of Reform</i> <i>Hunter of the Alps</i>	Tyke - Mr. Eberle Rosalba - Mr. Palmer; Helena de Rosali - Mrs. S Chapman
	11	<i>Devil's Bridge</i> <i>Perfection; or, the Fair Lady of Munster</i>	No character list - some in cast - Mr. Garner, Mrs. J Jefferson, Mr. Eberle, Miss Lane Kate O'Brien - Mrs. S Chapman
	12	<i>The Innkeeper's Daughter; or, Mary, the Maid of the Inn</i> <i>Blue Beard; or, Fatal Curiosity</i>	Selim - Mr. Garner; Fatima - Mrs. J Jefferson; Irene - Mrs. S Chapman
	14	<i>The Stranger</i> <i>Master's Rival</i>	The Stranger - Mr. Kemble; Solomon - Mr. Eberle; Mrs. Haller - Miss F Kemble; Countess Winterstein - Miss Hathwell
	16	<i>The Hunchback</i> <i>The Lancers</i>	Sir Thomas Clifford - Mr. Kemble; Julia - Miss F Kemble; Helen - Miss Chapman Peter - Mr. Eberle; Charles Belton - Mr. Ingersoll; Louisa Marston - Miss Hathwell
	17	<i>School for Scandal</i> <i>The Lottery Ticket</i>	Charles Surface - Mr. Kemble; Lady Teazle - Miss Kemble Wormwood - Mr. Eberle; Susan - Miss Jefferson

1833 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	18	<i>The Hunchback</i> <i>Winning a Husband; or, Seven's the Main</i>	Sir Thomas Clifford - Mr. Kemble; Master Walter - Mr. Palmer; Julia - Miss F Kemble
	19	<i>Much Ado About Nothing</i> <i>The Rendezvous; or, Hide and Seek</i>	Benedick - Mr. Kemble; Beatrice - Miss F. Kemble Quake - Mr. McKibbon; Symon - Mr. Eberle; Rose - Mrs. J Jefferson;
	21	<i>Gustavas Vasa; or, Hero of the North</i> <i>Winning a Husband; or, Seven's the Main</i>	
	22	<i>Tekeli; or, the Siege of Montgatz</i> <i>Turn Out</i>	Count Tekeli - Mr. Palmer; Wolf - Mr. Rice; Alexina - Miss Chapman;
	24	<i>Romeo and Juliet</i> <i>The Spectre Bridegroom</i>	Romeo - Mr. A Adams; Mercutio - Mr. Rice; Paris - Brittenham; Juliet - Mrs. Willis Mr. Nicodemus - Mr. Palmer; Dickory - Mr. Eberle; Miss Georgiana Aldwinkle - Miss Hathwell; Javinia - Miss Lane
	25	<i>Richard III</i> <i>The Wedding Day</i>	Richard, the Duke of Gloster - Mr. A Adams; King Henry VI - Mr. Rice; Duke of Buckingham - Mr. Palmer; Queen Elizabeth - Miss Chapman; Lady Anne - Mrs. Willis
	26	<i>Warlock of the Glen</i> <i>Love by the Bushel</i> <i>High Life Below the Stairs</i>	Andrew - Mr. Wills; Coffee, a shoe black - Mr. Rice; Lowa, a Lady of Quality - Mr. Wills Mr. Lord Duke's Servant - Mr. Rice
	29	<i>Damon and Pythias</i> <i>Dumb Girl of Genoa; or, the Mountain Devil</i>	Damon - Mr. Adams; Pythias - Mr. Palmer; Calanthe - Miss Lane Antonio, the Mountain Devil - Mr. Palmer; Count Corvenio - Mr. Brittenham; Strapardo - Mr. Rice; Julietta - Miss Lane
	30	<i>The Castle Spectre</i> <i>The Somnambulist</i>	Earl Osmond - Mr. Adams; Angela - Mrs. Willis Colien de Trop - Mr. Wills; Enestine Domeville - Mrs. Willis
	31	<i>Town and Country; or, Which is Best</i> <i>Twas I; or, the Truth a Lie</i>	Reuben Glenroy - Mr. Palmer; Glenroy, Jr - Mr. Hubbard; Plastic - Mr. Rice; Tareback - Mr. Wills; Rosalie - Mrs. Willis; Hon. Mrs. Glenroy - Miss Chapman Marcel Margot - Mr. Wills; Georgetta Clairville - Mrs. Willis

1833 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	4	King Lear Jim Crow by Mr. Rice <i>Love in Humble Life</i>	Ronslaus - Mr. Ingersoll; Cartiliz - Mr. Wills; Christine - Miss Chapman
	5	<i>The Fair American; or, the Young Quaker</i> Jim Crow by Mr. Rice <i>The Somnambulist</i>	Young Sadboy - Mr. Ingersoll; Capt Ambush - Mr. Gamble; Splatterdash - Mr. Rice; Dinah - Mrs. S Chapman; Araminta - Mrs. J Jefferson
	6	<i>Victorine; or, the Orphan of Paris</i> Jim Crow by Mr. Rice <i>High Life Below the Stairs</i>	Felix - Mr. Ingersoll; Victorine - Mrs. S Chapman Lord Duke - Mr. Rice
	7	<i>The Rent Day</i> Jim Crow by Mr. Rice <i>Sweethearts and Wives</i>	
	8	<i>The Rent Day</i> <i>The Robber's Wife</i> Jim Crow by Mr. Rice	
	9	<i>Ella Rosenberg</i> <i>The Jew and the Doctor</i> Jim Crow by Mr. Rice	
	11	<i>The Wedding Day</i> The great Ravel family	
	12	The Midnight Hour The great Ravel family <i>The Day After the Wedding</i>	
	13	<i>A Husband at Sight</i> The great Ravel family <i>Rendezvous</i>	

1833 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February		<i>The Invisible Harlequin; or, the Enchanted Trumpet</i>	
	14	<i>The Irish Tutor</i>	
		<i>The Death of Abel</i>	
		<i>Love in Humble Life</i>	
		The great Ravel family	
	16	<i>Matrimony</i>	
		<i>Fire and Water</i>	
		<i>The Death of Abel</i>	
		The great Ravel family	
	19	<i>The Two Galley Slaves</i>	
		The great Ravel family	
		<i>Jocko; or, the Ape of Brazil</i>	
	20	<i>The Devil's Ducat</i>	
		The great Ravel family	
		<i>The Death of Abel</i>	
	21	<i>Douglas</i>	
		<i>Devil to Pay</i>	
	22	<i>Tecumseh; or, the Battle of the Thames</i>	
		<i>Tekeli; or, the Siege of Montgatz</i>	
	23	<i>Tecumseh</i>	
		<i>Don Juan</i>	Scaramouch - Mr. Parsloe
	26	<i>Paul Pry</i>	Paul Pry - Mr. Finn
		<i>Sleep Walker; or, Which is the Lady</i>	Somno - Mr. Finn
	27	<i>Sweethearts and Wives</i>	Billy Lackaday - Mr. Finn
		<i>102; or, the Veteran and his Projeny</i>	Garbois, aged 102 - Mr. Finn

1833 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	28	<i>School for Scandal</i> <i>Hundred Pound Note</i>	Sir Peter Teazle - Mr. Finn; Charles Surface - Mr. Ingersoll; Lady Teazle - Mrs. S Chapman Billy Black - Mr. Finn
March	1	<i>The Clandestine Marriage</i> <i>Of Age Tomorrow</i>	Lord Ogleby - Mr. Finn
	2	<i>The May Queen</i> Grand Masquerade and Fancy Dance	Peter Pippen - Mr. Finn
	7	<i>Columbus</i> <i>No Song, No Supper; or, The Lawyer in the Sack</i>	Columbus - Mr. Herbert; Cora - Miss Hathwell
	8	<i>The Bride of Abydos; or, the Pirate of the Nile</i> <i>The Apprentice</i>	Selim - Mr. Ingersoll; Zaleke - Mrs. Chapman Dick - Mr. Ingersoll
	9	<i>The Duel</i> <i>Alexander the Great</i> Grand Masquerade and Fancy Dance	O'Manly - Mr. Wills Alexander - Mr. Wills; Statira - Mrs. S Chapman
	11	<i>El Hyder; or, Love and Bravery</i> <i>The Brigand</i>	El Hyder - Mr. Ingersoll;
	12	<i>The Gladiator</i> <i>The Apprentice</i>	Spartacus - Mr. Forrest; Phararius - Mr. Ingersoll; Sinora - Mrs. S Chapman Dick - Mr. Ingersoll
	13	<i>Macbeth</i> <i>Love Among the Roses</i>	Macbeth - Mr. E Forrest; Macduff - Mr. Ingersoll; Lady Macbeth - Mrs. S Chapman
	14	<i>King Lear</i> <i>The Rendezvous; or, Hide and Seek</i>	King Lear - Mr. E Forrest
	15	<i>Metamora</i> <i>The Review; or, the Wags of Windsor</i>	Metamora - Mr. E Forrest; Lord Fitzarnold - Mr. Simmons; Nameoke - Mrs. S Chapman Caleb Quotem - Mr. Allen
	18	<i>Massaniello; or, the Dumb Girl of Portica</i> <i>The Duel</i>	Massaniello - Mr. Ingersoll; Fenello - Mrs. S Chapman

1833 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
April	19	<i>She Stoops to Conquer</i>	Sir Charles Marlow - Mr. Hubbard; Tony Lumpkin - Mr. Wills; Miss Hardcastle - Mrs. S Chapman
		<i>Perfection; or, the Fair Lady of Munster</i>	Kate O'Brien - Mrs. S Chapman
	20	<i>Fazio; or, the Italian Wife</i>	Giraldi Fazio - Mr. A Adams; Bianca - Mrs. S Chapman
		<i>Death Fetch</i>	Elbert - Mr. A Adams; Louisa - Mrs. S Chapman
	21	<i>Lover's Vows</i>	
		<i>Blue Beard</i>	
	22	<i>Romeo and Juliet</i>	
		<i>Husband at Sight</i>	
	23	<i>Massaniello; or, the Dumb Girl of Portica</i>	
		<i>Zoe and Alexis; or, the Humors of Bagdad</i>	
May	21	<i>The Carrol Ode</i>	The Ode by Mrs. S Chapman; Comic Song - Mr. Wills
		<i>The Sleepwalker</i>	Rosembert - Mr. Blake; Colm de Trop - Mr. Wills; Madam Gertrude - Miss Jefferson
		Jim Crow, by Mr. Rice	
		<i>The Rendezvous</i>	Simon - Mr. Wills; Sophia - Miss Riddle; Lucretia - Mrs. McKenzie
		<i>Matrimony</i>	Delaval - B Blake; O'Dogherty - Mr. Wills; Clara - Miss Jefferson
	22	<i>Virginius; or, the Liberator of Rome</i>	Virginius - Mr. Adams; Appius - Mr. Isherwood; Virginia - Miss Riddle
		Jim Crow, by Mr. Rice	
		<i>Nature and Philosophy</i>	Colin - Miss Jefferson
	23	<i>Somnambulist; or, the Village Phantom</i>	Rosembert - Mr. B Blake; Edmund - Mr. Warren; Colm de Trop - Mr. Wills; Oliver - Mr. Isherwood; Erestine - Miss Riddle
		Jim Crow, by Mr. Rice	
<i>Love in a Cloud; or, Sambo's Visit to his Lovely Rose</i>		Coffee - Mr. Rice; Rose - Mr. Wills	
<i>The Hotel in an Uproar</i>		Tom - Mr. Blaike; Ellen - Miss Riddle	

1833 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
May	24	<i>The Lottery Ticket</i> Jim Crow, by Mr. Rice <i>Love in a Cloud; or, Sambo's Visit to his Lovely Rose</i> <i>Two Friends</i>	Wormwood - Mr. Rice
	25	<i>Hunchback</i> <i>The Wedding Day</i>	Walter - Mr. A Adams; Julia - Miss Riddle Lady Contest - Miss Riddle
	27	<i>Hamlet, Prince of Denmark</i> <i>Hundred Pound Note</i> Jim Crow, by Mr. Rice <i>My Aunt</i>	Hamlet - Mr. A Adams; Ghost - Mr. Rice; King - Mr. Isherwood; Polonius - Mr. Riddle; Ophelia - Miss Riddle; Queen - Mrs. McKenzie Billy Black, alias Black Billy, alias Jim Crow - Mr. Rice Dick Dashal - Mr. B Blaike
	30	<i>Damon and Pythias</i> <i>The Wedding Day</i>	Damon - Mr. A Adams; Pythias - Mr. B Blaike; Calanthe - Miss Riddle Lord Rakeland - Mr. Warren; Mr. Contest - Mr. McCoy; Lady Contest - Miss Riddle; Mrs. Hanford - Mrs. McKenzie
	31	<i>Hunchback</i> <i>The Young Widow</i>	Master Walter - Mr. Adams; Sir Thomas Clifford - Mr. Isherwood; Helen - Miss Jefferson; Julia - Miss Riddle Aurelia - Miss Riddle; Lucy - Miss Jefferson
June	1	<i>The Death Fetch</i> <i>Richard III</i>	Gloster - Mr. Wills; Richmond - Mr. Blaike; Lady Anne - Miss Jefferson
July	17	<i>The Broken Sword</i> <i>The Young Widow</i>	Rigolio - Mr. A Adams; Estivan - Mr. Hubbard; Favier - Mr. Riddle; Pablo - Mr. Green; Rosara - Miss Warren; Myrtillo - Mrs. S Chapman Splash - Mr. Green; Mandeville - Mr. Warren; Aurelia - Mrs. S Chapman; Lucy - Miss Jefferson
	19	<i>Bertram; or, the Castle at St. Aldebrand</i> <i>Nature and Philosophy</i>	Bertram - Mr. A Adams; Imogen - Mrs. S Chapman
	20	<i>The Death Fetch</i> <i>Zoe and Alexis</i>	Ebert - Mr. A Adams; Louisa - Mrs. S Chapman Alexis - Mr. Warren; Zoe - Mrs. J Jefferson

