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**ALDRIDGE, Henry Belden, 1943-
LIVE MUSICAL AND THEATRICAL PRESENTATIONS IN
DETROIT MOVING PICTURE THEATRES: 1896-1930.**

**The University of Michigan, Ph.D., 1973
Speech**

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LIVE MUSICAL AND THEATRICAL PRESENTATIONS IN DETROIT

MOVING PICTURE THEATRES: 1896-1930

by

Henry Belden Aldridge

**A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
(Speech)
in The University of Michigan
1973**

Doctoral Committee:

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Professor Edgar E. Willis**

DEDICATION

When I began work on this study in April of 1972, I realized that it would be desirable to locate individuals who had actually taken part in musical and theatrical productions in Detroit moving picture theatres between 1896 and 1930. Although I knew that the chances of finding such individuals were relatively slim, I drew up a list of people to whom I would like to talk and began to track them down.

The first name on my list was that of Eduard Werner, the musical director for the John H. Kunsky-George W. Trendle motion picture houses in Detroit from 1914 until 1939. Because his name had appeared in almost every advertisement for the Capitol and Michigan theatres between 1922 and 1930, I knew that he would have a great deal of information. Unfortunately, I was told by several people that he was no longer living.

I went to the remaining names on the list only to find out that most of them were deceased, extremely ill, or not willing to submit to an interview. In August, 1972, Robert Worsham of Detroit called to say that he had come across the name of an Eduard Werner in the Madison Heights telephone directory and suggested that I give the man a call on the off chance that he might be the person

I had been looking for.¹

The Eduard Werner in the telephone book was indeed the man I was looking for. He was very much alive and was delighted to talk to me. From August of 1972 until June of 1973, I visited with Mr. Werner several times. He willingly shared his memories and gave me photographs and documents which became indispensable parts of this study. During the course of our visits, Mr. Werner also became a valuable friend.

Eduard Werner was born in Vienna, Austria but came to the United States when he was in his early twenties. He joined the Kunsky-Trendle firm in 1914 and worked for it until 1939. He was the music director of the Liberty, Washington, Madison, Adams, Capitol and Michigan theatres during those years and was the last permanent orchestra leader in a Detroit moving picture theatre.

In 1935, Eduard Werner realized that there was no future for musicians in the motion picture business, and so while carrying a full work load at the Michigan, he returned to school and earned a law degree in 1939. He went on to become a practicing attorney, and then became President of the Detroit Local of the American Federation of Musicians in 1951.

Mr. Werner is a Renaissance man in the grand style. He is lively, articulate, and is excited about everything,

¹Robert Worsham is a student at Wayne State University in Detroit, Michigan. He is a member of the Theatre Historical Society and an authority on early Detroit moving picture theatres.

especially music. He has not let his age (somewhere between 83 and 85) nor the death of his wife Marguerite stop him from living fully. He still owns a nineteen foot yacht which he sails regularly, and drives his own car to Florida twice a year.

His contributions to the musical life of Detroit are immeasurable. He built fine orchestras in all of the Kunsky-Trendle theatres and offered patrons the best in classical and popular music. I hope that the parts of this paper which deal with music give some idea of the work to which he devoted himself for so many years.

Out of the deepest gratitude and respect, I dedicate this paper to Mr. Eduard Werner.

ACKNOWLEDGMENTS

This study would have been impossible without the help and support of many individuals. Some have been given citations in footnotes, but many have not. To all of them, I wish to express my deep gratitude.

First, I must thank Mr. Eduard Werner, to whom this paper is dedicated, for his valuable help and friendship. Secondly, I wish to thank the members of the Motor City Chapter of the American Theatre Organ Society, especially Albert T. and Betty Mason, Claude Sheridan, John Minick, and David J. Lau; and Brother Andrew Corsini and Robert Worsham of the Theatre Historical Society for tracking down the little pieces of information which I could never have discovered by myself.

Finally, I wish to pay tribute to the memory of Ben M. Hall, former writer for Time magazine, and author of The Best Remaining Seats, for first introducing me to the fascinating subject of film history in 1962, and who remained a good friend until his untimely death in 1970. Of course, special thanks must go to Dr. Frank E. Beaver at The University of Michigan for his friendly, thoughtful, and thoroughly professional guidance on this study; and to my wife Ruth, who has heard it all a million times before.

