THALIAN HALL

MARY BASON BROADFOOT

A blaze of rich color — Italian reds, blues and greens; fluted Corinthian columns framing a proscenium bordered in intricate rococo design; ceiling rosettes of gold; huge, mural-like paintings decorating the side walls; the lower balcony, its front trimmed in Italian green leather upholstery, curving gracefully in a wide, horseshoe-arch from stage right to stage left; a decor elegant and luxurious in every detail; this was Thalian Hall, the new theatre in Wilmington, North Carolina, on the night of its grand opening, Tuesday, October 12, 1858.1

Wilmington's 5,000 residents had waited almost three years for their splendid new hall. The land on which it stood had housed a theatre for decades, since the end of the 18th century. It was considerably smaller, seating only 300-400 people, and encompassed the entire lower floor of the Innes Academy. In the early 1850's the town authorities had decided upon the erection of a new City Hall on the site of the old Innes Academy and had purchased the property.

The Thalian Association, Wilmington's—and America's—first amateur little theatre group (c. 1788), had leased the Innes Academy theatre. When the building was sold to the city, the Thalians received one-half of the purchase money, with the understanding that the funds would be used to equip and furnish a theatre in the east wing of the new City Hall.2 The State Legislature of 1854-1855 passed an act authorizing the commissioners of Wilmington to issue bonds of the town not to exceed $50,000 for the construction of the combined City Hall and theatre. The old academy was demolished in the fall of 1855, and the cornerstone of the new structure was laid on December 27 of that year.3

"That building," observed noted architect Henry Bacon, a citizen of mid-19th century Wilmington, "was planned to be used by many generations. It was built with such judgment and care and honest workmanship . . . "4

The original plans for the building, of Corinthian design in the mode of Greek Revival architecture, were drawn by Mr. Trimble, a New York architect; and James F. Post of

Wilmington served as superintendent of construction. The auditorium seated a total of 950 people and was lighted by 188 gas burners, set in brass double-bracket fixtures.

James H. McKoy, theatre manager and devotee of Thalian Hall during the first half of this century, includes in his detailed description of the stage: "In the stage floor there were several trap doors. They opened directly into the basement. These trap doors were of various sizes to permit a body or an object to disappear below, or to allow a set of steps to lead directly into the set. I recall so often watching a show 'unload' and seeing the wardrobe trunks brought on to the stage from the Princess Street side as they were lifted from the great long trailer wagons furnished by Orrell's Stables. The great center and double-trap door in the stage floor would be opened; and a set of lines from the fly gallery tied to the big trunk. Then it was lifted by the flymen and lowered into the dressing room hall below stage . . . The old orchestra pit was lower than at present and was reached from just off center stage . . . "5

Opening night ceremonies for Thalian Hall that October 12, 1858, began with an overture by the orchestra under the (Continued on Page Three)
MEETING

Time: February 3, 1970, 8:00 p.m.
Place: St. James Great Hall
Program: Panel discussion on Historic Wilmington Development Plan; Dr. B. Frank Hall will be the moderator.

NEW MEMBERS

LIFE
Dr. Robert S. Totten, W. Waldheim Road, Pittsburgh, Pa. 15215

SUSTAINING
Mr. J. Wallace Hopkins, Route 4, Box 457, Wilmington 28401
Mr. Gilliam K. Horton, 819 Forest Hills Drive, Wilmington 28401
Mr. Samuel H. Hughes, 509 Stradleigh Road, Wilmington 28401
Mrs. Laurence G. Sprunt, 2402 Gillette Drive, Wilmington 28401

CONTRIBUTING
Mr. L. Murrie Lee, 2562 Confederate Drive, Wilmington 28401
Mr. and Mrs. Thomas B. Polvogt, P. O. Box 1026, Wilmington 28401
Mrs. W. G. Robertson, Jr., 1228-C Columbus Circle, Wilmington 28401

REGULAR
Mr. and Mrs. W. Gid Alston, 135 Green Forest Drive, Wilmington 28401
Mrs. Allen S. Bech, 57 South Fifth Avenue, Wilmington 28401
Mr. James Rush Beeler, 1419 Market Street, Wilmington 28401
Mrs. J. L. Blake, Route 2, Box 249, Leland, N. C. 28451
Mrs. Robert W. Blake, 2630 Foxmill Drive, Canton, Ohio 44708
Mrs. T. F. Bradshaw, 1712 Country Club Road, Wilmington 28401
Mr. C. I. Cavenaugh, 1709 South Live Oak Parkway, Wilmington 28401
Mr. and Mrs. W. C. Covington, 1933 South Churchill Drive, Wilmington 28401

NOTICE

The Lower Cape Fear Historical Society will issue a new handbook this year. Your Bulletin mailing address will be used in the handbook unless we are notified to the contrary. Mail all changes to P. O. Box 813.