1833 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
July	22	<i>Fazio; or, the Italian Wife</i>	Fazio - Mr. Adams; Biana - Mrs. S Chapman
		<i>Lover's Quarrels; or, Like Master Like Man</i>	Don Carlos - Mr. Warren; Leonora - Miss Jefferson
	24	<i>William Tell; or, the Hero of Switzerland</i>	Tell - Mr. A Adams; Emma - Mrs. McKenzie
		<i>Fortune's Frolic; or, the True Use of Riches</i>	Robin Roughhead - Mr. Green; Dolly - Miss Jefferson
	27	<i>Pizarro; or, the Death of Rolla</i>	Rolla - Mr. A Adams; Elvira - Mrs. S Chapman
		<i>The Lottery Ticket</i>	
29	<i>The Tale of Mystery</i>	Count Romaldi - Mr. Adams; Selma - Miss Jefferson	
	<i>No Song No Supper</i>	Robin - Mr. Hubbard; Maragetta - Mrs. S Chapman	
August	7	<i>The Stranger</i>	The Stranger - Mr. A Adams; Count Winterstein - Mr. Warren; Mrs. Haller - Mrs. S Chapman; Countess Winterstein - Mrs. McKenzie
		<i>Jim Crow, by Mr. Rice</i>	
		<i>The Spectre Bridegroom</i>	
	9	<i>The Gamester</i>	Beverly - Mr. A Adams; Lawson - Mr. Warren; Mrs. Beverly - Mrs. S Chapman; Charlotte - Miss Jefferson
		<i>The Family Jars</i>	Mr. Peter Porcelain - Mr. Riddle; Benedict Porcelain - Mr. Mosier; Emily - Miss Warren
	10	<i>Therese; or, the Orphan of Geneva</i>	
		<i>A Husband at Sight</i>	Ferdinand - Mr. Warren; Catherine - Mrs. S Chapman
	12	<i>The Mountaineers</i>	Octavian - Mr. Adams; Virolet - Mr. Mozier; Agnes - Mrs. S Chapman
		<i>William Thompson</i>	
	13	<i>The Young Widow</i>	
		<i>The Spectre Bridegroom</i>	
		<i>The Death of Abel; or, the First Patricide (tableau)</i>	Cain - Gabriel Ravel; Abel - Jerome Ravel; Adam - Antonia Ravel

1833 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	14	<i>Tale of Mystery</i> <i>The Magic Trumpet; or Harlequin Dead or Alive</i> <i>William Thompson</i>	Harlequin - Gabriel Ravel; Pantaloon - Jerome Ravel; Clown - Antonio Ravel; Columbine - Miss Jefferson; Young Love - Mast. J Ravel
	15	<i>The Robbers; or, the Midnight Depredators</i> <i>Lover's Quarrels; or, Like Master Like Man</i> Mons. Molinet (ballet pantomime)	Monsieur Molinet - Gabriel Ravel; Basil - Antonio Ravel; Jacob - Jerome Ravel; Manette - Miss Jefferson
	17	<i>Bertram; or, the Castle at St. Aldebrand</i> <i>The Dead Alive</i>	Bertram - Mr. A Adams; Imogen - Mrs. S Chapman Sir Walter Weathercock - Mr. Riddle; Miss Wintertop - Mrs. McKenzie
	19	<i>Wallace; or, the Hero of Scotland</i> <i>Intrigue; or, the Bath Road</i>	Wallace - Mr. A Adams; Stewart - Mr. J Jefferson; Douglas - Mr. Warren; Helen - Mrs. S Chapman Tom - Mr. C.L.Green; Varnish - Mosher; Rambleton - Warren; Ellen - Mrs. S Chapman
	21	<i>The Gambler's Fate</i> <i>Zoe and Alexis; or, the Humours of Bagdad</i>	Old Germaine - Mr. Riddle; Albert Germaine, the Gambler - Adams; Julia - Mrs. S Chapman; Madam Belcour - Mrs. McKenzie Alexis - Mr. Warren; Zoe - Mrs. J Jefferson
	23	<i>The Iron Chest; or, Honor's Victim</i> <i>Nature and Philosophy</i>	Sir Edward Mortimer - Mr. Adams; Fitzharding - Mr. Hubbard; Wilford - Mrs. S Chapman Colin - Miss Jefferson; Philip - Mr. Green; Gertrude - Miss Anderson
	24	<i>Wallace; or, the Hero of Scotland</i> <i>Cherry Bounce</i>	Wallace - Mr. A Adams; Comyn - Mr. Green; Helen - Mrs. S Chapman Old Rent - Mr. Riddle; Mrs. Homespun - Miss Anderson
	26	<i>She Stoops to Conquer; or, the Mistakes of a Night</i> <i>Turn Out</i>	Tony Lumpkin - Mr. Hyatt; Hardcastle - Mr. Riddle; Miss Hardcastle- Mrs. S Chapman Gregory Redtail - Mr. Hyatt; Restive - Riddle; Peggy - Miss Anderson
	27	<i>The Wandering Boys; or, Castle of Olival</i> <i>Two Strings to your Bow; or, the Proof of the Pudding is in Eating It</i>	Lubin - Mr. Hyatt; Count de Crisly - Mr. Blake; Paul - Mrs. S Chapman; Justin - Miss Jefferson Lazarillo - Mr. Hyatt; Donna Clara - Mrs. S Chapman

1833 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
August	29	<i>The Point of Honor; or, a School for Soldiers</i>	Durimel - Mr. C Adams; St. Frank - Mr. Hubbard; Valcour - Mr. B Blake; Mrs. Melford - Mrs. McKenzie; Bertha - Mrs. S Chapman
		<i>The Irish Tutor; or, New Lights</i>	Teddy O'Rourke - Mr. Wills; Rose - Miss Jefferson
October	7	<i>Paul Pry</i>	Paul Pry - Mr. Hilson; Henery Stanley - Mr. B Blake; Phoebe - Mrs. Hilson
	7	<i>The Sergeants Wife</i>	Cartouche - Mr. B Blake; Edward - Mr. McLean; Lisette - Mrs. Hilson
	8	<i>Clari; or, Maid of Milan</i>	Duke - Warren; Nobleman - Adams; Rolamo - Hilson; Clari - Mrs. Hilson
		<i>Sleep Walker</i>	Somno - Hilson; Sir Patrick - B Blake; Susan - Miss Warren
	9	<i>Ambrose Gwinnet</i>	Ambrose - Mr. B Blak; Ned Grayling - Hilson; Lucy Fairlove - Mrs. Hilson; Jenny - Miss Jefferson; Mary Rosebud - Miss Warren
		<i>Springs of Laurel; or, the Rival Soldiers</i>	Nipperkin - Mr. Hilson; Mary - Miss Jefferson
	10	<i>The School for Scandal</i>	Sir Peter Teeazle - Mr. Hillson; Lady Teasle - Mrs. Hilson
		<i>The Review</i>	Beaugard - Mr. Adams; Caleb Quotem - Mr. Hilson; Grace Gaylove - Miss Jefferson; Lucy - Miss Warren
	11	<i>Paul Pry</i>	Paul Pry - Mr. Hilson; Col. Hardy - Mr. Riddle; Simon - Mr. Wills; Phoebe - Mrs. Hilson
		<i>Clari; or, the Maid of Milan</i>	Rolamo - Mr. Hilson; Duke Vivaldi - Mr. Warren; Clari - Mrs. Hilson
		<i>Sprigs of Laurel; or, the Rival Soldiers</i>	Nipperkin - Mr. Hilson; Mary - Miss Jefferson
	12	<i>Richard III</i>	Richard - Mr. Booth; Richmond - Mr. Blake; Buckingham - Mr. Ingersoll; Prince of Wales - Miss Warren; Queen Elizabeth Mrs. S Chapman
		<i>My Aunt</i>	Dashall - Mr. Blake; Mrs. Corbete - Mrs. McKenzie
	14	<i>The Stranger</i>	Stranger - Mr. Booth; Baron Stienfort - Mr. ingersoll; Mrs. Haller - Mrs. S Chapman; Song - Mr. Wills
		<i>Nature and Pilosophy; or, the Youth who never saw a Woman</i>	Colin - Miss Jefferson; Ronaldo - Mr. Blake; Gertrude - Mrs. McKenzie; Ebza - Miss Warren
	16	<i>Soldiers Laughter</i>	Governor Heartall - Mr. Riddle; Frank Heartall - B Blake; Timmothy - Quaint - Wills; Widow Cheerls - Mrs. A Drake
		<i>The Orginal Epilouge</i>	Spoken by Mrs. Drake
		<i>Therese</i>	Carwin - Mr. Ingersoll; Count de Morville - Warren; Lavigne - Wills; Therese - Mrs. A Drake; Countess de Morville - Miss Jefferson

1833 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
October	17	<i>Fazio; or, the Italian Wife</i>	Fazio - Mr. Ingersoll; Duke of Florence - Adams; Philario - Isherwood; Bianca - Mrs. Drake; Marchioness Aldabella - Miss Warren; Clara - Mrs. Mkenzie
		<i>Perfection; or, the Maid of Munster</i>	Charles Paragon - Mr. B Blake; Sir Lawrence - Riddle; Sam - Wills; Kate O'Brien - Mrs. S Chapman; Susan - Miss Jefferson
	18	<i>She Stops to Conquer; or, The Mistakes of a Night</i>	Sir Charles - Mr. McLean; Marlow - Mr. B Blake; Hastings - Mr. Adams; Hardcastle - Mr. Biddle; Tony Lumpkin - Mr. Wills; Miss Hardcastle - Mrs. S Chapman; Miss Neville - Jefferson
		<i>A Husband at Sight</i>	Ferdinand - Br B Blake; Paul - Mr. Wills; Gundershoff - Mr. Riddle; Michael - Miss Jefferson; Baroness - Mrs. M'Kenzie; Catherine - Mrs. S Chapman
	19	<i>Venice Preserved; or, A Plot Discovered</i>	Pierre - Mr. Butler; Jaffier - B Blake; Belvidera - Mrs. S Chapman; Comic Song - Mr. Wills
		<i>The Irish Tutor; or New Lights</i>	Teddy O'Rourke - Mr. Wills; Rose - Miss Warren; Mary - Mrs. McKenzie
	21	<i>John Bull; or, AN Englishman's Fireside</i>	Peregrine - Mr. Isherwood; Sir Simon - Greer; Frank - Adams; Tom Shuffleton - B Blake; Dennis Bulgruddery - Wills; Lady Caroline - Miss Jefferson; Mrs. Bulgruddery - Mrs. McKenzie; Mary Thornberry - Mrs. Chapman
		<i>Gretna Green</i>	Jekins - Mr. B Blake; Larder - Riddle; Betty Finikins - Mrs. S Chapman; Emily - Miss Warren
	22	<i>Pizarro; or, The Death of Rolla</i>	Pizarro - Mr. Ishersood; Rolla - Mr. Ingersoll; Elvira - Mrs. A Drake; Cora - Miss Jefferson
		<i>Day after the Wedding; or, a Wife's First Lesson</i>	Col. Freelove - Mr. B Blake; Lady Elizabeth Freelove - Mrs. S Chapman
	28	<i>Mazeppa, the Child of the Desert; or, the Wild Turtarian Steed</i>	Mazeppa - Mr. D Reed; Director of Music - Mr. Parnell; The Scenery By - Mr. H Isherwood & Ass's; The Machinery by Mesara, McMillian, Marden and Assisants; Overture by - Auber
		Extravaganza of Jim Crow	TD Rice
		<i>Rendezvous; or, Hide and Seek</i>	
	29	<i>Mazeppa, the Child of the Desert; or, the Wild Turtarian Steed</i>	Mazeppa - Mr. D Reed; Director of Music - Mr. Parnell; The Scenery By - Mr. H Isherwood & Ass's; The Machinery by Mesara, McMillian, Marden and Assisants; Overture by - Auber
		Extravaganza of Jim Crow	TD Rice
		<i>The Intrigue</i>	

1833 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
October	30	<i>Mazeppa, the Child of the Desert; or, the Wild Turtarian Steed</i>	Mazeppa - Mr. D Reed; Director of Music - Mr. Parnell; The Scenery By - Mr. H Isherwood & Ass's; The Machinery by Mesara, McMillian, Marden and Assisants; Overture by - Auber
		Extravaganza of Jim Crow	TD Rice
		<i>Love Among the Roses; or, the Master Key</i>	
	31	<i>Mazeppa, the Child of the Desert; or, the Wild Turtarian Steed</i>	Mazeppa - Mr. D Reed; Director of Music - Mr. Parnell; The Scenery By - Mr. H Isherwood & Ass's; The Machinery by Mesara, McMillian, Marden and Assisants; Overture by - Auber
		Extravaganza of Jim Crow	TD Rice
		<i>The Irish Tutor</i>	
November	1	<i>Mazeppa, the Child of the Desert; or, the Wild Turtarian Steed</i>	Mazeppa - Mr. D Reed; Director of Music - Mr. Parnell; The Scenery By - Mr. H Isherwood & Ass's; The Machinery by Mesara, McMillian, Marden and Assisants; Overture by - Auber
		Extravaganza of Jim Crow	TD Rice
		<i>The Honest Thieves</i>	
	2	<i>Mazeppa, the Child of the Desert; or, the Wild Turtarian Steed</i>	Mazeppa - Mr. D Reed; Director of Music - Mr. Parnell; The Scenery By - Mr. H Isherwood & Ass's; The Machinery by Mesara, McMillian, Marden and Assisants; Overture by - Auber
		Extravaganza of Jim Crow	TD Rice
		<i>Rendezvous</i>	
	<i>Oh, Hush; or the Virginny Cupids</i>		
4		<i>Mazeppa, the Child of the Desert; or, the Wild Turtarian Steed</i>	Mazeppa - Mr. D Reed; Director of Music - Mr. Parnell; The Scenery By - Mr. H Isherwood & Ass's; The Machinery by Mesara, McMillian, Marden and Assisants; Overture by - Auber
		Extravaganza of Jim Crow	TD Rice
		<i>North Point; or Balitmore Defended</i>	
5		<i>Mazeppa, the Child of the Desert; or, the Wild Turtarian Steed</i>	Mazeppa - Mr. D Reed; Director of Music - Mr. Parnell; The Scenery By - Mr. H Isherwood & Ass's; The Machinery by Mesara, McMillian, Marden and Assisants; Overture by - Auber
		Orginal Jim Crow	TD Rice
		<i>Honest Thieves; or, The Faithfull Irishman</i>	