PREFACE

During the past ten years, the general public has come to recognize that the moving picture is perhaps the most exciting medium of expression to develop in this century. People are more movie conscious than ever before, and nowhere is this consciousness more acute than on university campuses. There, the study of cinema has taken its place beside more traditional fields of academic endeavor as a legitimate area for critical appreciation and evaluation.

Naturally, this interest in film has produced a flood of books and articles in recent years. Many of these works will be forgotten, but some are outstanding. Because the field is so new, it is not surprising that most books in the area of film history have so far tried to give a general view of the motion picture's development. There has yet been little time for full research into the small, but relevant details.

One area of film history which so far has been largely neglected is that of the "live" musical and theatrical productions which regularly accompanied silent films from 1896 to 1930. The presence of these performances made moviegoing before 1930 so different from what it is today that it is hard to imagine what it must have

been like. Essentially, the moviegoer of the 1920's and earlier was treated not only to the film but also to an orchestral performance, an organ solo, and a stage show. These were sometimes as interesting as the film itself or even better. With the exception of Radio City Music Hall's productions in New York, and isolated instances of occasional stage shows and organ interludes, this tradition of "live" presentations in motion picture theatres has largely disappeared.

It is not surprising that film historians have overlooked this interesting phase of motion picture exhibition. After all, the stage shows and musical performances had little to do with the films themselves. Furthermore, the period produced few outstanding men or women whose names would be remembered, and finally, few records of any kind have survived. Film scholars have treated the silent era, therefore, strictly from the standpoint of the films and have largely neglected everything else that went on in the movie theatre at the same time.

It is my purpose in this paper to give the reader some general idea of what "live" musical and theatrical presentations in movie theatres were like. In doing so, I have also tried to point out the contributions of important people and to trace influences and effects. At no point in this paper have I tried to construct a day to day chronology or an exhaustive history of these productions. I feel that such an attempt would produce a cumbersome and tedious work. Instead, I have used selected examples of the most

interesting and representative "live" performances and have relegated a detailed chronology to Appendix B.

To make the topic of this paper manageable, I purposely restricted myself to a study of the "live" musical and theatrical productions in Detroit motion picture theatres. I could have chosen another city, but materials about Detroit theatres were more readily available. While the events in Detroit theatres are the principal focus of this paper, I do not wish to imply that the events which occurred there were unique to that city alone. Almost every city in America had motion picture theatres which featured "live" presentations of some kind. Detroit is merely a good example of what went on almost everywhere else.

Although the bulk of this study does deal with Detroit motion picture theatres and the individuals who worked there, I have not completely excluded people, events, and theatres elsewhere. This is especially true in the case of Samuel L. Rothapfel and the New York motion picture houses which he managed. Rothapfel (or Roxy as he was generally known) was mainly responsible for developing "live" presentations in motion picture theatres to a level approaching that of art. Managers in theatres of other cities largely imitated his work, and to leave out a full discussion of Rothapfel's contributions would be to leave the picture incomplete.

In preparing this study, I have relied heavily on the weekly advertisements, reviews, and articles from the Detroit News, and on interviews with Eduard Werner and

Robert Worsham. For general information, my most valuable source has been Ben Hall's book, The Best Remaining Seats, the only work so far which deals with my subject. I have also used the publications of the American Theatre Organ Society and the Theatre Historical Society which are gold-mines of information about pipe organs, musicians, and old theatres.

Although this paper spans the years between 1896 and 1930, most of its pages concern events which occurred between 1922 and 1930. The reason for this is that, while "live" presentations did exist before 1922, they did not reach significant proportions in Detroit until that year.

Chapter I is about early film experimenters and their uses of "live" presentations to augment their demonstrations. Chapter II concerns "live" productions in nickel theatres, while Chapter III discusses their function in motion picture palaces. This chapter also includes a description of major New York movie theatres and the important Detroit theatres. Chapter IV is about Samuel L. Rothapfel (Roxy) and the stage shows which he developed for New York motion picture theatres. Chapter V deals with symphony orchestras in Detroit theatres with emphasis on the Capitol Symphony Orchestra directed by Eduard Werner. Chapter VI is about the theatre organ, its uses and its organists, and Chapter VII concerns personal appearances in Detroit moving picture theatres by Hollywood stars. Chapter VIII describes Paramount-Publix and related stage shows which visited Detroit on roadshow tours during the late

1920's, and Chapter IX contains my conclusions about the importance of "live" presentations in motion picture theatres.