FORM OF BEQUEST

The great need of the Association, in order to render broader and more effective service, is to have funds available for historical research, publications, and restoration of historic sites. For those purposes, it is hoped that interested persons will bequeath to the Association whatever sum or sums of money may be available. The following form is suggested:

To the Lower Cape Fear Historical Society, Inc., a nonprofit corporation organized under the laws of the State of North Carolina, I give and bequeath the sum of $ __________.

This bequest is unrestricted, and the Board of Directors or other governing body may use and expend the same for the benefit of the Lower Cape Fear Historical Society, Inc., in any manner it deems appropriate.
A Message from the President

I wish to express the gratitude of the Board of Directors to Mr. N. Winfield Sapp, Jr., Past President, and his special committee for the splendid work they accomplished in the recently-completed campaign for annual corporate or business memberships. Assignment cards for approximately one hundred firms were accepted by fifteen solicitors who answered the summons issued by Mr. Sapp at the request of the President. A goal of $1,000 was set, and to date over $900 has been realized from the drive. Therefore the 1969-1970 budget of $4,630.00 will be balanced. Our hearty thanks to Mr. Sapp and all his co-workers, especially our treasurer, Mr. Ben Lackey, who has mailed statements to all contributors. The businesses which subscribed—a business membership is $25 or more per year—are listed below, with our sincere appreciation!

* WALSER H. ALLEN, JR.*

New Business Members and Corporate Contributors

American Molassee Company of North Carolina
American Standard, Inc.—Wilmington Coil Department
Boone Construction Company
Cape Fear Motor Sales, Inc.
Carolina Furniture Company
Carolina Power and Light Company
Coastal Motors, Inc.
Corbett Package Company
Dillard Paper Company
First National Bank of Eastern North Carolina
Gregory-Murray Construction Co., Inc.
Hanover Iron Works, Inc.
Harris Pontiac, Inc.
Heide Company
Hines Construction Company, Inc.
Humble Oil & Refining Company
Hyman Supply Company
Lincoln Construction Company
MacMillan Buick Company
Miller Building Corporation
The Oleander Company, Inc.
The Riegel Paper Corporation Foundation
Z. A. Sneed’s Sons, Inc.
Southern Brokers, Ltd.
Waccamaw Bank & Trust Company
Wachovia Bank and Trust Company
Wilmington Electric Supply Company
Wonder Shop

The Loan of a Lover, comprised the professional fare for that auspicious evening. The review in the Daily Journal next day described the audience as “a large portion of the most intelligent people of our town” and, regarding the performance, concluded:

“Now, finally, the Company appears to be a good Company. They all evidently wish to please. They can and will present a pleasant and intellectual evening’s entertainment; and really, even in the interests of morality and refinement, we think it very desirable that they should be sustained. There was certainly neither incident, scene, nor allusion last night that the most religious church member or the most bashful maiden could object to.”

The Thalian Association held its first production in the new hall on December 3, 1858, when they presented The Invisible Prince, or the Island of Tranquil Delights, a Musical Fairy Extravaganza in 4 Acts,” according to the playbook. Box and Cox was the afterpiece. Admission for the performances was 50c for adults and 25c for children. Although in the 1830’s the Thalians had begun to discard the practice of casting men and boys in female parts, these first productions in Thalian Hall list men in female roles. Usually, professional actresses “of high repute” were hired for feminine roles.

The Merchant Company had closed its engagement on November 13. On December 21 a portion of the company returned for a four-night stand, presenting a different play each night, and continued to return to Wilmington for brief engagements. On March 10, 1859, Marchant brought the well-known New Orleans English Opera Company to Wilmington for three nights, presenting Rossini’s Cinderella, Bellini’s La Sonnambula, and Balfe’s Bohemian Girl.