1833 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
November	6	<i>Mazeppa, the Child of the Desert; or, the Wild Turtarian Steed</i> Jim Crow <i>Vampire; or, The Bride of the Isles</i>	Mazeppa - Mr. D Reed; Director of Music - Mr. Parnell; The Scenery By - Mr. H Isherwood & Ass's; The Machinery by Mesara, McMillian, Marden and Assisants; Overture by - Auber TD Rice
	7	<i>Mazeppa, the Child of the Desert; or, the Wild Turtarian Steed</i> <i>Portune's Frolic; or, The True Use of Riches</i>	Mazeppa - Mr. D Reed; Director of Music - Mr. Parnell; The Scenery By - Mr. H Isherwood & Ass's; The Machinery by Mesara, McMillian, Marden and Assisants; Overture by - Auber
	8	<i>The Vampire; or The Bride of the Isles</i> <i>Mazeppa, the Child of the Desert; or, the Wild Turtarian Steed</i>	Ruthven - Mr. H Isherwood; La'y Margaret - Mrs. Mackenzie
	9	Theatre Closed Due to a severe accident befallen to Mr. D Reed	
	25	<i>Jonathan Bradford</i>	Dan Marcraisy - Mr. Blaike
	26	<i>Jonathan Bradford</i> <i>The Midnight Hour</i>	Dan Marcraisy- Mr. Blaike; Jonathan Bradford - Mr. Lennux; Caleb - Mr. Willis; AnnBradford - Mrs. S Chapman The Marquis - Mr. Lennox; Nicholas - Mr. Wills; Flora - Mrs. J Jefferson
	27	<i>Jonathan Bradford</i> <i>How to Die for Love</i>	Dan Marcraisy- Mr. Blaike; Jonathan Bradford - Mr. Lennux; Caleb - Mr. Willis; AnnBradford - Mrs. S Chapman Baron Altorf - Mr. Riddle; Capt. Thalwick - Lennox; Charlotte - Mrs. J Jefferson
	28	<i>Jonathan Bradford; or The Murder at the Road-Side Inn</i> <i>Wanderings Boys; or, The Castle of Olival</i>	Dan Marcraisy- Mr. Blaike; Jonathan Bradford - Lennux; AnnBradford - Mrs. S Chapman; Sally Miss Anderson
	29	<i>Jonathan Bradford; or The Murder at the Road-Side Inn</i> <i>Illustrious Strannger</i>	Dan Marcraisy- Mr. Blaike; Jonathan Bradford - Lennux; AnnBradford - Mrs. S Chapman; Sally Miss Anderson

1833 –Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
November	30	<i>Illustrious Strannger</i> <i>Vampire; Or, The Bride of the Isles</i>	Ruthven, Earl Of Marsden - Mr. B. Blake; Ronald, Baron of the Isles - Lennox; Robert, an attendant on the Baron - J Adams; McSwill, Bhe Barons Henchmen - Warren; Andrew, Steward to Ruthven - Young; Father Francis - Hunter; Lady Margaret - Mrs. S. Chapman; Effie, Daughter to Andrew - Mrs. J Jefferson; Bridget, Lord Ronald's house-keeper - Miss Anderson
December	2	<i>Rendezvous; or, Hide and Seek</i> <i>The Stranger</i>	The Stranger - Mr. Barton; Mrs. Haller - Mrs. Chapman
		<i>The Day After the Wedding; or A Wife's First Lesson</i>	
	3	<i>PIZARRO; or, The Death of Rolla</i> <i>Jonathan's Visit to a Wedding</i>	Mr. J Adams
		<i>Gretna Green; or, Jeigho for a Husband</i>	
	4	<i>Fazio; or, The Italian Wife</i> <i>Rob Roy; or Auld Land Syne's</i>	Fazio - Mr. Barton; Marchioness Aldabella - Miss Jefferson Rob Roy - Mr. Barton
		5	<i>William Tell</i> <i>Catherine and Petrchio</i>
	6		<i>The Hunchback</i> <i>The Weathercock; or, Love alone can fix Him</i>
		7	<i>Wonder; or, A Woman Keeps A Secret</i> <i>Raising The Wind</i>
	9		<i>The Wife; or, a Tale of Mantua</i> <i>Roman Actor; or, a Defence of the Stage</i> <i>Of Age To-Morrow</i>
		30	<i>Cherry and Fair Star</i> <i>Giovanni in London</i>

1834 – Carusi’s Washington Assembly Room

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	27	“Soiree Musicale”	
March	10	Panorama of The Battle of Waterloo, St. Helena, and the Funeral Procession of Bonaparte	
	11	Concert to benefit Mr. Wall, the Blind Irish Harper	
	15	The Mysterious Lady	
	17	The Mysterious Lady	

1834 – Circus

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
November	26	Menagerie and Circus	Mr. Rowe and Mr. Robertson (their benefit), M. Perez (tightrope), Eldreed (the clown)

1834 – Masonic Hall

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
April	3	<i>Poor Solider</i> <i>Village Lawyer</i>	Dazzy - Mr. Lenox

1834 – Second Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	6	<i>Adelgitha; or the Fruits of a Single Error</i> <i>No Song, No Supper</i>	
	7	<i>Richard III</i> <i>Spectre Bridegroom</i>	

1834 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	8	<i>Adelgitha; or the Fruits of a Single Error</i> <i>Eighth of January; or, Hurra for the Boys of the West</i>	Cherry - Mrs. S Chapman; Fair Star - Mr. J Jefferson
	10	<i>William Tell</i> <i>Zoe and Alexis; or, the Humors of Bagdad</i>	Don Giovanni - Mrs. S Chapman; Popinjay - Mr. Warren; Constantia - Mrs. J Jefferson Michael Ducas - Mr. Eaton; Adelgitha - Mrs. A. Drake
	11	<i>She Stoops to Conquer; or, the Mistakes of a Night</i> <i>Family Jars</i>	Endless - Mr. H. Knight Duke of Gloucester - Mr. Eaton; Earl of Richmond - Mr. Lenox; Lady Ann - Mrs. H. Knight; Queen - Mrs. S. Chapman
	13	<i>Fazio; or, the Italian Wife</i> <i>Two Strings to your Bow</i>	Michael Ducas - Mr. Eaton; Guiscard - Mr. Essender; Adelgitha - Mrs. A. Drake; Princess Imma - Mrs. H. Knight;
	14	<i>Hunchback</i> <i>The Romp</i>	Old Hardy - Mr. Riddle; Young Hardy - Mr. Lennox; Sambo - Mr. H. Knight; Marian - Mrs. H. Knight William Tell - Mr. Eaton; Gesler - Mr. Lennox; Albert - Miss Anderson
	15	<i>Jealous Wife</i> <i>The Lottery Ticket</i>	Alexis - Mr. H. Knight; Zoe - Mrs. J Jefferson Hardcastle - Mr. Riddle; Tony Lumpkin - Mr. Knight; Mrs. Hardcastle - Mrs. Slater
	16	<i>The Wife; or, a Tale of Mantua</i>	Porcelain - Mr. Riddle; Emily - Miss Warren
	17	<i>The Lottery Ticket</i>	
	17	<i>Jane Shore</i>	Fazio - Mr. Kemble; Bianca - Miss Fanny Kemble
	18	<i>School for Scandal</i> <i>Bombastes Furioso</i>	
	20	<i>Virginius</i> <i>The Bath Road; or, Married Yesterday</i>	Mr. Oakley - Mr. Kemble; Lord Trinket - Mr. De Camp; Mrs. Oakley - Miss Fanny Kemble Wormwood - Mr. De Camp
	21	<i>Pizarro; or, the Death of Rolla</i> <i>He Lies Like Truth</i>	Duke of Gloster - Mr. Eaton; Lord Hastings - Mr. Kemble; Jane Shore - Miss Fanny Kemble

1834 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	22	<i>The Stranger</i>	
		<i>Two Strings to your Bow</i>	Charles Surface - Mr. Kemble; Lady Teazle - Miss Fanny Kemble
	23	<i>The Merchant of Venice</i>	
		<i>Zoe and Alexis; or, the Humors of Bagdad</i>	Virginius - Mr. J.R. Scott; Virginia - Mrs. H Knight
	24	<i>The Wife; or, a Tale of Mantua</i>	Tom - Mr. H Knight; Ellen - Mrs. H Knight
		<i>No Song No Supper; or, a Lawyer in the Sack</i>	Rolla - Mr. J.R.Scott; Elvira - Mrs. A Drake
	25	<i>Macbeth</i>	
		<i>Black Eyed Susan</i>	Stranger - Mr. J.R. Scott; Mrs. Haller - Mrs. A Drake
	27	<i>The Apostate</i>	Don Pedro - Mr. Riddle; Donna Clara - Mrs. H Knight
		<i>The Wedding Day; or, My First Wife</i>	
	28	<i>George Barnwell</i>	
		<i>Fish Out of Water</i>	
	29	<i>She Stoops to Conquer; or, the Mistakes of a Night</i>	Macbeth - Mr. J.R. Scott; Lady Macbeth - Mrs. A Drake
		<i>Fortune's Frolic</i>	William - Mr. J.R. Scott
31	<i>Forest of Bondy; or, the Dogs of Montargis</i>	Piscara - Mr. Isherwood; Florinda - Mrs. A Drake	
	<i>He Lies Like Truth</i>	Lady Contest - Mrs. A Drake	
February	1	<i>Forest of Bondy; or, the Dogs of Montargis</i>	
		<i>Luke the Laborer</i>	
	3	<i>Forest of Bondy; or, the Dogs of Montargis</i>	
		<i>Luke the Laborer</i>	
5	<i>Marmion; or, the Battle of Flodden Field</i>		
	<i>Turn Out</i>		

1834 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	6	<i>Marmion; or, the Battle of Flodden Field</i>	
		<i>Forest of Bondy; or, the Dogs of Montargis</i>	
	7	<i>Marmion; or, the Battle of Flodden Field</i>	
		<i>The Vampire</i>	
	10	<i>Tecumseh; or, the Battle of the Thames</i>	
		<i>Forest of Bondy; or, the Dogs of Montargis</i>	
	12	<i>The Irish Ambassador</i>	
		<i>The Irish Tutor</i>	
		<i>The Bath Road; or, Married Yesterday</i>	
	13	<i>The Irish Ambassador</i>	
		<i>Teddy the Tyler</i>	
		<i>Lover's Quarrels</i>	
	14	<i>Born to Good Luck</i>	
		<i>The Charcoal Burner</i>	Sir Patrick O'Plenipo - Mr. Power
	15	<i>Born to Good Luck; or, the Irishman's Fortune</i>	Teddy O'Rourke, alias Dr. O'Toole - Mr. Power
		<i>Teddy the Tyler</i>	
		<i>The Day After the Wedding</i>	Sir Patrick O'Plenipo - Mr. Power
	17	<i>The Irish Ambassador</i>	
<i>The Irish Tutor</i>			
<i>The Day After the Wedding</i>		Pandeen O'Rafferty - Mr. Power	
18	<i>More Blunders Than One</i>		
	<i>The Irishman in London</i>		
	<i>The Spectre Bridegroom</i>		

1834 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	19	<i>The Soldier's Daughter</i>	
		<i>Bombastes Furioso</i>	Sir Patrick O'Plenipo - Mr. Power
	20	<i>Adelgitha; or the Fruits of a Single Error</i>	Doctor O'Toole - Mr. Power
		<i>The Spectre Bridegroom; or, a Ghost in Spite of Himself</i>	
	21	<i>Douglas; or, the Noble Shepherd</i>	
		<i>The Lady and the Devil</i>	
	22	<i>She Would Be a Soldier</i>	
		<i>Therese; or, the Orphan of Geneva</i>	Widow Cheerly - Mrs. A Drake
	24	<i>Tekeli; or, the Siege of Montgatz</i>	
		<i>The Forest of Bondy; or, the Dog of Montargis</i>	Adelgitha - Mrs. A Drake
	25	<i>Damon and Pythias; or, the Test of Friendship</i>	
		<i>The Blind Boy</i>	Young Norval - Mr. Eaton; Glenalvon - Mr. Lennox; Lord Randolph - Mr. Adams; Donald - Mr. J Adams; Lady Randolph - Mrs. A Drake; Anna - Miss Warren
	26	<i>New Way to Pay Old Debts</i>	
<i>The Lottery Ticket</i>			
27	<i>Richard III</i>		
	<i>The Rendezvous</i>		
28	<i>Simpson & Co</i>		
	<i>High Life Below the Stairs</i>	Damon - Mr. C.H. Eaton	
March	1	<i>Cherry and Fair Star</i>	
		<i>Therese; or, the Orphan of Geneva</i>	
	3	<i>Hamlet</i>	
		<i>The Romp</i>	Richard - Mr. Eaton

1834 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	4	<i>The Provoked Husband</i>	
		<i>Fortune's Frolic</i>	
	5	<i>The Gamester</i>	
		<i>Simpson & Co</i>	
	6	<i>The Point of Honor</i>	
		<i>A Day After the Wedding</i>	
	8	<i>Richard III; or, the Battle of Bosworth Field</i>	
		<i>the Intrigue</i>	Lord Townly - Mr. Kemble; Lady Townly - Miss F Kemble
	11	<i>Othello</i>	
		<i>He Lies Like Truth</i>	Durimel - Mr. Kemble; Bertha - Miss Fanny Kemble
	12	<i>Love in a Village</i>	Col. Freeloove - Mr. Kemble; Lady Freeloove - Miss Fanny Kemble
		<i>The Midnight Hour</i>	Duke of Gloster - Mr. Booth
	13	<i>Guy Mannering</i>	
		<i>Two Strings to your Bow</i>	
	14	<i>Rob Roy</i>	
		<i>Nature and Philosophy</i>	Iago - Mr. Booth; Othello - Mr. Eaton
	15	<i>Love in a Village (o</i>	
		<i>The Waterman</i>	Hawthorne - Mr. Wood; Rosetta - Mrs. Wood
	17	<i>Cinderella; or, the Little Glass Slipper (</i>	
	18	<i>Cinderella; or, the Little Glass Slipper</i>	Frank Osbaldistone - Mr. Wood; Diana Vernon - Mrs. Wood
	19	<i>Man and Wife</i>	
		<i>Whirligig Hall</i>	Hawthorne - Mr. Wood; Rosetta - Mrs. Wood
20	<i>John Bull</i>	Tug - Mr. Wood; Wilhelmina - Mrs. Wood	
	<i>The Weathercock</i>		
22	<i>Speed the Plough</i>	The Prince - Mr. Wood; Cinderella - Mrs. Wood	
	<i>The Irish Tutor</i>		

