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Eugene A. McDowell and his Contributions to the Canadian Theatre 1875-1890

Everyone associated with the theatre in Canada owes something to E.A. McDowell (1845-1893). He was an American actor, theatre manager, and impresario who had the courage to organize a series of theatrical companies and to tour extensively in Canada during several important years of Canadian cultural development. McDowell found that travelling conditions were exceedingly difficult, theatres often makeshift (adapted from a town hall, a warehouse, or a dancing pavilion), and dramatic activities viewed with much suspicion by strait-laced Canadians.

By 1875 major cities like Montreal, Ottawa, and Toronto were a part of regular touring circuits of English and American acting companies on their way to or from the U.S.A.; however, E.A. McDowell visited as well dozens of small Canadian towns, employed Canadian actors, and made several efforts to encourage Canadian playwrights. Between 1875 and 1890 McDowell brought companies of actors to Canada on at least fifteen occasions. He had no regular route, but toured in Ontario extensively, with several visits to Nova Scotia and New Brunswick, and four excursions to Winnipeg, then theatrically a *terra incognita*. Canadian newspapers of the period reported enthusiastically on McDowell productions, praising the choices of plays, the quality of acting, the extensive wardrobes and sets. Unquestionably, the interest which these productions generate carried over to the advantage of other acting companies and contributed much to making playgoing a respectable activity.

There is very little information about him in print. A few references appear in Franklin Graham's *Histrionic Montreal* [New York (1902), 1969] and Murray Edwards' *A Stage in Our Past* (Toronto, 1968). Almost all the additional information in this paper comes from reviews and comments in Canadian newspapers between about 1875 and 1893. I have been unable to locate any McDowell correspondence or to trace any

descendants. This study cannot pretend to be exhaustive because many small-town newspapers were not accessible to me either in letterpress or microfilm. Rather than postpone this paper for years while I accumulated a complete calendar of McDowell theatre activities, I offer this incomplete report on and tribute to E.A. McDowell in the hope that other researchers in Canadian theatre will find it interesting and useful.

Eugene A. McDowell was born in 1845 at South River, N.J., where he was an amateur actor in his youth. His name first appears in George Odell's *Annals of the New York Stage* (New York, 1927) in the chapter for 1872 and recurs intermittently until shortly before the Conway Company, with which he had been associated, folded in July 1875.

In April 1875, McDowell visited Canada, apparently for the first time, as a member of a company of twenty-five, to perform in Toronto (April 19-24), Ottawa (May 5-8), and Montreal (June 21-26).¹ The company offered two plays: Boucicault's *Shaughraun* and Daly's *Divorce*. The former, which had opened in New York in November 1874 with the author in the part of Conn, proved to be McDowell's most enduring standby. He played Conn hundreds of times during the next fifteen years.

By November 15, 1875, McDowell was back in Canada, this time in Montreal, as manager of the new Academy of Music, with his own company. He was to remain for eighteen months, with intermittent visits to other Canadian cities.² His series of "seasons" had varying financial success and included a staggeringly large repertoire. In that year and a half the Company performed approximately eighty full-length plays and approximately fifteen curtain raisers.

Montreal newspapers and audiences were receptive enough, but the Company was over-extended and McDowell was inexperienced as a manager. The emphasis was on New York and London successes like *The Shaughraun* (referred to above), *London Assurance*, *Arrah-na-Pogue*, *Led Astray*, *The Colleen Bawn*, *The Streets of New York*, (these six by Dion Boucicault), *East Lynne*, *The Geneva Cross*, *Uncle Tom's Cabin*, *The Big Bonanza*, *Ten Nights in a Bar Room*, *Under the Gaslight*, *The Hunchback*, *Around the World in Eighty Days*, and eight Shakespearean plays. The sampling from the McDowell Company repertoire illustrates how Canadian theatre tastes were inevitably moulded by the kind of plays available.

Eugene McDowell's first long theatre venture into Canada ended as a financial disaster in May 1877; he and his leading lady, Fanny Reeves, returned to New York, and the other members of the troupe scattered. Because Fanny Reeves was such an important part of McDowell's life

and all his subsequent acting companies, it is appropriate to refer to her in some detail here.