The second professional season (1859-1860) opened on September 28 with the F. J. Christopher Minstrels. December, 1859, brought two unique events to the stage: on December 12, Signor Donnetti’s and Colonel Wood’s Troop of Educated Dogs, Monkeys, and Goats trod the boards; and on December 26, D. G. Marsh’s Company of Juvenile Comedians, 40 in number, offered a week of plays and spectacles. In January, 1860, Dr. E. Beale’s “Wonderful Panopticon and Mechanical Exhibition of India and the Sepoy Rebellion” received the following review in the Daily Journal: ”The aquatic scenery, with ships and steamers moving about, is truly remarkable, as are also the battle pieces, with the vast number of figures in actual motion, cannon firing, etc. etc. . . .”

The Thalian Hall stage in its early years carried the gamut of professional entertainment of the day—from animal shows to grand opera and Shakespearean tragedy.

The 1860-1861 season suffered from tensions of the incipient War Between the States, reflected in a statement from the Daily Journal on November 17, 1860: “The political excitement now prevailing in the country interferes with every branch of business and destroys the interest in every kind of entertainment. At least so it would seem, judging by the inadequate support given to the really talented Dramatic Company now performing in our theatre. It is to their credit . . . that their efforts to please have suffered no diminution by reason of the smallness of their audiences . . .”

The devastating yellow fever epidemic of the fall of 1862 kept Thalian Hall doors closed for several months, but during the following year the port city began to experience the economic boom of the war years. In addition to accommodating transient troops and temporary encampments, the town was crowded with American and foreign speculators. Entertainment became both a welcome and necessary respite from the war; and during the ten-month season from November 30,
1863, to September 30, 1864, 240 professional performances played in Thalian Hall.

The fall of Ft. Fisher in January, 1865, the subsequent occupation of Wilmington by Federal troops, and the generally unsettled state of affairs caused an abatement—though not a cessation—of theatrical activity. In addition, the inflationary economy must have acted as a deterrent to many; for example, on August 29, 1864, prices of admission to Thalian Hall were advertised as follows: dress circle, $5.00; parquette, $3.00; center gallery, $5.00 and colored gallery, $3.00. Admission prices to all parts of the theatre on October 26, 1864, were $5.00.

After the war the performances gradually declined, as a result of the difficulties of reconstruction, reaching a low of only eleven performances during the season of 1866-1877. Economic recovery was underway by the last two years of the decade; and the 1869-1870 season witnessed a return to the normal activity of ante-bellum years, if not to the boom period of the blockade-running era.

While professional entertainment flourished, the Thalian Association had been forced to relinquish its proprietary share in the theatre about 1860. The Association had incurred heavy debts in the move from the Innes Academy into the new Thalian Hall and had lost costumes and properties. After the administration of the building had been turned over to the city, it became known as The Wilmington Theatre.

Thalian Association activity must have persisted in some degree, however, for on February 3, 1863, according to the Wilmington Star: “We are pleased to learn that the Thalian Association, with other gentlemen of the town, proposes to give a dramatic entertainment tomorrow night at Thalian Hall” for the benefit of the sufferers in Smithville, which town has been severely visited by the smallpox, and in which many, under the pressure of existing circumstances, are actually destitute of the comforts or even necessities of life.”

No further record of amateur performances exists until one made in 1878. The following notice appeared in the Wilmington Star on October 18, 1878: “At the Tileston Upper Room this evening the Thalian Amateurs are to present the beautiful drama entitled Break on the Waters. Many of our readers have seen the Thalians in former entertainments, when their performances were received with decided marks of favor and appreciation, and we can assure our play-goers that they will be pleasantly and amusingly entertained if they go to see them this evening . . .” Just why the performance was not given in Thalian Hall is not clear.

Again, on January 30, 1914, the Star wrote that “The big house warming” at The Academy of Music, Thalian Hall, tonight, when the Mother Goose opera The House That Jack Built will be presented under the capable direction of Mrs. Neva Summers Burgess with a company of more than 200 children and well-known amateur actors and actresses of the city, gives promise of being one of the notable social events of the season.”

Although there is no clear record of an organized Thalian Association existing between 1860 and 1928-1929, when the present association was officially reorganized, it is evident that sporadic amateur performances did occur during that long hiatus.

The hall was in regular use for professional entertainment, however. During the 1870’s, touring musical extravaganzas and comic operas were the most popular fare, with stock companies appearing from time to time for one-week engagements.