1834 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	24	<i>The Poor Gentleman</i>	The Prince - Mr. Wood; Cinderella - Mrs. Wood
		Jim Crow by Mr. TD Rice	Cornelius O'Dedimus - Master Burke
		<i>Honest Thieves</i>	
	26	<i>The March of Intellect</i>	Dennis Bulgruddery - Master Burke
		Jim Crow by Mr. TD Rice	Tristram Fickle - Master Burke
		<i>Barney Brallaghan; or, the Humors of an Irish Fair</i>	Sir Abel Handy - Master Burke
27	<i>Two Strings to your Bow</i>	Terry O'Rourke - Master Burke	
	<i>100 Pound Note</i>	Dr. Ollapod - Master Burke	
	<i>Oh Hush</i>		
29	<i>Brutus; or, the Fall of Tarquin</i>	Teague - Master Burke	
	<i>Mr. and Mrs. Pringle</i>		
31	Mr. and Mrs. Knight's benefit	Barney Brallaghan - Master Burke	
April	2	<i>The Stranger</i>	the The Stranger - Mr. Reem
		<i>Fortunes Frolic</i>	
	4	<i>Bertram; or the Castle of St. Aldobrand</i>	Bertram - Mr. Reed; Imogene - Mrs. Duff; Comic Song - Mr. H Knight
		<i>The First of April</i>	
	5	<i>Alexanders The Great</i>	Alexander - Mr. Reed; Staura - Mrs. Duff
		<i>Catherine and Petruchio</i>	Petruchio - Mr. Reed; Catherine - Mrs. Duff
	7	<i>Maurice the Woodcutter</i>	Maurice - Mr. Reed; Hans - Mr. Warren; Maria - Miss Warren
		<i>Damon and Pythias; or Lucretia's Dagger and Rosamond's Bowl</i>	Damon - Mr. Warren; Jane - Miss Warren
	10	<i>Maurice the Woodcutter</i>	
		<i>Damon and Pythas</i>	
12	<i>Maurice the Woodcutter</i>		
	<i>Damon and Pythas</i>		

1834 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
April	14	<i>The Irish Ambassador</i>	Sir Patrick O'plempa - Mr. Power
		<i>The Irishman in London</i>	Murtoch DeLany - Mr. Power
		<i>Mr. & Mrs. Pringle</i>	
	15	<i>Born to Good Luck</i>	Mr. Power
		<i>Teddy the Tyler</i>	
		<i>Damon and Pythas</i>	
18		<i>The Nervous Man, and Man of Nerve</i>	M'shane, (man of Nerve) - Mr. Power
		<i>Irish Tutor</i>	Teddy O'Roarke - Mr. Power
19		<i>The Nervous Man, and Man of Nerve</i>	M'shane, (man of Nerve) - Mr. Power
		<i>Paul Carey; or, The Boy of Clogheen</i>	Paddy Carey - Mr. Power
21		<i>Etiquette Run Mad</i>	Capt. Dennis O'Moore - Mr. Power
		<i>Paddy Carey; or the Boy of Clogheen</i>	Paddy Carey - Mr. Power
23		<i>Bride of Abydos; or, the Pirate of the Isles</i>	
		<i>Turning the Tables</i>	Lucius Junius - Mr. Eaton
May	26	Grand Concert and Ball	
June	5	Election Concert and Ball	
		9	<i>The Sleeping Draught</i>
	18	<i>No Song No Supper; or, The Lawyer in the Sack</i>	
		18	Concert and Ball
September	25	<i>No Song No Supper; or, the Lawyer in the Sack</i>	
		<i>The Rendezvous</i>	Signor Il Diavolo Antonio - exhibitions on the flying cord

1834 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
September	27	<i>The Spoiled Child</i>	
		Three Young Diavolos - gymnastic exhibitions	
		<i>The Devil to Play; or the Wives Metamorphosed</i>	
	30	<i>Alexis and Zoe; or, the Hunters of Bagdad</i>	
		Signor Il Diavolo Antonio - exhibitions on the flying cord	
		<i>Fortune's Frolic; or, the True Use of Riches</i>	
October	1	<i>Turn Out</i>	
		Three Young Diavolos - gymnastic exhibitions	
		<i>The Romp</i>	
	2	<i>Animal Magnetism</i>	
		Signor Il Diavolo Antonio - exhibitions on the flying cord	
		Three Young Diavolos - gymnastic exhibitions	
	3	<i>Family Jars</i>	
		<i>The Midnight Hour; or, the Clock has Struck</i>	
		Signor Il Diavolo Antonio - exhibitions on the flying cord	
	8	<i>Spectre Bridegroom; or, a Ghost in Spite of Himself</i>	
		<i>Fish Out of Water</i>	Sam Savory - Mr. Hadaway; Alderman Gayfare - Mr. Kenny
		<i>Auld Robin Grey</i> (a Scotch Ballet)	Dancers - Mr. Durang, Miss Hathwell
	<i>The Agreeable Surprise</i>	Lingo - Mr. Hadaway; Cowslip - Mrs. Jefferson	

1834 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
October	9	<i>Two Thompsons; or, the Stage Coach Adventures</i> <i>Little Red Riding Hood</i> <i>The Turnpike Gate</i>	William Thompson, the 1st - Mr. J Jefferson; William Thompson, the 2nd - Mr. Hadaway; Dr. Soothem - Mr. Durang; Julia - Miss Hathwell; Miss Dormer - Miss Anderson Crack - Mr. Hadaway; Joe Steadfast - Mr. Kenny; Bob Maythorn - Mr. J Jefferson; Peggy - Mrs. J Jefferson
	10	<i>The Review; or, the Wags of Windsor</i> <i>Lover's Quarrels; or, Like Master Like Man</i> <i>Tis All a Farce</i>	Caleb Quotem - Mr. Hadaway Sancho - Mr. Hadaway Numpo - Mr. Hadaway; Don Gortez - Mr. Jefferson
	11	<i>The Forest of Rosenwald; or, the Benaghied Travellers</i> <i>Jack in Distress</i> (nautical ballet) <i>Sprigs of Laurel; or, the Rival Soldiers</i>	Raymond - Mr. Durang; Theodore - Mr. Hadaway; Robert - Mr. Jefferson Orange Girl - Miss Hathwell Nipperkin - Mr. Hadaway; Mary - Mrs. J Jefferson
	13	<i>Sweethearts and Wives</i> <i>The Miraculous Mill; or, the Old Ground Young</i> (comic ballet) <i>The Village Lawyer</i>	Admiral Franklin - Mr. J Jefferson; Billy Lackaday - Mr. Hadaway Scout - Mr. Hadaway; Sheepface - Mr. Kenny; Mrs. Scout - Miss Anderson
	14	<i>The Mountaineers</i> <i>Spectre Bridegroom; or, a Ghost in Spite of Himself</i>	Octavian - Mr. Clarke (from NY Theatres); Bulcasim Muley - Mr. Manly; Sadi - Mr. Hadaway; Agnes - Mrs. J Jefferson Diggory - Mr. Hadaway
	15	<i>Tom and Jerry; or, Life in London</i> <i>The Forest of Rosenwald; or, the Bleeding Nun</i>	Jerry Hawthorn - Mr. Hadaway; Logic - Jefferson; Corinthian Kate - Mrs. J Jefferson Theodore - Mr. Hadaway
	16	<i>Tekeli; or, the Siege of Montgatz</i> <i>Fish Out of Water; or, the Cook and Secretary</i>	Tekeli - Mr. Clarke; Bras de Fer - Mr. Hadaway; Christine - Mrs. J Jefferson
	17	<i>Paul and Virginia</i> <i>Two Thompsons; or, the Stage Coach Adventures</i>	Paul - Mr. J Jefferson; Dominigo - Mr. Hadaway

1834 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
October	18	<i>The Floating Beacon; or, the Norwegian Wreckers</i> <i>The Agreeable Surprise</i>	Jack Junk - Mr. Hadaway; Anderstoff - Mr. Clarke; Mariette - Miss Hathwell Sir Felix Friendly - Mr. J Jefferson; Lingo - Mr. Hadaway; Cowslip - Mrs. J Jefferson
	20	<i>Tom Cringle's Log; or, Mat of the Iron Hand</i> (nautical melodrama) <i>Tis All a Farce</i>	Tom Cringle - Mr. Clarke; Gypsy Jack - Mr. Hadaway; Fanny Fox Glove - Mrs. J Jefferson
	21	<i>Tom Cringle's Log; or, Mat of the Iron Hand</i> (nautical melodrama) <i>The Turnpike Gate</i>	Tom Cringle - Mr. Clarke; Gypsy Jack - Mr. Hadaway; Fanny Fox Glove - Mrs. J Jefferson Crack- Mr. Hadaway
	22	<i>The Blind Boy</i> <i>Tom Cringle's Log; or, Mat of the Iron Hand</i> (nautical melodrama)	Edmund, the Blind Boy - Mrs. J Jefferson; Oberto - Mr. Manly; Molino - Mr. Hadaway Gypsy Jack - Mr. Hadaway; Tom Cringle - Clarke; Black Walter - Mr. Belcour
	23	<i>The Broken Sword; or, the Dumb Orphan</i> <i>The Mogul Tale; or, the Cobler's Flight in a Balloon</i>	Myrtillo - Mrs. J Jefferson; Estevan - Mr. Clarke; Count Regolio - Mr. Belcour; Xavier - Mr. Durang; Pablo - Mr. Hadaway Johnny Atkins - Mr. Hadaway
	24	<i>Rob Roy MacGregor; or, Auld Lang Syne</i> <i>The Floating Beacon; or, the Norwegian Wreckers</i>	Rob Roy - Mr. Belcour; Bailie Nicol Jarvie - Mr. Hadaway; Diana Vernon - Mrs. J Jefferson Jack Junk - Mr. Hadaway; Anderstoff - Mr. Clarke
	25	<i>Tom Cringle's Log; or, Mat of the Iron Hand</i> <i>Hor in the Well; or the Benefit of a Cold Bath</i> (comic ballet) <i>The Mogul Tale; or, the Cobler's Flight in a Balloon</i>	
	27	<i>The Irishman in London</i> <i>The Earthquake; or, the Spectre of the Nile</i>	Murtoch Delany - Mr. Kenny; Edward - Mr. Hadaway Orchus - Mr. Manly; Palmedo - Clarke; Galzetto - Mr. Durang; Doctor Kalliboss - Mr. Kenny; Pagnag - Mr. Hadaway; Alethe - Miss Hathwell; Orynthe - Mrs. J Jefferson; Principal Priestess of the Pyramids - Miss Anderson

1834 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
October	28	<i>The Earthquake; or, the Spectre of the Nile</i>	
	29	<i>The Hundred Pound Note</i>	Billy Black - Mr. Hadaway; O'Shocknessey - Mr. Kenny; Harriet - Mrs. J Jefferson
	30	<i>The Earthquake; or, the Spectre of the Nile</i> <i>William Tell; or, the Hero of Switzerland</i> <i>Village Vagaries; or, the Hob in the Well</i> (comic ballet) <i>The Poor Soldier</i>	William Tell - Mr. Goodenow; Gesler - Mr. Clarke Darby - Mr. Hadaway; Kathleen - Mrs. J Jefferson
November	1	<i>The Miller and His Men</i>	Grindoff, the miller - Mr. Clarke; Lothair - Mr. Goodenow; Karl - Mr. Hadaway; Claudine - Miss Anderson; Ravina - Miss Hathwell
		<i>The Forest of Rosenwald; or, the Bleeding Nun</i>	Raymond - Mr. Durang; Theodore - Mr. Hadaway; Robert - Mr. Clarke; Agnes - miss Anderson; Margaretta - Miss Hathwell
	3	<i>Two Strings to your Bow; or, the Servant with Two Masters</i>	Don Pedro - Mr. Clarke; Don Sancho - Mr. Beckwell; Ferdinand - Mr. Brittingham; Octavio - Mr. Durang; Borachio - Mr. Manly; Lararillo - Mr. Hadaway; Drunken Porter - Mr. Kenny; Toledo - Mr. Taylor; Walter - Mr. King; Donna Clara - Miss Hathwell; Leonora - Miss Anderson
		<i>Tom Cringle's Log; or, Mat of the Iron Hand</i>	Tom Cringle - Mr. Clarke; Black Walter - Mr. Goodenow; Gipsy Jack - Mr. Hadaway; Fanny Foxglove - Mrs. J Jefferson
	4	<i>The Miller and His Men</i>	Grindoff, the miller - Mr. Clarke; Lothair - Mr. Goodenow; Kelmar - Mr. Manly; Karl - Mr. Hadaway; Claudine - Miss Anderson; Ravina - Miss Hathwell
		<i>The Forest of Rosenwald; or, the Bleeding Nun</i>	Raymond - Mr. Durang; Theodore - Mr. Hadaway; Robert - Mr. Clarke
	5	<i>Ali Pacha; or, the Signet Ring</i>	Ali Pacha - Mr. Clarke; Zalathon - Mr. Manly; Hassan - Mr. Durang; Zenocles - Mr. Goodenow; Selim - Mr. Brittingham; Helena - Miss Hathwell
		<i>Auld Robin Grey</i> (a Scotch Ballet) <i>The Prisoner at Large</i>	Dancers - Mr. Durang, Miss Hathwell Muns - Mr. Hadaway
6	<i>Barbarossa; or, the Tyrant of Algiers</i> <i>Fortune's Frolic; or, the True Use of Riches</i>	Selim - Mr. Goodenow; Barbarossa - Mr. Manly; Ohman - Mr. Clarke; Irene - Miss Hathwell Robin Roughhead - Mr. Hadaway; Dolly - Mrs. J Jefferson	