Fanny Reeves (1852-1917), the offspring of acting parents, Mr. and Mrs. W.H. Reeves, is first referred to in *Annals of the New York Stage* in 1857 as a child actress. Her name appears regularly in *Annals* for almost the next thirty years. She and E.A. McDowell acted together, in Mrs. Conway's company at the Brooklyn Theater, for the first time in 1872, and she was a member of his first theatre company in Montreal (1875-77). They were married there on January 30, 1877, and had one child, a daughter, Claire.³

Fanny Reeves, evidently a very pretty, skilful actress, was enormously popular with both reviewers and audiences. Canadian newspapers carried endless accounts of spontaneous bursts of applause for her, dozens of bouquets, ecstatic descriptions of her acting, and—to illustrate the art of putting one's money where one's applause is—on the occasion of one of her many benefit evenings, Montreal theatregoers made up a purse of \$550.00.⁴ The actress left one Winnipeg reviewer almost breathless, but not wordless: "[She] was most charming and looked unusually pretty. Her quaint manner and *real cute* little ways brought down the house at every interval."⁵ Fanny Reeves was active on stage until after her husband's death in 1893, but increasing deafness compelled her to give up her profession.

After they left Montreal in May 1877, the McDowells are not referred to in the Canadian newspapers accessible to me until late in 1878, when a McDowell Company performed a Christmas extravaganza, *Beauty and the Beast*, in Montreal (December 23-28). The McDowell (or Shaughraun) Company then spent the first half of 1879 in Canada, performing *Beauty and the Beast*, *The Shaughraun*, *Engaged*, and other popular plays in repertoire.⁶ In May 1879 E.A. McDowell made a large gamble in taking his company on the long, expensive journey to Winnipeg.⁷ Then an isolated town of about 7,000 people (in 1870 the population had been 210), Winnipeg had never had a "resident" theatre company and welcomed the McDowells warmly. I am grateful to the anonymous reporters and theatre reviewers of the *Winnipeg Daily Times* and the *Manitoba Daily Free Press* who recorded in detail their enthusiasm for the plays and actors of the McDowell Company, during this and the three subsequent visits.

The little troupe of seventeen persons offered seventeen full-length plays and three curtain-raisers, all from their earlier repertoire (see above) except *H.M.S. Pinafore*. Reviewers commented frequently on the fine costumes and scenery provided for each play. McDowell shrewdly

utilized local talent as appropriate—when he needed an additional actor or actress, a dancer, a singer, or when he offered a variety evening. As well, he incorporated local allusions in the burlesques like *Pocahantas* and *The Field of the Cloth of Gold*. For a military drama like *Rosedale*, McDowell always enlisted the aid of a local army unit.

The theatre reviewers were reasonably knowledgeable about the plays, and were clearly helped along by press handouts previous to the performances. The *Daily Times* reviewer could, however, be astringent. In commenting on *Rosedale*, he succinctly summarized Lizzie McCall's musical skills: "Don't sing again, Miss McCall."

The number of theatregoers in Winnipeg in 1879 was evidently limited. None of the seventeen McDowell plays was offered more than three times during the five-week season, *The Shaughraun*, *Rosedale*, *Pygmalion and Galatea*, and *Pocahantas* achieving this acme of popularity. Such an extensive repertoire made many demands on the actors; however, the McDowell Company was, of necessity, adaptable, able to make both cast and programme changes at short notice; it found time to rehearse and produce a new play, *H.M.S. Pinafore*, during the stay in Winnipeg.

This adventurous visit ended on June 21, 1879, with triumphant benefit evenings for all the principals, warm editorial farewells, and promises to return soon.⁸ E.A. McDowell made a profit of \$2,500 from the venture. The Company had several engagements in Ontario before the traditional August holiday.⁹

The McDowell Company resumed its Canadian activities in September 1879 and toured until February 1880.¹⁰ This month introduced E.A. McDowell's greatest theatre triumph: his production of W.H. Fuller's *H.M.S. Parliament*. No correspondence between author and producer seems to have survived, and I have been able to find little background information about the production.¹¹ The comic operetta was evidently written specifically for this company.