Undoubtedly it was the emphasis on music that caused another name change, in 1871, to The Opera House. Burlesques, Gilbert and Sullivan operettas, grand opera, and serious concert music satisfied every musical taste.

The first of the famous actors to appear in Wilmington during 1870-1880 was Edwin Forrest, who played for three nights, October 24-26, 1870, in Richelieu, Damion and Pythias, and King Lear, with this review of his performance of Lear: “Powerful, passionate, grand, and terrible is he while pronouncing his curse upon Goncril; distressingly passionate and pitiable is he in his despair; wild, raving and awe-inspiring is he in the full tide of his madness.”

Mme. Fanny Janausche, a native of Prague who had become famous on the European stage, played several engagements at The Opera House. As Catherine, in Catherine of Russia, she was described in the Daily Review on January 12, 1878, as: “. . . one continuous sweep of impassioned personage . . . truly regal in her fearlessness, and terrible in her displeasure, yet withal so tenderly woman in her love”; and, as Lady MacBeth, she inspired the comment: “Under the transforming touch of her genius the remarkable creation of the poet stands forth in vivid and distinct colors—the concentrated passion and fire and grandeur being all represented.”

The first of the great comedians to appear was Edward A. Sothern in February, 1878, followed later that year by Irish comedian Joseph Murphy. On January 17, 1880, the greatest of all American comedians, Joseph Jefferson, who had first played in Wilmington almost 30 years before, appeared in Rip Van Winkle, in an adaptation written especially for him.

Probably the two central attractions in the variety field during the decade of the ’70’s were General Tom Thumb and his wife with a company of midgets on May 20, 1876, and May 20, 1877, and Buffalo Bill (W. F. Cody) on October 25, 1875, October 4, 1878, and January 22, 1880, with his Wild West plays featuring real Indians.

During the 1880’s, stock company and burlesque extravaganzas troupes decreased; and interest centered on opera and concert companies, famous performers, and long-run plays on tour. Gilbert and Sullivan continued to be popular, along with light opera. Renowned artists of music included Negro pianist Blind Tom in 1881 and 1884; Prima Donna Minnie Hauk of London and New York in 1883; The Theodore Thomas Symphony in 1883; violinist Edward Remenyi in 1884; Boston's Mendelssohn Quintette Club in 1884, 1887, and 1888. Stars in the world of drama included Ernesto Raimi in 1881, described in the Wilmington Star of December 20, 1881, as an actor "of massive frame and commanding presence"; Mrs. John Drew, Mme. Helena Modjeska, famous Polish actress, and Maurice Barrymore in 1884; English actor Frederick Warde and Mrs. D. P. Bowers in 1887; Mme. Janausche, again in Lady MacBeth, with Tyrone Power as King Duncan, in 1888; and Charles Dickens, son of the English novelist, in 1888. His plays on tour appeared regularly throughout the 1880’s.

Still another type of popular attraction was heralded in the Morning Star of January 8, 1881: "Tomorrow (Wednesday) evening, January 9, J. M. Colville will hold a Grand Spiritualistic Revival and Seance, assisted by FIVE WONDERFUL AND NEWLY DEVELOPED MEDIUMS, who invite the closest investigation, performing all their tests on the lighted stage. WITHOUT THE USE OF ANY CABINET! NO ROPES TYING! NO HANDCUFFING!" And the hall was evidently used, too, for civic events and contests, according to this item which was carried in the Morning Star of May 21, 1882: "... The prize drill of the Wilmington Light Infantry held at The Opera House last night was witnessed by a good
ized crowd and was a very interesting and creditable affair . . . The judges . . ., after attentively watching the movements and motions of the contestants, gradually dismissed all save Sergeant B. W. Dunham and Corporal George Harris, Jr. . . . and it was only after several trials and careful consideration that the prize was awarded to Sergeant Dunham.15

During the next decade, all of the previously noted types of entertainment continued to be offered; but there was a decided increase in the number of star performers, hit plays on tour, and stock companies, with a decrease in the number of concert performances. One entirely new type of entertainment was the sensational melodrama, which depended largely upon elaborate scenic and mechanical effects for its success—a development resulting in part from the new use of electricity. Musical comedy troupes also introduced more and more extravagant scenic effects into their productions. Only four performances of concert music took place during the ’90s.16