1834 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
November	7	<i>Lady of the Lake</i> <i>Tom Cringle's Log; or, Mat of the Iron Hand</i> (nautical melodrama)	Fitz James - Mr. Goodenow; Roderic Dhu - Mr. Clarke; Blanch of Devon - Mrs. J Jefferson
	8	<i>Tecumseh; or, the Battle of the Thames</i> <i>The Mogul Tale; or, the Cobbler's Flight in a Balloon</i>	Johnny Atkins - Mr. Hadaway
	10	<i>Abon Hassan</i> (Eastern opera) <i>Buskin's Frolic</i> <i>Richard III; or, the Battle of Bosworth Field</i>	Zaboue - Mr. Hadaway; Zulima - Mrs. J Jefferson All characters by Mr. Hadaway - Buskin, an ex-Manager; Jemmy, a Drunken Ostler; Sharp, a waiter; Monsieur Pelagie, a French Hair Dresser; Francis, a child; Dick, a cook;
	11	<i>Tom Cringle's Log; or, Mat of the Iron Hand</i> <i>William Tell; or, the Hero of Switzerland</i> <i>Turn Out</i>	Tom Cringle - Mr. Clarke; Black Walter - Mr. Goodenow; Gipsy Jack - Mr. Hadaway William Tell - Mr. Goodenow
	12	<i>The Robbers</i> <i>The Highland Reel</i>	Maximilian, Count de Moor - Mr. Gibson; Charles de Moor - Mr. Goodenow; Francis de Moor - Mr. Clarke; Switzer - Mr. Manly; Speigleburg - Mr. Hadaway; Amelia - Miss Anderson Shelty, the piper - Mr. Hadaway; McGilpin - Mr. J Jefferson; Sergeant Jack - Mr. Clarke; Charles - Mr. Beckwell; Capt Dash - Mr. Goodenow
	19	<i>The Review; or Wags of Windsor</i> <i>Bombastes Furioso</i> <i>Oh! Hush!!; or, the Wirginny Cupids</i>	
	24	<i>Black Eyed Susan; or, the Sailor's Heart in the Right Place</i> (grand nautical drama) <i>Damon & Pythias</i> <i>The Irish Tutor; or, New Lights</i>	William - Mr. Clarke; Knatbrain - Mr. Brooks; Capt Crosstree - Mr. Gibson; Lieutenant - Mr. Birthead; Seaweed - Mr. McNamee; Doggrass - Mr. Goodenow; Jacob Twig - Mr. Kenny; Raker - Mr. Beckwell; Hatchet - Mr. O'Bryon; Susan - Miss Anderson; Dolly - Mrs. J Jefferson Damon - Mr. Goodenow; Lucullus - Mr. Beckwell Dr. O'Toole - Mr. Bower; Dr. Flail - Mr. Gibson; Tillwell - Mr. Birthead; Rosa - Miss Anderson; Mary - Mrs. J Jefferson
	10	<i>The Iron Chest; or, Honor's Victim</i>	

1834 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
December	11	<i>Richard III; or, the Battle of Bosworth Field</i>	Richard - Mr. Booth; Richmond - Mr. Woodhull; King Henry - Mr. Isherwood; Buckingham - Mr. Reed; Duke of York - Miss Meadows; Queen - Miss Warren; Lady Anne - Mrs. Willis; Dutchess - Mrs. Brown
		<i>The Blue Devils</i>	
	12	<i>A New Way to Pay Old Debts</i>	
		<i>Family Jars</i>	
	13	<i>Castle Spectre</i>	
		<i>Crossing the Line; or, Crowded House</i>	
	15	<i>Virginius; or, the Liberation of Rome</i>	Virginius - Mr. Cooper; Virginia - Miss P.E. Cooper
		<i>Spectre Bridegroom; or, a Ghost in Spite of Himself</i>	
	16	<i>The Honey Moon</i>	Duke Aranza - Mr. Cooper; Juliana - Miss P.E. Cooper
		<i>Twas I</i>	
	17	<i>Much Ado About Nothing</i>	Benedict - Mr. Cooper; Beatrice - Miss Cooper
		<i>Crossing the Line; or, Crowded House</i>	
	18	<i>The Gamester</i>	Beverly - Mr. Cooper; Mrs. Beverly - Miss Cooper
		<i>No Song, No Supper</i>	
	19	<i>Damon and Pythias; or, the Trial of Friendship</i>	Damon - Mr. Cooper; Pythias - W Isherwood; Hermion - Miss Cooper; Calanthe - Mrs. Willis
		<i>Catherine and Petruchio</i>	Petruchio - Mr. Cooper; Catherine - Miss Cooper
	20	<i>Much Ado About Nothing</i>	Benedict - Mr. Cooper; Beatrice - Miss Cooper
		<i>Family Jars</i>	
	22	<i>Romeo and Juliet</i>	Juliet - Miss Riddle
	23	<i>Venice Preserved; or, a Plot Discovered</i>	Jaffier - Mr. Woodhull; Pierre - Mr. Isherwood; Belvidera - Miss Riddle
		<i>Intrigue</i>	
	24	<i>The Stranger; or, Misanthropy and Repentance</i>	Stranger - Mr. Woodhull; Mrs. Haller - Miss Riddle; Annette - Mrs. Willis
		<i>Gretna Green</i>	

1834 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
December	25	<i>The Apostate</i>	Hemeys - Mr. Woodhull; Piscara - Mr. Isherwood; Florinda - Miss Riddle
		<i>The Lady and the Devil</i>	Wildlove - Mr. Isherwood; Zepherino - Mrs. Willis
	27	<i>Jane Shore</i>	Jane Shore - Miss Riddle
		<i>The Wedding Day</i>	Lady Contest - Miss Riddle
	29	<i>The Hunchback</i>	Master Walter - Mr. J S Knowles; Julia - Miss Riddle
		<i>Gretna Green</i>	
	30	<i>Virginius; or, the Liberation of Rome</i>	Virginius - Mr. Knowles; Virginia - Miss Riddle
		<i>Matrimony</i>	Delaval - Mr. F Brown; Clara - Mrs. Willis

1835 – American Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
December	25	<i>Raising the Wind</i>	Nicholas Oldman, Esq - Mr. Jones; Mr. Bernard - Mr. Jefferson; Charles Benedict - Mr. Senior; Nat - Mr. Knight; Latitat - Mr. Thompson; Angelina - Mrs. Knight; Bell - Mrs. Jefferson
		<i>Therese; or, the Orphan of Geneva</i>	
		<i>Kill or Cure</i>	
	28	<i>Hamlet, Prince of Denmark</i>	Hamlet - Mr. Booth; Horatio - Mr. Wemyss; Queen - Miss Mary Duff
		<i>The Dumb Belle</i>	Eliza, the Dumb Belle - Miss Mary Duff; Vivian - Mr. Wemyss
	29	<i>Othello</i>	Othello - Mr. Booth; Desdemona - Miss Duff
		<i>Is He Jealous</i>	Belmour - Mr. Wemyss; Harriet - Miss Duff
	30	<i>A New Way to Pay Old Debts</i>	Sir Giles Overreach - Mr. Booth; Margaret Overreach - Miss Duff
		<i>Kill or Cure</i>	Mr. Brown - Mr. Wemyss; Mrs. Brown - Miss Duff
	31	<i>The Iron Chest; or Honor's Victim</i>	Sir Edward Mortimer - Mr. Booth; Blanch - Miss Duff
		<i>The Dead Shot</i>	Louisa - Miss Duff

1835 – Carusi’s Washington Assembly Room

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	19	Mechanical Panorama of the Conflagration of Moscow	
	24	Grand Concert by Miss S Phillips and Miss Watson	

1835 – Centre Market Square

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
July	4	Circus and Menagerie	

1835 – Masonic Hall

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
December	14	Maelzel's Exhibition	
	16	Maelzel's Exhibition	
	17	Maelzel's Exhibition	
	18	Maelzel's Exhibition	
	21	Maelzel's Exhibition	
	22	Maelzel's Exhibition	
	24	Maelzel's Exhibition	
	28	Maelzel's Exhibition	

1835 – National Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
December	7	<i>Man of the World</i>	Charles II - Mr. Woodhull; Rochester - Mr. Blake; Capt Copp - Mr. W. Isherwood; Edward - Mr. Warren; Lady Clara - Miss Warren; Mary - Mrs. Willis
		<i>Turn Out</i>	

1835 – National Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
December	8	<i>The Stranger; or, Misanthropy and Repentance</i>	the Stranger - Mr. Maywood; Baron Steinfeld - Mr. Cline; Count Wintensen - Mr. Senior; Solomon - Mr. Jones; Peter - Mr. Knight; Francis - Mr. Taylor; Tobias - Mr. Ward; George - Mr. Caldwell; Mrs. Halter - Miss Wheatley; Countess Wintensen - Mrs. Hughes; Charlotte - Mrs. Knight; Ninette - Mrs. Jefferson; Claudine - Mrs. Burke
		<i>Old Gentleman</i>	
	10	<i>The Wonder</i>	Governor Heartall - Mr. Preston; Mr. Malfert - Mr. Kelsey; Frank Heartall - Mr. Langton; Timothy Quaint - Mr. Kenny; Ferret - Mr. Irvine; Woodley - Mr. Gibson; Simon - Mr. O'Brian; George - Mr. Byard; Widow Cheerly - Mrs. Hughes; Mrs. Malfert - Mrs. MacKenzie; Susan - Mrs. Ingersoll; Mrs. Fidget - Miss J. Anderson
		<i>Children in the Wood</i>	Capt Templeton - Mr. Langton; Tristram Sappy - Mr. Decamp; Walton - Mr. Preston; Crupper - Mr. Gibson; Gallop - Mr. Weaver; Amy - Mrs. Ingersoll; Mrs. Plumpley - Mrs. Mackenzie; Sophia - Mrs. Vincent; Sally Maggs - Miss Anderson
	11	<i>The Hunchback</i>	Master Walter - Mr. Jas. Wallack; Julia - Miss Emma Wheatley
		<i>Popping the Question</i>	Mr. Primrose - Mr. Jones
	12	<i>The Honey Moon</i>	Duke Aranza - Mr. Jas. Wallack; Julianna - Miss Emma Wheatley
		<i>The Adopted Child</i>	Michael - Mr. James Wallack; Record - Mr. Jones
	15	<i>School for Scandal</i>	Charles Surface - Mr. James Wallack; Sir Peter Teazle - Mr. Jones; Lady Teazle - Miss Emma Wheatley
		<i>The Old Gentleman</i>	Nicholas Oldbarn, Esq - Mr. Jones
	16	<i>Bertram, or The Castle of St. Aldobrand</i>	Bertram - Mr. Wallack; Imongine - Miss Emma Wheatley
		<i>Spring and Autumn</i>	Rattle - Mr. James Wallack
	17	<i>Laugh When You Can; or, the Philosophers</i>	
		<i>Three and the Deuce; or, Which is Which</i>	Pertinax Single - Mr. Balls; Peregrine Single - Mr. Balls; Percival Single - Mr. Balls
	18	<i>The Dramatist; or, Stop Him Who Can</i>	Vapid - Mr. Balls; Lord Scratch - Mr. Jones; Marianne - Miss Emma Wheatley
		<i>Raising the Wind; or, How to Get a Breakfast</i>	Jeremy Diddler - Mr. Balls
	19	<i>The Way to Get Married</i>	Tangent - Mr. Balls; Capt Faulkner - Mr. Rogers; Julia Faulkner - Miss Wheatley
		<i>Gratna Green</i>	Jenkins - Mr. Balls

1835 – National Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
December	22	<i>Laugh When You Can; or, the Philosophers</i>	Gossamer - Mr. Balls
		<i>The Hunter of the Alps</i>	Felix Di Rosalvi - Mr. Balls
	23	<i>Secrets Worth Knowing; or, the School for Auctioneers</i>	The Auctioneer - Mr. Balls; Rose Sydney - Miss Emma Wheatley
		<i>Lesson for Lovers; or, the Young Widow</i>	Mandeville - Mr. Cline; Splash - Mr. Balls; Aurelia - Mrs. Rogers; Lient. Ranger - Mrs. Rogers; Lucy - Mrs. Knight
	24	<i>School for Scandal</i>	Charles Surface - Mr. Balls; Lady Teazle - Miss Emma Wheatley
		<i>The Weathercock</i>	Tristram Fickle - Mr. Balls; Variella - Mrs. Knight
	25	<i>Englishmen in India</i>	
		<i>Pennsylvania Avenue, Washington</i>	
		<i>The Hunter of the Alps</i>	
		<i>Uncle John</i>	Uncle John - Mr. Burton
	28	<i>The Turnpike Gate</i>	Crack - Mr. Burton
		<i>John Jones; or, the Most Unfortunate Man in the World</i>	Guy Goodluck, Esq - Mr. Burton
		<i>The Poor Gentleman</i>	Dr. Ollapod - Mr. Burton; Corporal Fess - Mr. Rowbotham
	29	<i>The Mummy; or, the Liquor of Life</i>	Toby Tramp - Mr. Burton
<i>Second Thoughts; or, the Breach of Promise</i>			
30	<i>Pennsylvania Avenue, Washington</i>	Tomkins - Mr. Burton	
	<i>Forty Winks; or, Blunders in a Bed-room</i>	Mr. Tobias Mums - Mr. Burton	
	<i>Married Life; or, the Comforts of Connubiality</i>	Mr. Samuel Coddle - Mr. Burton; Mrs. Samuel Coddle - Mrs. Hughes	
December	31	<i>John Jones; or, the Most Unfortunate Man in the World</i>	Guy Goodluck, Esq - Mr. Burton
		<i>The Mummy; or, the Liquor of Life</i>	Toby Tramp - Mr. Burton