On February 16, 1880, McDowell and his troupe (some of the names are familiar from his earlier theatrical ventures) opened *H.M.S. Parliament* at the Academy of Music, Montreal, where McDowell had earlier been manager, and they subsequently took it on the longest theatre tour that anyone had yet attempted in Canada. The play was published in 1880, and negotiations are now in progress for a new edition. *H.M.S. Parliament* has never been staged since 1880; yet the two-act play is a very clever and funny satire on Canadian politics. Both plot and music owe much to Gilbert and Sullivan's *H.M.S. Pinafore* (1878), then still very much in vogue; however, the theme is wholly Canadian.

In *H.M.S. Parliament*, Captain MacA., immediately recognizable as Sir John A. Macdonald, is closely associated with his Minister of Finance, Sir Samuel Sillery, K.M.G. (*i.e.*, Sir Samuel Leonard Tilley, K.C.M.G.) and his political rival, Alexander MacDeadeye (Alexander Mackenzie). E.A. McDowell played the part of Sam Snifter, a young, ambitious civil servant who is in love with Angelina, the pretty daughter of Captain MacA. (MacA. wishes her to marry old Sillery, for political reasons.) The role of Angelina was performed by Fanny Reeves. Inevitably the satire is full of sly allusions to bribery, influence-peddling, political favours, inflation, an inept civil service, and Macdonald's National Policy. Mrs. Butterbun sells ginger pop, flavoured with rye, to Members of Parliament and senators, the latter dressed as old women in the corridors of the House of Commons.

The reviews were very enthusiastic. They praised the makeup and costumes, the accurate imitation of accents and gestures, the vigour of the acting and singing, and the scenery, which reproduced a committee room (Act I) and the exterior (Act II) of the House of Commons. The reviewers reported "roars of laughter", and the high attendance figures indicate good audience response.

Within a few days it was obvious that the McDowell Company had a hit; the players then took the operetta from Montreal to Ottawa,¹² Toronto, and at least seventeen other Ontario centres. The popularity of *H.M.S. Parliament* carried the Company into the Maritimes and probably prompted the long journey to Winnipeg.¹³

McDowell's experience in eastern Canada suggested to him that the further he travelled from Ottawa the weaker audience interest would be in a satire based on federal politics; thus, by the time the Company reached Winnipeg in May 1880, *H.M.S. Parliament* was only a part of the repertoire. It was presented only four times during the eight-week season; however, the McDowell Comedy Company offered twenty-eight additional full-length plays and four curtain-raisers or afterpieces. (E.A. McDowell had paused in New York during his journey from Saint John, N.B., to Winnipeg to recruit additional actors.)

This second Winnipeg season (May 18 - July 14, 1880) was a superlative triumph. The Company brought back a few of the plays performed a year earlier, such as *Rosedale*, *Pygmalion and Galatea*, *Arrah-na-Pogue*, *The Shaughraun*, and *The Colleen Bawn*. As well, it introduced several plays new to Winnipeg, including additional dramas by Boucicault: *After Dark*, *Broken Vows*, and *The Streets of New York*. Augustin Daly contributed *The Big Bonanza*, *Divorce*, and *Pique*. Among the other plays were *Our Boarding House*, *Mary Warner*, *Eileen*

Oge, *The Geneva Cross*, and *Pink Dominoes*. This last raised the eyebrows of both Winnipeg reviewers as being slightly risqué; the play had only two performances.¹⁴ *H.M.S. Parliament* had local allusions substituted in places for those that had amused audiences in Ontario and further east. E.A. McDowell produced too (June 30 and July 2) a locally written comedy, *Hymen's Harvest*, by Frank I. Clarke, with some Winnipeg talent and allusions. The Company also did two benefit performances for local causes. The McDowell Company had a keen sense of community relationships, evident from its participation in a baseball game between Van's Villains and McDowell's Marauders on June 17 (score: 9-7).