Star performers who appeared in The Opera House for the first time included: Ada Fleming, child actress, in Little Lord Fauntleroy in 1890; Alberta Gallatin in 1891; Alexander Salvini in 1891 and 1895; Robert Downing in 1893; Otis Skinner, who gave a performance that was “a marvel and a revelation” in 1894 and again in 1898; Richard Mansfield in 1894 and 1895; Robert Mantell in 1895; and that same year, Minnie Maddern Fiske, who “proved her right . . . to the title of the greatest emotional actress on the American stage”; Lewis Morrison in 1896, ’97, ’98, ’99 and 1900; and Louis James, Kathryn Kidder and Charles B. Hanford in The Winter’s Tale in 1899.

Smaller stock companies, minstrels, magicians, and other variety entertainers provided steady entertainment at The Opera House between the engagements of star performers and hit plays. Most of the companies offered established melodramas, with occasional musical comedy and light operas. Admission prices to plays were always 10c, 20c, 30c and 50c, while musical productions demanded 15c, 25c, 35c and 50c.19

In the first quarter of the new century all types of entertainment that had been popular in the last decade of the 19th century, with the exception of the spectacular melodramas, continued to draw enthusiastic audiences. Stock companies still supplied the bulk of day-to-day amusement between hit plays and star performers. Elaborate musical comedies appeared more frequently, and their popularity may have been the reason behind another name change for the theatre: in 1902 it became The Academy of Music, although many natives persisted in calling it The Opera House. Serious plays based on religious and history also served as main attractions.

Star performers of the era were: R. D. MacLean, Odette Taylor, Rose Coghlan, James O’Neill, Eva Tanguay, Creston Clarke, the Ben Greet Players (a famous English Shakespearean group), John Griffith, May Robson, Lillian Russell, Alla Nazimova, DeWolfe Hopper, Louise Dresser, Anna Held, and Ruth St. Denis. Edward Sothern, Otis Skinner, and Mme. Modjeska were among the celebrities who played return engagements.

The celebrated actress Maude Adams appeared as Lady Babbie in J. M. Barrie’s The Little Minister in 1916, her performance eliciting the following review in the Morning Star: “Miss Adams radiated the spirit of youth and vivaciousness as the sun radiates heat. Not for an instant, from the time the curtain rose on the scene in Caddington, until she gave the minister her last, joyful banter in the closing scene, did she lose her grip on the audience.”20

Presentations of serious music were given by the Gordon-Shay Grand Opera Company; soprano Lillian Nordica with the Duss Metropolitan House Orchestra; pianist Edward Baxter; the New York Symphony Orchestra with Walter Damrosch conducting; the Aborn English Opera Company; the Robinson English Grand Opera Company; Alessandro Bonci, tenor; Martina Zattera, coloratura soprano; Emma Calve, soprano; the New York Grand Opera Company; the National Grand Opera Company; the Boston English Opera Company; and Scottish poet and singer Sir Harry Lauder.

With the advent of moving pictures, the first great feature film, The Birth of a Nation, was shown in The Academy of Music in 1916.

The third decade of the century was marked by a gradual decline in all kinds of entertainment until the middle of the 1927-1928 season, when professional entertainment of any kind ceased altogether for the last two years, except for a mediocre review in December, 1929.21

During the 1920’s, The Academy of Music shared Wilmington’s diminishing supply of professional entertainment with the new moving picture theatres, the Victoria, Grand, Royal, and Bijou. Reasons cited for the overall decline in legitimate theatre were the increase in railroad fares and in general operating expenses after 1910; the monopolistic practices of the New York booking syndicates, which frequently sent on the road inferior companies instead of the original New York casts; and the increasing quantity and quality of the motion pictures.22

Professional theatre and entertainment had bloomed prolifically for almost three quarters of a century in Thalian Hall. With its decay in the late ’20’s, interest in amateur theatre revived; and by 1929, the Thalian Association had been reborn; The Wilmington Theatre, The Opera House, and The Academy of Music resumed its original name, Thalian Hall; and the Thalian Association drew up a contract with the city for use and administration of the theatre. Since 1929, the Thalians have presented a series of three to five plays each season and have supervised rental of the hall to other groups for lectures, concerts, meetings, musical shows, and a wide variety of civic and entertainment uses. They have, from time to time, sponsored professional attractions, such as Agnes Moorehead, who appeared at Thalian Hall on October 28, 1934, in That Fabulous Redhead.