1835 – Second Washington Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	1	<i>William Tell; the Swiss Patriot</i> <i>Gretna Green</i>	William Tell - Mr. Knowles; Albert - Miss Riddle
	3	<i>Romeo and Juliet</i> <i>The Somnambulist</i>	Romeo - Mr. Woodhull; Juliet - Miss Riddle Ernestine - Miss Riddle
	6	<i>William Tell; the Swiss Patriot</i> <i>The Wedding Day</i>	William Tell - Mr. Knowles; Albert - Miss Riddle Lady Contest - Miss Riddle
	7	<i>The Hunchback</i> <i>102; or, the Veteran and his Progeny</i>	Master Walter - Mr. J S Knowles; Julia - Miss Riddle
	8	<i>Virginius; or, the Liberation of Rome</i>	Virginius - Mr. Knowles; Virginia - Miss Riddle
	9	<i>The Wife</i> <i>The Day After the Wedding</i>	St. Pierre - Mr. Knowles; Marianna - Miss Riddle Miss Riddle (no characters listed)
	10	<i>The Apostate</i> <i>Nature and Philosophy</i>	Hemeys - Mr. Woodhull; Florinda - Miss Riddle Brother Philip - Mr. Isherwood; Cohn - Miss Riddle
	12	<i>Othello</i> <i>The Blue Devils</i>	Othello - Mr. Mason; Iago - Mr. Woodhull; Desdemona - Mrs. Prescott
	13	<i>The Gamester</i> <i>Is He Jealous</i>	Mr. Beverly - Mr. C Mason; Mrs. Beverly - Miss Philips
	14	<i>The Wife; or, a Tale of Mantua</i> <i>Charles II; or, the Merry Monarch</i>	St. Pierre - Mr. Mason; Marianna - Miss Philips King Charles II - Mr. Woodhull; Mary - Mrs. Willis
	15	<i>A New Way to Pay Old Debts</i> <i>The Rendezvous; or, Hide and Seek</i>	Sir Giles Overreach - Mr. Mason
	16	<i>The Stranger; or, Misanthropy and Repentance</i> <i>Intrigue; or, the Road to Bath</i>	
	17	<i>Romeo and Juliet</i> <i>Is He Jealous</i>	Romeo - Mr. Mason; Juliet - Miss Philips

1835 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	19	<i>The Hunchback</i>	Master Walter - Mr. Mason; Julia - Miss Philips
		<i>The Wedding Day</i>	Lady Contest - Miss Philips
	20	<i>The Gambler's Fate</i>	
		<i>Charles II; or, the Merry Monarch</i>	
	21	<i>The Tempest; or, the Enchanted Island</i>	Ariel - Mrs. Austin; Ferdinand - Mr. Walton
	22	<i>The Beggar's Opera</i>	Captain Macheath - Mr. Walton; Polly - Mrs. Austin
		<i>No!!</i>	
	23	<i>Music and Prejudice; or, Sold for a Song</i> (opera buffa)	Count Cremona - Mr. Walton; Alfred - Mrs. Austin
		<i>The Tempest; or, the Enchanted Island</i>	Ariel - Mrs. Austin; Ferdinand - Mr. Walton
		<i>No Song, No Supper</i>	Robin - Mr. Walton; Margaretta - Mrs. Austin
	24	<i>The Beggar's Opera</i>	Captain Macheath - Mr. Walton; Polly - Mrs. Austin
		<i>Music and Prejudice; or, Sold for a Song</i> (opera buffa)	
		<i>Master and Scholar</i>	Mrs. Austin & Mr. Walton perform
		<i>The Deep, Deep, Sea! Or, the American Sea</i> <i>Serpent</i> (operatic burletta)	
	27	<i>Vampyre</i>	Lord Rothven (a Vampyre) - Mr. H Isherwood; Lady Margaret (a Vampyre) - Miss Warren; Effie - Mrs. Willis
		<i>Crossing the Line; or, Crowded House</i>	
		<i>The Deep, Deep, Sea! Or, the American Sea</i> <i>Serpent</i> (operatic burletta)	
	28	<i>The Saracen; or, the Plains of Syria</i>	Prince Osmyrn - Mr. Woodhall; Aclimet - Mr. Isherwood; Princess Eleanor - Miss Warren; Eveline - Mrs. Willis (and a Highland Fling by Mr. McNamee)
		<i>Simpson & Co.</i>	
		<i>Bombastes Furioso</i>	

1835 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	29	<i>Lady of the Lake</i>	
		<i>The Deep, Deep, Sea! Or, the American Sea Serpent</i> (operatic burletta)	
		<i>Vampyre</i>	
	30	<i>The Bride of Abydos</i>	Selim - Mr. Woodhull; Giaffer - Mr. Isherwood; Zuleika - Mrs. Willis; Oneiza - Miss Warren; Zubeide - Mrs. McKenzie
February	31	<i>The Deep, Deep, Sea! Or, the American Sea Serpent</i> (operatic burletta)	
		<i>The Fatal Dowry</i>	
	2	<i>Ambrose Gwinett</i>	
		<i>Julius Caesar</i>	Julius Caesar - Mr. Anderson; Cassius - Mr. Woodhull
3	<i>Gretna Green</i>		
	<i>Ambrose Gwinett</i>		
4	<i>The Deep, Deep, Sea! Or, the American Sea Serpent</i> (operatic burletta)		
	<i>Bombastes Furioso</i>		
12	<i>The Bride of Abydos</i>		
	<i>Simpson & Co.</i>		
13	<i>Faustus</i>		
	<i>Charles II; or, the Merry Monarch</i>	Mary - Mrs. Willis	
14	<i>Faustus</i>		
	<i>The Illustrious Stranger</i>		
16	<i>Faustus</i>		
	<i>Ambrose Gwinett</i>		
16	<i>The Wonder; or, a Woman Keeps a Secret</i>	Don Felix - Mr. B Blake; Donna Violante - Mrs. Maeder	
	<i>Perfection; or, the Maid of Munster</i>	Charles Paragon - Mr. B Blake; Kate O'Brien - Mrs. Maeder	

1835 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List	
February	17	<i>The Belle's Strategem</i> <i>The Actress of All Work</i>	Letitia Hardy - Mrs. Maeder	
	18	<i>School for Scandal</i> <i>Is He Jealous</i>	Sir Peter Teazle - Mr. Riddle; Lady Teazle - Mrs. Maeder	
	19	<i>Faustus</i> <i>Perfection; or, the Maid of Munster</i>	Adine - Mrs. Maeder Kate O'Brien - Mrs. Maeder	
	20	<i>The Will; or, a School for Daughters</i> <i>The Miller's Maid</i>	Albina Mandeville - Mrs. Maeder Phoebe - Mrs. Maeder	
	21	<i>Victorine; or, I'll Sleep on It</i> <i>Actress of All Work</i>		
	23	<i>Macbeth</i> <i>The Dangerous Neighborhood; or, In and Out</i>	Macbeth - Mr. A Adams; Lady Macbeth - Mrs. S Chapman	
	24	<i>Faustus</i> <i>The Bride of Abydos</i>		
	25	<i>The Stranger; or, Misanthropy and Repentance</i> <i>Perfection; or, the Maid of Munster</i>	Stranger - Mr. Ternan; Mrs. Haller - Miss Fanny Jarman Kate O'Brien - Miss Fanny Jarman	
	26	<i>Fazio; or, the Italian Wife</i> <i>Spectre Bridegroom; or, a Ghost in Spite of Himself</i>	Giralde Fazio - Mr. Ternan; Bianca - Miss Fanny Jarman	
	28	<i>The Jealous Wife</i> <i>Perfection; or, the Maid of Munster</i>	Mr. Oakley - Mr. Ternan; Mrs. Oakley - Miss Jarman Kate O'Brien - Miss Fanny Jarman	
	March	2	<i>As You Like It</i> <i>Turn Out</i>	Rosalind - Miss Fanny Jarman
		3	<i>Eugene Aram</i> <i>The Roman Nose</i>	Eugene Aram - Mr. W Isherwood; Corporal Bunting - Mr. Warren; Madaline Lester - Mrs. Willis; Elinor Lester - Miss Warren

1835 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
March	4	<i>Rienzi</i>	Claudia - Mrs. Willis; Renzi - Mr. W Isherwood
		Grand Musical Olio	Mr. Willis plays violin
		<i>Popping the Question</i>	Bobbin - Mrs. Willis
	5	Laugh When You Can, Be Happy When You May	
		<i>The Idiot [sic] Witness; or, a Tale of Blood</i>	
	21	<i>The Mountaineers</i>	
		Variety of recitations and songs	
		<i>Rat Trap; or, Green-horns Maddened, as well as Sharpes</i>	
		Self Defense Demonstration	Messrs Kensett and W. Downs
May	23	<i>Therese; or, the Orphan of Geneva</i>	Carwin - Mr. Horwell; rest of characters by members of the society
		<i>Intrigue; or, Married Yesterday</i>	
June	27	<i>Bombastes Furioso</i>	
		Mr. Fletcher, the Venitian Statue	
		<i>Jack Robinson and His Monkey</i>	Jack - Mr. Fletcher; Emmeline - Madame Gouffee; Mushapug - R. Gouffe
September	26	<i>Soldier's Daughter</i>	names of some performers - Mr. Rowe and Mr. Robertson (their benefit), M. Perez (tightrope), Eldreed (the clown)
		<i>Deaf as a Post</i>	
	28	<i>School for Scandal</i>	Sir Peter Teazle - Mr. Decamp; Sir Oliver Surface - Mr. Irvine; Crabtree - Mr. Preston; Joseph Surface - Mr. Kelsey; Charles Surface - Mr. Field; Sir Benj. Backbite - Mr. Langton; Careless - Mr. Gaveo; Moses - Mr. Kenny; Snake - Mr. Gibson; Rowly - Mr. O'Bryon; Charles, servant - Mr. Weaver; Joseph, servant - Mr. Byard; Lady Teazle - Mrs. Preston; Mrs. Candor - Mrs. Hughes; Lady Sneerwell - Mrs. Mackenzie; Maria - Mrs. Ingersoll
		<i>My Aunt</i>	Dick Dashall - Mr. Field; Frederick - Mr. Graves; Rattle - Mr. Langton; Landlord - Mr. Irvine; Mrs. Corbet - Mrs. Mackenzie; Emily - Mrs. Ingersoll

1835 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
October	1	<i>School for Scandal</i>	Sir Peter Teazle - Mr. Decamp; Joseph Surface - Mr. Langton; Charles Surface - Mr. Field; Lady Teazle - Mrs. Preston; Mrs. Candor - Mrs. Hughes; Lady Sneerwell - Mrs. Mackenzie; Maria - Mrs. Ingersoll
		<i>A Day After the Wedding</i>	Col. Freelove - Mr. J.M. Field; Rivers - Mr. Gibson; Lady Elizabeth - Mrs. Hughes; Mrs. Davis - Mrs. McKenzie
	2	<i>Damon and Pythias</i>	Damon - Mr. Goodenow; Pythias - Mr. Langton; Dionysius - Mr. Kelsey; Calanthe - Mrs. Preston; Hermion - Mrs. Hughes
		<i>The Children in the Wood</i>	Walter - Mr. J.M. Field
	5	<i>Richard III</i>	Gloster - Mr. J.M. Field; King Henry - Mr. Kelsey; Prince Edward - Miss Anderson; Duke of Buckingham - Mr. Goodenow; Earl of Oxford - Mr. Decamp; Earl of Richmond - Mr. Langton; Lady Anne - Mrs. Preston; Queen Elizabeth - Mrs. Hughes
		<i>Tourists in America</i>	Tristram - Mr. J.M. Field; Master Dingeness - Mr. Kenny; Miss Fitzblue - Miss Anderson; Phoebe - Mrs. Preston; Piety Hopkins - Mrs. Preston, Philomela Hopkins - Mrs. Preston; Hecate Melpomene Scraggs - Mrs. Preston
	6	<i>Simpson & Company</i>	Mr. Simpson - Mr. Decamp; Bromley - Mr. Langton; Mrs. Simpson - Mrs. Preston; Mrs. Bromley - Mrs. Hughes
		<i>Seeing is Believing</i> <i>Monsieur Tonson</i>	Simon - Mr. Decamp; Sir Credule - Mr. Kenny
	7	<i>The Poor Gentleman</i>	Frederick - Mr. Field; Lieut. Worthington - Mr. Kelsey; Doctor Ollapod - Mr. Decamp; Emily Worthington - Mrs. Preston
		<i>Hunter of the Alps</i>	Felix de Rosalvi - Mr. Field; Helena de Rosalvi - Mrs. Hughes
	9	<i>Foundling of the Forest</i>	De Valmont - Mr. Langton; L'Éclair - Mr. Decamp; Florian - Mr. Kelsey; Rosabella - Mrs. Ingersoll
		<i>The Secret</i>	Thomas - Mr. Decamp; Angelica- Miss Anderson
	10	<i>The Miller's Maid</i>	Giles - Mr. Langton; Phebe - Mrs. Preston
<i>The Critic; or the Tragedy Rehearsed</i>		Puff - Mr. Decamp; Don Ferola Whiskerandos - Mr. Kenny	
12	<i>The Belle's Strategem</i>	Letitia Hardy - Mrs. Richardson's (formerly Mrs. S Chapman)	
13	<i>Bertram; or, the Castle of St. Aldobrand</i>	Bertram - Mr. Kelsey; Imogene - Mrs. Richardson	
	<i>A Husband at Sight</i>	Ferdinand Louisburg - Mr. Langton; Augusta Polinski - Mrs. Ingersoll; Catherine - Mrs. Richardson	