The McDowell Company added variety to its offerings by bringing in for one week (July 6-12) a guest artist, Neil Warner, an English tragedian who had regularly acted in Canada and the U.S.A. for at least the five years preceding. He took the starring roles in four plays by Shakespeare (*Hamlet*, *Othello*, *Macbeth*, and *Richard III*), in *Rob Roy*, and in *A New Way to Pay Old Debts*. The resident company had to provide actors and actresses for all the other parts. The McDowell Company did not often perform Shakespearian plays, but earlier in this season had offered *Romeo and Juliet* (May 27 and June 21), said to have been the first time that a play by Shakespeare had been performed in Winnipeg.

Throughout this long season attendance was good, although, as in 1879, it was evident that Winnipeg had a limited number of regular theatre devotees. Only four plays were performed more than twice;¹⁵ fifteen were done only twice (usually in successive performances for convenience of staging), and fourteen appeared only once. One must admire the stamina and versatility of the little company. Mrs. McDowell, the leading lady, was on stage for almost every performance. Winnipeg reviewers noted, but only rarely, that plays sometimes needed more rehearsal.

Another series of benefit performances brought the season to a close on July 14, 1880, and all Winnipeg seems to have regretted the departure of the McDowell Company. Indeed, the Winnipeg papers provided little crumbs of information about the members of the troupe for months afterwards. The Company played in Emerson, Manitoba,¹⁶ and a few towns in Ontario before disbanding in August.¹⁷

Mr. and Mrs. McDowell were in Minneapolis by August 30, 1880, part of Frederic Bryton's company. Bryton had been with the McDowell Company in Winnipeg from May to July 1880, but subsequently he and several members of that troupe formed a new company at the Criterion

Theater, Minneapolis.¹⁸ By September 25, Mr. and Mrs. McDowell had left the Criterion (reasons unknown); they returned to Winnipeg for a few days and offered one-act "parlour entertainments" for two evenings (September 30 and October 1). The Winnipeg papers reported that the McDowells were about to sail for England, but for the first two weeks of November E.A. McDowell was acting in *Norah's Vow* at the Fifth Avenue Theater, New York. When we next hear of the McDowells, in late November 1880, they had formed a new touring company and were on their way to Kingston, Jamaica!

McDowell activities in the West Indies are not wholly relevant to this paper except that the advertisements in the Kingston *Daily Gleaner* refer to "E.A. McDowell's Vaudeville Company of New York and Canadian Artists". Little information is available concerning the careers of Canadian actors of the 1880's; thus I can identify only John H. Gilmour as a Canadian member of the company. (All seventeen actors are named in *The Daily Gleaner* for December 14, 1880.)

Few touring companies had previously visited Kingston, and McDowell had first to renovate the Theatre Royal. The company was very popular and remained for almost ten weeks (December 18, 1880-February 23, 1881), performing plays—referred to already—that had been popular in Canada. Jamaican attitudes towards the theatre are suggested by the editorial commendation of a clergyman who was bold enough to attend a McDowell play, at the risk of criticism in his parish. The McDowell Company travelled onwards to Barbados¹⁹, and Demerara, British Guiana, returning to the U.S.A. in June 1881.

E.A. McDowell appeared in Montreal once more in October of that year (1823), with an American company in tryouts for *Esmerelda*, which subsequently enjoyed an exceptionally long run in New York (October 29, 1881 - October 6, 1882). McDowell was in the cast until early in the summer of 1882; Fanny Reeves joined this company in June 1882. In July McDowell took an English Comic Opera Company to Winnipeg (not accompanied by Fanny Reeves). This was an unusual venture for him, to lead a troupe offering operettas like *H.M.S. Pinafore*, *The Pirates of Penzance*, *Patience*, *Olivette*, *Billee Taylor*, and *The Chimes of Normandy*.²⁰ The season (July 18 - August 12) was popular in Winnipeg, but was only a qualified success financially.