The Thalian Association always listed among its members men prominent in Wilmington’s business and professional life. The only known member of the original group was Colonel Archibald MacNeil, grandson of Sir Charles Wright, last of the Royal Governors of Georgia. Early 19th century Thalian rosters included Dr. Adam Empie, rector of St. James Parish; Donald MacRae, who was President of the Association at the time the new hall opened in 1858; Colonel James Burr, author and businessman; Dr. Thomas Wright; Dr. Joseph H. Dickson; the Rev. R. B. Drane; Isaac Northrop; and Alfred Moore Waddell, to mention only a handful.23

Renovations and repairs to the theatre have occurred periodically. The first refurbishing took place in 1881, at which time it is surmised that the connecting boxes over the side exit doors were removed and the slant of the main floor altered. The Morning Star of September 8, 1881, commented on “our very tasteful and newly-fitted Opera House. We must compliment the enterprising lessee upon its improved appearance. It is in excellent order . . . .” In 1909-1910, there were again repairs and repainting. In 1941, repairs to the stage included the cementing over of the original trap doors and changes in the dressing rooms. Between 1946 and 1952, the hall was closed while repairs were made to the balconies and new paint was applied.

Although Thalian Hall has not hosted during the past 40 year the galaxy of stars that drew theatre-lovers in the golden era of 1858 to 1928, it still wins unqualified awe and admira-
tion from those who observe the beauty of its architecture and its acoustical perfection.

James McKoy's notebooks on Thalian Hall contain detailed references to Tyrone Power's visit to Wilmington in 1958. Mr. Power was appearing at Brodgen Hall in Bernard Shaw's Back to Methuselah and was taken to Thalian Hall for a rehearsal.

"Mr. Power was astounded to find this beautiful theatre, one of such age and with such a history, still in existence," wrote Mr. McKoy. He met subsequently with Mr. Power on several occasions to discuss correct restoration of the building and to formulate plans to make it a North Carolina historical building and site and a national shrine.

"He said that for many years he had been making a study of theatres . . . in England, Scandinavia, the entire European continent, South America. 'I think there are three great theatres in the world,' he told me. '1. The Drottningholm Royal Palace near Stockholm, built in 1764; 2. The Theatre Royal, Bristol, England, 1766; and 3. Thalian Hall, Wilmington, North Carolina. I will be in touch with you from Spain; and as soon as I return when we complete Cleopatra, I will get with you and plan . . .'."'24

Wilmington's Thalian Hall lost an ardent promoter when Mr. Power died unexpectedly in Spain during the filming of Cleopatra.

In 1964, the Junior League of Wilmington was instrumental in establishing a commission to lay the groundwork for a complete restoration and renovation of the hall. The Commission hopes to recreate the original decor and balcony arrangement in the restoration and to incorporate modern heating, air conditioning, and fire exits in the renovation.

"If the glamorous history of Thalian Hall were better known, it would easily become one of the most famous as well as the most beautiful of the old 'Opera Houses'."'25

FOOTNOTES

1McKoy, James H.: Notebooks and Scrapbooks in the North Carolina Room of the Wilmington Public Library.
2Old Records, Thalian Hall, North Carolina Room, Wilmington Public Library.
3Rulf, Donald J.: The Professional Theatre in Wilmington, an article in the North Carolina Historical Review, April, 1951.
4As quoted by Elizabeth F. McKoy in a newspaper article in the Wilmington Star, February 12, 1959.
5McKoy, op. cit.
6Rulf, op. cit.
7McKoy, op. cit.
8Rulf, op. cit.
9Old Records
10Rulf, op. cit., July, 1951
11Wilmington Daily Journal, Oct. 27, 1870
12Wilmington Morning Star, July 13, 1878
13Rulf, op. cit.
14McKoy, op. cit.
15Rulf, op. cit.
16Wilmington Messenger, January 12, 1894
17Wilmington Star, December 20, 1895
18Rulf, op. cit.
19Rulf, op. cit., October, 1951
20Rulf, op. cit.
21Rulf, op. cit.
22Rulf, op. cit.
23Old Records
24McKoy, op. cit.
25Statement made by William G. Perry, of Perry, Shaw and Hepburn, internationally known firm of architects; quoted by Henry Jay MacMillan in an article, Development of Drama in Wilmington.