1835 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
October	15	<i>The Gamester</i>	Beverly - Mr. Langton; Stokely - Mr. Kelsey; Lewson - Mr. Goodenow; Mrs. Beverly - Mrs. Richardson; Charlotte - Mrs. Ingersoll
		<i>A Husband at Sight</i>	Ferdinand Louisburg - Mr. Langton; Augusta Polinski - Mrs. Ingersoll; Catherine - Mrs. Richardson
	16	<i>Clari; the Maid of Milan</i>	Clari - Mrs. Richardson
		<i>Giovanni in London; or the Libertine Reclaimed</i>	Don Giovanni - Mrs. Richardson; Leporello - Mr. Decamp
	17	<i>The Stranger</i>	Mrs. Haller - Mrs. Richardson
		<i>The Loan of a Lover</i>	Capt. Amersfort - Mr. Langton; Gertrude - Mrs. Richardson
	19	<i>The Loan of a Lover</i>	Capt. Amersfort - Mr. Langton; Peter Spyk - Mr. Decamp; Swyzel - Mr. Preston; Gertrude - Mrs. Richardson
		<i>The Married Rake</i>	Mr. Flighty - Mr. Langton; Mrs. Flighty - Mrs. Hughes; Mrs. Tretrac & Cornet Fitzhenry Fitzherbert - Mrs. Richardson; Susan Twish - Mrs. Preston
		<i>Giovanni in London; or the Libertine Reclaimed</i>	Giovanna - Mrs. Richardson; Leperillo - Mr. Decamp; Deputy English - Mr. Kenny; Mrs. English - Mrs. Mackenzie
	20	<i>The Hunchback</i>	Master Walter - Mr. C Mason; Rochdale - Mr. Goodenow; Heartwell - Mr. Bignall; Modus - Mr. Decamp; Fathom - Mr. Irvine; Tinsel - Mr. Gibson; Thomas - Mr. Kenny; Clifford - Mr. Kelsey; Gaylove - Mr. Weaver; Julia - Mrs. Richardson; Helen - Mrs. Preston
		<i>The Critic; or the Tragedy Rehearsed</i>	
	21	<i>Heir at Law</i>	Doctor Pangloss - Mr. Langton; Lord Duberly - Mr. Preston; Zekiel Homespun - Mr. Decamp; Cicely - Mrs. Preston; Caroline Dormer - Mrs. Ingersoll
		<i>Colin; or, the Youth who has never seen Woman</i>	Colin - Mrs. Preston
	22	<i>The Honey Moon</i>	Duke Aranza - Mr. C Mason; Rolando - Mr. Kelsey; Mock Duke - Mr. Decamp; Juliana - Mrs. Richardson; Volante - Mrs. Hughes; Tamora - Mrs. Preston
		<i>The Loan of a Lover</i>	Gertrude - Mrs. Richardson
	23	<i>Rob Roy</i>	Rob Roy - Mr. C Mason; Francis Osbaldistone - Mr. Kelsey; Rashleigh - Mr. Langton; Bailie Nicol Jarvie - Mr. Decamp; Helen MacGregor - Mrs. Hughes

1835 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
October	24	<i>The Mountaineers</i>	Octavian - Mr. Mason; Bulcazim Muley - Mr. Kelsey; Verolet - Mr. Goodenow; Sadi - Mr. Decamp; Zorado - Mrs. Hughes; Floranthe - Mrs. Preston
		<i>Napoleon; or, the Soldier and the Robber</i>	Napoleon - Mr. Mason
		<i>Hamlet Travesty</i>	Hamlet - Mr. Decamp; Laertes - Mr. Langton; Polonius - Mr. Kenny
	26	<i>Julius Caesar</i>	Mark Antony - Mr. Mason; Brutus - Mr. Kelsey; Cassius - Mr. Langton; Caesar - Mr. Goodenow
		<i>Macbeth</i>	Macbeth - Mr. Mason; Macduff - Mr. Langton; Banquo - Mr. Kelsey; Duncan - Mr. Irvine; Lady Macbeth - Mrs. Hughes
		<i>The Wife; or, a Father's Grave</i>	Julian St. Pierre - Mr. Mason; Duke Ferrardo - Mr. Goodenow
		<i>Richard III</i>	Richard - Mr. Mason; Richmond - Mr. Langton
	27	<i>Cherokee Chief</i>	Patipaw - Mr. Cony; Capt Morton - Mr. Kelsey; Matilda - Mrs. Preston
		<i>The Lottery Ticket</i>	
		<i>The Ourang Outang [sic]; or, the Runaway Monkey</i>	Ourang Outang - Mr. Blanchard; Jean Larolle - Mr. Cony; Marietta - Mrs. Ingersoll
	28	<i>The Forest of Bondy</i>	Landry - Mr. Cony; Capt Aubri - Mr. Langton; Ursula - Mrs. Ingersoll
		<i>Animal Magnetism</i>	Doctor - Mr. Kenny; La Fleur - Mr. Decamp; Lisette - Miss Anderson
		<i>The Ourang Outang [sic]; or, the Runaway Monkey</i>	Ourang Outang - Mr. Blanchard; Jean Larolle - Mr. Cony; Marietta - Mrs. Ingersoll
	29	<i>Cherokee Chief</i>	Patipaw - Mr. Cony; Capt Morton - Mr. Kelsey; Ben Buntline - Mr. Goodenow; Matilda - Mrs. Preston
		<i>Hamlet Travesty</i>	Hamlet - Mr. Decamp; Laertes - Mr. Langton; Polonius - Mr. Duvirage
		<i>The Ourang Outang [sic]; or, the Runaway Monkey</i>	Ourang Outang - Mr. Blanchard; Jean Larolle - Mr. Cony; Marietta - Mrs. Ingersoll
	30	<i>Hamlet, Prince of Denmark</i>	Hamlet - Mr. C Mason; Ghost - Mr. Langton; Polonius - Mr. Decamp; Queen - Mrs. Hughes; Ophelia - Mrs. Ingersoll
		<i>Lovers' Quarrels; or, Like Master Like Man</i>	Don Carlos - Mr. Langton; Sancho - Mr. Decamp; Lopez - Mr. Durivage; Leonora - Mrs. Ingersoll; Jacinta - Mrs. Preston

1835 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
October	31	<i>Macbeth</i> <i>Deaf as a Post</i>	Macbeth - Mr. Mason; Macduff - Mr. Langton; Lady Macbeth - Mrs. Hughes; Hecate - Mr. Decamp Tristram Sappy - Mr. Decamp; Templeton - Mr. Langton; Mrs. Plumply - Mrs. McKenzie; Amy - Mrs. Ingersoll
November	2	<i>Richard III</i> <i>The Rendezvous</i>	Gloster - Mr. C Mason; Richmond - Mr. Langton; Queen Elizabeth - Mrs. Hughes; Lady Anne - Mrs. Preston; Duchess of York - Mrs. McKenzie Quake - Mr. Irvine; Bolding - Mr. Gibson; Charles - Mr. Goodenow; Simon - Mr. Decamp; Smart - Mr. Weaver; Sophia - Mrs. Preston; Lucretia - Mrs. McKenzie; Rose - Mrs. Ingersoll
	3	<i>Jane Shore; or, the Unhappy Favorite</i> <i>Napoleon; or, the Emperor and the Robber</i> <i>The Sham Doctor; or, Animal Magnetism</i>	Lord Hastings - Mr. C Mason; Duke of Gloster - Mr. Goodenow; Alicia - Mrs. Hughes; Jane Shore - Mrs. Preston Napoleon - Mr. C Mason Doctor - Mr. Irvine; La Fleur - Mr. De Camp; Constance - Mrs. Ingersoll; Lisette - Miss Anderson
	5	<i>The Honey Moon</i> <i>Monsieur Tonson</i>	Duke Aranza - Mr. Cooper; Rolando - Mr. Mason; Balthazar - Mr. Goodenow; Jacquez - Mr. Decamp; Lopez - Mr. Kenny; Juliana - Miss Cooper; Zamora - Mrs. Preson; Volante - Mrs. Ingersoll Marbleau - Mr. Decamp; Mr. Thompson - Mr. Irvine; Jack Ardorly - Mr. Gibson; Mad. Bellegarde - Mrs. Vincent; Mrs. Thompson - Mrs. Mackenzie
	6	<i>School for Scandal</i> <i>102; or, the Veteran and his Progeny</i>	Charles Surface - Mr. Cooper; Joseph Surface - Mr. C Mason; Lady Teazle - Miss Cooper Philip Gabois, the veteran - Mr. Decamp; Louise - Mrs. Ingersoll
	7	<i>Othello</i> <i>No! No!! No!!!; or, the Glorious Minority</i>	Othello - Mr. C Mason; Iago - Mr. Cooper; Desdemona - Miss Cooper Commodore Hurricane - Mr. De Camp
	10	<i>Romeo and Juliet</i> <i>Fortune's Frolic</i>	Romeo - Mr. C Mason; Mercutio - Mr. Cooper; Juliet - Miss Cooper Robin Roughhead - Mr. Durivage
	11	<i>Pizarro</i> <i>The Spoil'd Child</i>	Rolla - Mr. C Mason; Pizarro - Mr. Goodenow; Cora - Mrs. Hamblin; Elvira - Mrs. Hughes Old Pickle - Mr. Irvine; Little Pickle - Mrs. Hamblin; Maria - Mrs. Ingersoll

1835 – Second Washington Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
November	12	<i>The Gamester</i>	Mr. Beverly - Mr. Cooper; Stokely - Mr. Goodenow; Lewson - Mr. Langton; Jarvis - Mr. Irvine; Dawson - Mr. Gibson; Mrs. Beverly - Miss Cooper; Charlotte - Mrs. Ingersoll
		<i>The Day After the Wedding</i>	Col. Freelove - Mr. Langton; Lady Elizabeth - Mrs. Hughes
	13	<i>Wives as They Were, and Maids as They Are</i>	Sir W. Dorrillon - Mr. Cooper; Bronzely - Mr. Langton; Lord Priory - Mr. Irvine; Lady Priory - Mrs. McKenzie; Lady Mary Raffle - Mrs. Hughes; Miss Dorrillon - Miss Cooper
		<i>Married Yesterday; or, the Bath Road</i>	Rambleton - Mr. Goodenow; Varnish - Mr. Gibson; Tom - Mr. Durivage; Ellen - Mrs. Ingersoll
	14	<i>George Barnwell; or, the London Merchant</i>	George Barnwell - Mr. C Mason; Millwood - Mrs. Hughes
		<i>The Lady and the Devil</i>	Wildlove - Mr. Langton; Zephyrina - Mrs. Hamblin
		<i>The Spoil'd Child</i>	Old Pickle - Mr. Durivage; Tag - Mr. Goodenow; John - Mr. Weaver; Little Pickle - Mrs. Hamblin; Maria - Mrs. Ingersoll; Susan - Miss Anderson; Miss Pickle - Mrs. McKenzie
	16	<i>Fazio</i>	Fazio - Mr. Langton; Bianca - Mrs. Hughes
		<i>Frank Fox Phipps</i>	Frank Fox Phipps - Mr. Langton
	17	<i>Two Friends</i>	Ambrose - Mr. Langton; Herbert - Mr. Goodenow; Valentine - Mr. Gibson; Elmer - Mrs. Hughes; Rose - Mrs. Ingersoll
		<i>Uncle Sam</i>	Sam Hobbs - Mr. Irvine; Sally Scraggs - Miss Anderson
		<i>Frank Fox Phipps</i>	Frank Fox Phipps - Mr. Langton
		<i>Bombastes Furioso</i>	Bombastes - Mr. Langton; Fusbos - Mr. Gibson; Destaffina - Mrs. Mackenzie
	18	<i>The Robber's Wife</i>	Mark Redland - Mr. Goodenow; Larry O'Gig - Mr. Langton; Rose Redland - Mrs. Mackenzie
		<i>The Siamese Twins</i>	Dennis O'Glibb - Mr. Langton; Simon Slow - Mr. Durivage; Marian - Mrs. Ingersoll; Susan - Miss Anderson
		<i>Therese; or, the Orphan of Geneva</i>	Carwin - Mr. Goodenow; Therese - Mrs. Hughes
	21	<i>The Shade; or, Blood will have Blood</i>	
	23	<i>Rob Roy McGregor</i>	Rob Roy - by a young Gentleman; Helen McGregor - Mrs. Hughes
		<i>The Wrong Box</i>	Henry Fitzmartin - Mrs. Ingersoll

1836 – American Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	1	<i>Richard III</i>	Richard, Duke of Gloster - Mr. Booth; Queen Elizabeth - Miss Duff
		<i>The Dumb Belle</i>	Vivian - Mr. Wemyss; Eliza - Miss Duff
	2	<i>The Apostate</i>	Therese - Miss Mary Duff
		<i>My Neighbor's Wife</i>	Mrs. Brown - Miss Mary Duff
	4	<i>The Stranger</i>	Mrs. Haller - Miss Mary Duff
		<i>The Seven Clerks, the Three Thieves, and the Denouncer</i>	
	5	<i>Virginus, or the Roman Father</i>	Billy Lackaday - Mr. John Reeve; Admiral Franklin - Mr. Jefferson; Charles Franklin - Ward; Sandford - Taylor; Curtis - Rogers; Eugenia - Mrs. Rogers; Laura - Hughes; Mrs. Bell - Mackenzie; Susan - Knight
		<i>A Day in Paris</i>	Tom Twigg - Mr. J. Reeve; Baron Sowercrouzensausengen - Mr. J. Reeve; Capt. Poodle - Mr. Cline; Capt. Killingly - Mr. Rogers; Mr. Gayton - Mr. Jefferson; Stubby - Mr. Eberle; Caroline Gayton - Mrs. Rogers; Mr. Fip Gayton - Mrs. Rogers; Sally Giggle - Mrs. Knight; Jessamy - Mrs. Knight
		<i>Damon and Pythias; or, the Test of Friendship</i>	Damon - Mr. A Adams
	6	<i>The Two Gregories; or, Luck in a Name</i>	
		<i>William Tell; or, the Hero of Switzerland</i>	Toby Tramp - Mr. J. Reeve
	7	<i>A Day in Paris</i>	Tom Twigg - Mr. J. Reeve
<i>Pizarro; or, the Death of Rolla</i>		Virginus - Mr. A. Adams; Virginia - Miss Mary Duff	
8	<i>Promissory Note</i>	Sam - Mr. Watson	
	<i>Hamlet, Prince of Denmark</i>		
9	<i>Rendezvous</i>	William Tell - Mr. A. Adams; Albert - Miss Mary Duff	
	<i>Soldier's Daughter</i>	Cicely - Miss Duff	
11	<i>Perfection; or, the Maid of Munster</i>	Shylock - Mr. Maywood	
	<i>Rob Roy; or, Auld Lang Syne</i>		
12	<i>My Daughter, Sir!</i>	Hamlet - Mr. A. Addams; Queen - Miss Mary Duff	