A new McDowell company visited central Canada late in 1882.²¹ I have no Canadian references to the McDowells during 1883 and 1884, when both were known to have been acting in New York or with American touring companies. A McDowell company toured several Canadian theatre centres again in 1885,²² performing *The Private*

Secretary. Then E.A. McDowell and Fanny Reeves were the principal performers with the Madison Square Theater Company when it played *The Private Secretary* for a fortnight in the Maritime provinces in August 1886.²³ In late September the McDowells were back in the same area, with their own Comedy Company, and continued to Ontario.²⁴ The troupe utilized the new railway over Lake Superior to visit Port Arthur for the first time (November 1 - 6), before enjoying an enthusiastic reception in Winnipeg (November 8 - 27). The Company performed old favourites like *The Shaughraun*, *Rosedale*, and *The Geneva Cross*, and new plays such as Sardou's *Anselma* and *Peril*, *The Solicitor* (a new comedy written by Charles T. Vincent, a member of the company), and *The Passing Regiment*. The most interesting play performed during this visit was the premier production, November 23 and 24, 1886, of *The Big Boom*, by a Winnipeg journalist and theatre critic, Charles W. Handscomb.²⁵ It was a comedy, based on the Manitoba land-speculation fever of a few years before. The *Free Press* reviewer was, however, cool to the play, and I know of no subsequent production of it. This newspaper later referred to the McDowell Company's having proceeded to Crookston, Minnesota, presumably en route to New York. It was in Toronto between February 28 and March 5, 1887, but I have no further record of it until June 1889.

Between June 17 and August 15, 1889, E.A. McDowell managed his own stock company in the new Lansdowne Theatre in Saint John, N.B. The actors included Ferd Hight, who had been intermittently associated with McDowell for at least ten years, and Fanny Reeves, who acted during the last weeks of the season. The seventeen plays offered included the usual familiar names; however, *Fedora*, *The Wife's Peril*, and *The Lyons Mail* appear to have been new to the company.²⁶

These and twenty other plays were offered during a long, successful season in Halifax, November 4, 1889 to January 9, 1890. Three melodramas, *Hope of Gold*, *The Black Flag*, and *Storm Beaten*, were new. Fanny Reeves joined the group half way through this season, to play Lady Teazle in *The School for Scandal* (McDowell played Sir Benjamin Backbite) and other lead roles in the comedies offered later. She had been in Winnipeg early in December 1889 as a guest artist with the Winnipeg Opera Company, but I have been able to learn little about this activity.

In February and March 1890 McDowell's company appeared in repertoire in Quebec and Ontario;²⁷ it made similar visits in the autumn of this year, McDowell's last appearances in Canada.²⁸

For my final biographical note about Eugene A. McDowell I refer to the Montreal *Daily Star* for February 22, 1893, which reported (p. 4) his death on the preceding day in Bloomingdale, N.Y., after a long illness. The obituary notice paid generous tribute to him: "He was a very conscientious, good actor and painstaking. He never grumbled at the cost of mounting a play properly. He was a favorite with everyone, for he had a kindly hospitable manner, and he was a staunch friend."²⁹

Thousands of Canadians, many of them residents of small towns lacking in cultural amenities, owed much to E.A. McDowell during the years between 1875 and 1890. It would be rash to claim that he was the instigator of highly significant Canadian drama, but he did encourage its growth. He was not the first to organize theatre tours in Canada, but no one before him had travelled so extensively, visiting repeatedly dozens of towns and cities between Portage la Prairie and Halifax. McDowell also encouraged optimistic Canadian playwrights like William H. Fuller, Frank Clarke, and Charles W. Handscomb. He gave employment to at least three Canadian actors, John W. Gilmour, Albert Tavernier, and Joe Banks.³⁰

A further, less tangible McDowell contribution to Canadian theatre is more difficult to assess: E.A. McDowell and his series of touring companies brought quality and respectability to the theatre in Canada. His careful choice of plays, his attention to production details (McDowell sets and costumes were never cheap or shoddy), and his selection of actors and actresses of good repute made theatre attendance an acceptable activity for thousands of conservative Canadians. A brief comment in the Ottawa *Daily Citizen* (April 26, 1879) is similar to dozens of observations in Canadian newspapers during the next eleven years: "McDowell must be complimented on his last enterprise. He has certainly a first-class company . . . Ottawa is not often favoured with a dramatic company of such merit as Mr. McDowell has now succeeded in bringing together."³¹