1836 – American Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	13	<i>Home, Sweet Home! Or, the Ranz des Vaches</i>	Kate Kearney - Mrs. E. Knight
		<i>My Daughter, Sir!</i>	Rob Roy, Mr. Field, Bailie Jarvie - Mr. Watson; Diana Vernon - Mrs. Knight
		<i>Intrigue; or, Married Yesterday</i>	Mary - Mrs. Knight
	14	<i>She Stoops to Conquer; or, the Mistakes of a Night</i>	Bailie Nicol Jarvie - Mr. Maywood; Rob Roy - Mr. Rogers; Francis Osbaldistone - Mr. Taylor; Diana Vernon - Mrs. Knight; Helen M'cGregor - Mrs. Hughes
		<i>My Neighbor's Wife</i>	Louisa - Mrs. Rogers
	15	<i>The Englishman in India</i>	
		<i>Home, Sweet Home! Or, the Ranz des Vaches</i>	
	16	<i>Point of Honor</i>	John Howison - Mr. Maywood
		<i>Nature and Philosophy</i>	
	18	<i>George Barnwell; or, the London Clerk</i>	Gullnare - Mrs. E. Knight
		<i>Crossing the Line</i>	Madame Germance - Mrs. E. Knight
	19	<i>Bertram; or, the Castle of St. Aldobrand</i>	
		<i>How to Die for Love</i>	
	20	<i>Warlock of the Glen</i>	
		<i>Young Widow</i>	Hamlet - Mr. Abbott; King Claudius - Mr. Rogers; Laertes - Mr. Lewellen; Rosencrantz - Mr. Weston; Bernardo - Mr. Caldwell; Player King - Mr. Huntly; First Grave Digger - Mr. Eberle; Second Grave Digger - Mr. Johnson; Polonius - Mr. Knight; Horatio - Mr. Taylor ; Guildenstern - Mr. Senior; Marcellus - Mr. Thompson; Ghost - Mr. Ward; Queen Gertrude - Mrs. Hughes; Ophelia - Mrs. Knight; Player Queen - Mrs. McKenzie
	21	<i>Innkeeper of Abbeville; or, the Ostler and the Robber</i>	Mr. Belmour - Mr. Lewellen; Harriet - Mrs. Rogers; Mrs. Belmour - Mrs. Lewellen; Rose - Mrs. Knight
		<i>Crossing the Line</i>	Bertram - Mr. Field; Imogine - Miss Booth
	22	<i>Magpie and the Maid</i>	
		<i>Lo Zingaro</i>	
	23	<i>Richard III</i>	Richard, Duke of Gloster - Mr. Booth; Queen Elizabeth - Miss Waring
		<i>The Day After the Wedding</i>	Col. Freelove - Mr. Wemyss; Lady Elizabeth - Miss Waring

1836 – American Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	25	<i>Hamlet</i>	Hamlet - Mr. Booth; Ophelia - Miss Waring
		<i>Hunting a Turtle</i>	Hon. Mr. Leveson - Mr. Wemyss; Mrs. Turtle - Miss Waring
	26	<i>A New Way to Pay Old Debts</i>	Sir Giles Overreach - Mr. Booth; Margaret Overreach - Miss Waring
		<i>Hunting a Turtle</i>	Hon. Mr. Leveson - Mr. Wemyss; Mrs. Turtle - Miss Waring
	27	<i>King Lear</i>	King Lear - Mr. Booth; Cordelia - Miss Waring
		<i>Hunting a Turtle</i>	Hon. Mr. Leveson - Mr. Wemyss; Mrs. Turtle - Miss Waring
	28	<i>The Maid of Orleans</i>	the Maid of Orleans - Miss Waring
		<i>Hunting a Turtle</i>	Hon. Mr. Leveson - Mr. Wemyss; Mrs. Turtle - Miss Waring
	29	<i>The Maid of Orleans</i>	the Maid of Orleans - Miss Waring
		<i>The Henpecked Husband</i>	
<i>Passion and Repentance</i>		Susan Greenwell - Miss Waring; John - Mr. Wemyss	
30	<i>The Englishman in India</i>	Gulnare - Miss Waring	
	<i>Passion and Repentance</i>	Susan Greenwell - Miss Waring; John - Mr. Wemyss	
February	1	<i>Falls of Clyde</i>	Farmer Enfield - Mr. Collins
		<i>Joan of Arc; or, the Maid of Orleans</i>	Joan of Arc - Miss Anderson
	2	<i>The Revenge</i>	Zanga - Mr. Wallace; Don Alonzo - Mr. Burns
		<i>Don Juan; or, the Libertine Destroyed</i>	Don Juan - Mr. Watson; Scarmouch - Mr. Painter
	3	<i>Brutus</i>	
		<i>The Irishman in London</i>	
	4	<i>Innkeeper of Abbeville; or, the Ostler and the Robber</i>	
		<i>Lo Zingaro</i>	
	5	<i>Woman's Life</i>	
		<i>The Magpie and the Maid</i>	
6	<i>School of Reform</i>	Tyke - Mr. Watson	
	<i>Olio</i>	Songs by Mr. Watson, Mr. Russell; Dance by Mr. Durang	
	<i>The Turnpike Gate</i>	Crack - Mr. Painter	

1836 – American Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
February	8	<i>Wild Oats</i> <i>A Musical Melange</i> <i>My Uncle Sam</i>	Richard, Duke of Gloster - Mr. Booth; Queen Elizabeth - Miss Duff

1836 – Carusi’s Washington Assembly Room

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	19	Concert by Signora Marozzi	

1836 – Masonic Hall

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	16	Maelzel’s Exhibition	Miss Hardcastle - Mrs. E. Knight

1836 – National Theatre

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	1	<i>Paul Pry</i> <i>1, 2, 3, 4, 5, By Advertisement</i>	Paul Pry - Mr. John Reeve Harry Alias - Mr. John Reeve “in which he will imitate the following London Performers: Mr. Farren as Sir Peter Teazle, Mr. Harley as Dr. Endall, Mr. Munden as Sam Dabbs, Mr. Mathews as an Actor
	2	<i>Sweethearts and Wives</i> <i>Catching an Heiress</i>	
	4	<i>The Wreck Ashore</i> <i>1, 2, 3, 4, 5, By Advertisement</i>	Marmaduke Magog - Mr. John Reeve Harry Alias - Mr. John Reeve “in which he will imitate the following London Performers: Mr. Farren as Sir Peter Teazle, Mr. Harley as Dr. Endall, Mr. Munden as Sam Dabbs, Mr. Mathews as an Actor; Old Completon - Mr. Knight; Servant - Mr. Caldwell; Sophy - Mrs. Knight
	5	<i>The Married Bachelor</i> <i>The Mummy</i> <i>Catching an Heiress</i>	Tom Tape - Mr. Balls; Poplin - Mrs. Jefferson Tompkins - Mr. Balls Felix di Rosalvi - Mr. Balls

1836 – National Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	6	<i>The Wreck Ashore</i>	Marmaduke Magog - Mr. John Reeve
		<i>The Married Bachelor</i>	Sharp - Mr. J Reeve
	7	<i>The Rivals; or, A Trip to Bath</i>	Piscara - Mr. Booth; Florinda - Miss Duff
		<i>1, 2, 3, 4, 5 By Advertisement</i>	Mrs. Somerton - Miss Duff
		<i>Catching an Heiress</i>	Sharp - Mr. J. Reeve
	8	<i>Jane Shore</i>	
		<i>The Old Gentleman</i>	
	9	<i>Merchant of Venice</i>	Bob Acres - Mr. John Reeve
		<i>Dead Shot</i>	Harry Alias - Mr. John Reeve “in which he will imitate the following London Performers: Mr. Farren as Sir Peter Teazle, Mr. Harley as Dr. Endall, Mr. Munden as Sam Dabbs, Mr. Mathews as an Actor
	11	Flight of Mercury	
		<i>A New Way to Pay Old Debts</i>	Rolla - Mr. A. Adams; Elvira - Miss Mary Duff
	12	<i>The Golden Farmer</i>	
		<i>Spectre Bridegroom; or, Ghost in Spite of Himself</i>	
	13	<i>Rob Roy M'cGregor; or, Auld Lang Syne</i>	Sir Giles Overreach - Mr. Maywood
		<i>The Dead Shot</i>	Widow Cheerly - Mrs. E. Knight (1st appearance in Washington)
	14	<i>Douglas; or, the Noble Shepherd</i>	The Golden Farmer - Mr. Cline; Old Mobb - Mr. Rogers; Elizabeth - Mrs. Hughes; Mrs. Hammer - Mrs. McKenzie
		<i>The Golden Farmer; or, the Last Crime</i>	Mr. Nichodemus - Mr. Rogers; Squire Aldwinkle - Mr. Jefferson
	15	<i>Jane Shore</i>	Madame Germance - Mrs. E. Knight
		<i>Crammond Brig; or, the Gude Man of Ballengeith</i>	Mary - Mrs. Knight
		<i>The Bath Road; or, the Inn-keeper's Bride</i>	Ellen - Miss Booth

1836 – National Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
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January	16	<i>Wheel of Fortune</i> <i>The Two Friends</i>	Duke of Gloster - Mr. Ward; Lord Hastings - Mr. Cline; Dumont - Mr. Rogers; Belmour - Mr. Senior; Earl of Derby - Mr. Huntley; Catesby - Mr. Weston; Ratcliff - Mr. Thompson; Porter - Mr. Caldwell; Jane Shore - Mrs. Rogers; Alicia - Mrs. Hughes
	18	<i>Bride of Lamermoor</i> <i>Love in Humble Life</i>	Penruddock - Mr. Maywood
	19	<i>Hamlet, Prince of Denmark</i> <i>Is He Jealous?</i>	
	20	<i>Venice Preserved; or a Plot Discovered</i>	Caleb Balderstone - Mr. Maywood; Sir William Ashton, Lord Keeper - Mr. Rogers; Colonel Ashton - Mr. Lewellan; Harry Ashton - Mrs. Knight; Edgar, Master of Ravenswood - Mr. Cline; Hayston of Bucklaw - Mr. Ward; Captain Craigengelt - Mr. Taylor; Lockart - Mr. Weston; Randolph - Mr. Huntley; Lady Ashton - Mrs. McKenzie; Lucy Ashton - Mrs. Rogers; Alice Gray - Mrs. Hughes; Mysic - Mrs. Burke; Dame Lightfoot - Mrs. Brugges; Marian - Miss Cross
	21	<i>Honest Thieves; or, the Faithful Irishman</i> <i>The Gamester</i> <i>The Hunter of the Alps</i>	Ronslana, a Polish soldier - Mr. Rogers; Carlits - Mr. Knight; Brandt - Mr. Caldwell Jaffier - Mr. Abbott; Pierre - Mr. Rogers; Bedamer - Mr. Ward; Belvidera - Miss E. Wheatley
	22	<i>Foundling of the Forest; or, the Unknown Female</i> A Musical Melange <i>The Hunter of the Alps</i>	Matthew (the Warlock) - Mr. Field; Andrew Mucklestan - Watson Young Widow - Miss Booth; Splash - Collins
	23	<i>The Exile</i> A Musical Melange <i>The Weathercock</i>	Daran - Mr. Abbott Music by Mrs. Lanchanten, Mr. Taylor, and Mrs. Knight Tristram Fickle - Mr. Abbott
	25	<i>The King's Fool; or, the Old Man's Curse</i> <i>The Exile; or, the Deserts of Siberia</i>	Francis I, King of France - Mr. Ward; Triboulet, the King's Fool - Mr. Abbott Daran - Mr. Abbott
	26	<i>Adelgitha; or, the Fruits of a Single Error</i> <i>Turn Out</i>	Adelgitha - Mrs. Duff

1836 – National Theatre (cont.)

Month	Day	Title of Play/Entertainment	Performer(s) or Cast List
January	27	<i>The Stranger</i>	The Stranger - Mr. Abbott; Mrs. Haller - Mrs. Duff
		<i>The Weathercock</i>	Tristram Fickle - Mr. Abbott
	28	<i>The Gamester</i>	Beverly - Mr. Abbott; Mrs. Beverly - Mrs. Duff
		<i>The Day After the Wedding</i>	Lord Freelove - Mr. Abbott; Lady Elizabeth Freelove - Mrs. Hughes
	29	<i>Isabella; or, the Fatal Marriage</i>	Isabella - Mrs. Duff
		<i>The Exile; or, the Deserts of Siberia</i>	Daran - Mr. Abbott
30	<i>Pizarro; or, the Death of Rolla</i>	Rolla - Mr. Abbott; Pizarro - Mr. Ward; Elvira - Mrs. Duff	
February	1	<i>The Lottery Ticket</i>	
		<i>Jane Shore</i>	Lord Hastings - Mr. Abbott; Jane Shore - Mrs. Duff
		<i>Merchant of Venice</i>	Shylock - Mr. Abbott; Portia - Mrs. Duff
	3	<i>Simpson and Company</i>	
		<i>Hamlet</i>	Felix - Mr. Abbott
		<i>Much Ado about Nothing</i>	Count de Valmont - Mr. Maywood
		<i>Hunchback</i>	
		<i>Romeo and Juliet</i>	Felix - Mr. Abbott
	4	<i>The Critic</i>	
		<i>George Barnwell; or, the London Merchant</i>	
	5	<i>Simpson and Company</i>	
		<i>Foundling of the Forest; or, the Unknown Female</i>	
		<i>The Siamese Twins</i>	
	6	<i>Pocahontas; or, the Settlers of Virginia</i>	
<i>The Lottery Ticket</i>			
8	<i>Pocahontas; or, the Settlers of Virginia</i>		
	<i>The Siamese Twins</i>	Paul Pry - Mr. John Reeve	

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