NOTES

1. Almost certainly the McDowell group appeared elsewhere in Ontario and perhaps Quebec between April and June 1875, but newspapers of 1875 published in small Canadian towns are very elusive. For similar reasons there are later gaps in this account of McDowell's theatre companies. *The New York Mirror* has provided much useful information about theatre activities in the U.S.A. and Canada, but it was first published on January 4, 1879.
2. Montreal, season No. 1, November 15, 1875 - May 20, 1876; Quebec City, May 22 - 27; Montreal, season No. 2, May 30 - July 22; Montreal, season No. 3, August 11 - 26; Ottawa, August 28 - 30; Toronto, September 4 - 23; Hamilton, September 25 - 28; Toronto, October

- 5 - 13; Montreal, season No. 4, October 16 - 28; Quebec City, October 30 - November 4; Montreal, season No. 5, November 6, 1876 - May 12, 1877, with visits to Ottawa, January 9 - 19, and Belleville, March 12 - 17.
3. Claire McDowell (1878 - 1966) was an actress, first on stage, and later in a long succession of films from 1910 to 1944.
 4. Montreal *Evening Star*, January 29, 1877. All the principal members of a theatre company then had one or more benefits during a season; the actor or actress thus distinguished received, as announced in advance, all of the box office profits or sometimes the entire receipts of the evening. Miss Reeves's purse was in addition to the sum she derived from the box office that evening (the house, seating 1,800, was full).
 5. Winnipeg *Daily Times*, May 24, 1879, p. 4.
 6. Ottawa, January 2 - 4; Kingston, January 6 - 28; Toronto, January 20 - 22; London, February 6 - 8; Ottawa, March 5 - 22; Montreal, March 24 - 29; Ottawa, March 31 - April 5; Toronto, rehearsals, April 7 - 12, performances, 14 - 19; Belleville, April 21 - 24(?); Ottawa, April 25 - 26; Montreal, April 28 - May 3; Brockville and Kingston, dates not known; Hamilton, May 9 - 10(?); London, May 12 - 13.
 7. The train journey from Chatham, Ontario, via Chicago, St. Paul, and Emerson, Manitoba, took sixty-two hours, considered very fast time. Sir John Martin-Harvey wrote many years later, "Playing the 'smalls' in Canada needs some heroism" (*Autobiography*, London, 1933, p. 427).
 8. For an entertaining account of the McDowell Company in Winnipeg, see the Ottawa *Daily Citizen*, October 24, 1879, p. 3.
 9. Chatham, June 23 - 28(?); London, July 2 - 3; Woodstock, July 4; Whitby, Galt, and probably other unidentified towns.
 10. Ottawa, September 22 - 29; Three Rivers, September 30(?); Quebec City, early October; Montreal, October 20 - 22; Ottawa, October 23 - 25; Perth, October 27; Kingston, November 4 - 5; Belleville, November 6 - 7; London, December 2 - 6 and 11; Petrolea, December 12; St. Thomas, December 15 - 16; Ingersol, December 17 - 18; Guelph, December 24 - 26(?); Napanee, January 12 - 14, 1880; Brockville, January 15 - 17; Perth, January 22 - 23. Some of these dates were recorded in the *New York Mirror*, but have not been confirmed in local newspapers.
 11. William Henry Fuller was born in England in 1832; he came to Canada about 1870, lived in Ottawa, and was a mining engineer and speculator. He wrote satiric verse and playlets. The date of his death is unknown.
 12. Arthur Sullivan was visiting his friends Governor-General the Marquis of Lorne and Princess Louise while *H.M.S. Parliament* was running (February 23 - 25), but I have no evidence that he saw a performance. It seems unlikely that Sir John A. Macdonald ever saw the play.
 13. Montreal, February 16 - 21; Ottawa, February 23 - 25; Brockville, February 26; Kingston, February 27 - 28; Napanee, March 1; Port Hope, March 4; Peterborough, March 5; Whitby, March 6; Toronto, March 8 - 13; Guelph, March 15; Galt, March 16; Stratford, March 17; London, March 18; Chatham, March 19; London, March 20; St. Thomas, March 22; Ingersol, March 23; Woodstock, March 24; Brantford, March 25; St. Catharines, March 26(?); Hamilton, March 27; Toronto, March 29 (*Rosedale*), 30 (*Parliament*); Oshawa, March 31; Prescott, April 1; Perth, April 3; Ottawa, April 5; Montreal, April 6; Quebec City, April 8 - 9; Halifax, April 12 - 17; Moncton, April 19; Saint John, April 20 - 22, 23 (*Engaged*), 24 (matinee, *Parliament*; evening, *Engaged*), 29 (*Engaged* and *My Uncle's Will*).
 14. *Pink Dominoes* did not go down well when the McDowell Company later tried it in Kingston, Jamaica.
 15. *H.M.S. Parliament, Our Boarding House, School, and Pique*.
 16. See M. Edwards, *A Stage in Our Past*, for a report of the McDowell two-night stand here (p. 40). Franklin Graham (*Histrionic Montreal*), whom Edwards cites, was inaccurate in several matters. This visit did not take place in 1877, but in July 1880; *Rosedale* was offered the first night, *The Shaughraun* the second, after which public demand forced a performance (with a second admission fee) of *H.M.S. Parliament* in the smoky, mosquito-plagued warehouse at 10:30 p.m.
 17. Sarnia, July 20 - 21; London, July 23 - 24; Galt, Hamilton, Ingersol, St. Catharines (dates not known), and probably other towns. In a Winnipeg interview (*Daily Times*, June 12) McDowell indicated that he intended to give up touring; he sold much of the company stock of properties and scenery to the city of Winnipeg before his departure.

18. The Carver Combination, as it was officially known, remained at the Criterion until the end of April 1881. This period included a three-week tour of Minnesota towns and Winnipeg (January 31 - February 8, 1881). This troupe returned to Winnipeg for a seven-week season, May 3 - June 20, 1881. McDowell was therefore responsible for putting Winnipeg on the theatre map.
19. Albert Hall, Bridgetown, March 2 - 29; the Company performed many of the same plays as in Kingston, plus *Rough Diamond* and *The Widow Hunt*.
20. The Company also played at Portage la Prairie (July 31 - August 3) and Emerson (August 14 - 17), before returning to New York, with a stop in St. Paul.
21. London, October 9 - 11; Toronto, October 12 - 14; November 9 - 11; Ottawa, November 14 - 16; Montreal, November 20 - 25.
22. Toronto, April 9 - 11; Ottawa, April 17 - 18; Montreal, April 23 - 25, May 14 - 16; Ottawa, May 20; Hamilton, date unknown.
23. Saint John, August 2 - 4; Fredericton, August 6; Moncton, August 7; Halifax, August 9 - 14.
24. Halifax, September 20 - 25; Saint John, September 27(?) - October 6; Fredericton, October 7 - 8; Ottawa, October 18 - 21; Kingston, October 22.
25. Murray Edwards has written about Handscomb as a stern critic of plays by Shaw and Ibsen, later performed in Winnipeg: *A Stage in Our Past*, pp. 67, 72 - 76.
26. Reviewers in Saint John and elsewhere of McDowell's production of *The Colleen Bawn* were fascinated by the presence on stage of an 8,000-gallon tank of water. It simulated "a real lake" into which McDowell (as Myles na Coppolean) dived to rescue the drowning heroine.
27. Ottawa, February 10 - 22; Montreal, February 24 - March 8; Toronto, March 10 - 12.
28. Ottawa, October 13 - 18; Montreal, October 24 - November 1; Toronto, November 3 - 8.
29. *The Daily Star* obituary tribute appears in only slightly modified form, without acknowledgement, in Franklin Graham, *Histrionic Montreal* (1902), pp. 220 - 221.
30. Franklin Graham, *Histrionic Montreal*, provides some information about Gilmour (p. 282), and Murray Edwards. *A Stage in Our Past*, about Tavernier (pp. 48 - 56). Joe Banks was a native of Toronto; he was popular in the U.S.A. and Canada as a comedian and author of comic songs. He was with McDowell during the 1879 and 1880 seasons, but died of tuberculosis in 1881.
31. I hope to develop into a book the material I have collected about E.A. McDowell's career in the U.S.A. and Canada. I shall welcome any information about his life and theatre activities that readers of this journal can provide.