An important body of information is found in the Appendices to this study. Appendix A includes an essay about musical accompaniments to silent films plus an analysis of the Gottschalk score to D. W. Griffith's 1919 film Broken Blossoms. Appendix B contains a week to week listing of all stage shows and films presented at the Detroit Capitol theatre from 1922 to 1929, and Appendix C contains the script of a typical stage production from New York. Appendix D displays photographs of individuals and stage productions relevant to this study. A full bibliography is included at the end.

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CHAPTER I

THE EXPERIMENTERS, 1850-1896

Most film scholars disagree about the precise moment of the motion picture's birth. Terry Ramsaye traces its development back to prehistoric cave drawings which attempted to show beasts in motion, while others like Siegfried Kracauer are more content to find its origins in the development of the still photograph.¹

While there might be some dispute as to when the moving picture really began, there can be little doubt that the major experiments which led to its development were carried out during the last fifty years of the nineteenth century. Those experiments culminated in the first important demonstration of the motion picture at Koster and

¹Terry Ramsaye's classic study, A Million and One Nights: A History of the Motion Picture (New York: Simon and Schuster, 1926) (hereinafter referred to as: A Million and One Nights:), traces the moving picture back to man's earliest attempts to capture movement by artificial means such as painting. It continues the study of film to 1926. This text is the most thorough and valuable study of early motion pictures now available. Siegfried Kracauer's book, Theory of Film: The Redemption of Physical Reality (New York: Oxford University Press, 1960) (hereinafter referred to as: Theory of Film:), is more theoretical in its approach and concentrates on the moving picture's capacity to show reality, a power made possible by the development of the still photograph. These two books form an excellent introduction to the subjects of film history and theory.

Bials' Music Hall in New York on April 23, 1896.²

Many of the demonstrations of moving picture devices during the nineteenth century, including the Koster and Bials' showing, were supported by some kind of "live" performance. Sometimes this consisted of music performed by a pianist or small orchestra, occasionally a narration by the inventor, or ~~a~~ few acts from a vaudeville bill.

No one knows exactly why such "live" presentations were included with the showing of early films, but it seems reasonable to suppose that two factors were primarily responsible. First, the films themselves needed some kind of auditory support. No nineteenth century film contained sound except for a few experimental Edison shorts with accompanying sound discs. Films needed music to make them more exciting, and, furthermore, they needed some kind of explanation. After all, the idea of a moving picture was startling to audiences. An explanation of how the device worked, and a description of what was being shown on the screen were most helpful. Secondly, nineteenth century audiences were accustomed to "live" entertainments. Just as twentieth century audiences go to movies or watch television with a regularity that borders on addiction, so did nineteenth century audiences attend music halls, clubs, saloons, showboats, and the legitimate theater.³ Film

²Unless a text is concerned with very early film experiments, the author usually begins with the Koster and Bials' showing. For a full account of this event, see Ramsaye, A Million and One Nights:, pp. 226-234.

³~~There~~ are numerous sources that deal with popular

pioneers who wished to gain exposure for their primitive devices needed to display them within a context which was familiar to audiences. The vaudeville house, music hall, lecture room, or club was the perfect place to display a new and untried form of entertainment. Undoubtedly, the use of these "live" presentations, in the form of music, narration, or variety acts, helped the fledgling motion picture to gain acceptance and an appreciative audience.

Henry Renno Heyl

The need for a projecting apparatus was sensed by many early film experimenters. Clearly, some sort of device capable of showing moving pictures to many people at once was a prerequisite for the success of film. As these devices were tried, they were often aided by "live" presentations of various kinds.⁴

In 1870, Henry Renno Heyl of Columbus, Ohio successfully projected moving photographs. He used a process similar to that which had been developed by Coleman Sellers in 1861. Sellers had used a still camera and had photographed his sons in posed positions, each illustrating a progressive phase of movement. He then mounted the successive still pictures on a device which when turned by hand at the proper speed, gave the illusion of motion. Heyl

entertainments of the nineteenth century. One which I found helpful was Joe Laurie, Jr., Vaudeville: From the Honky-Tonks to the Palace (New York: Henry Holt and Company, 1953).

⁴See Ramsaye, A Million and One Nights:, pp. 1-49, for a detailed account of these early experiments.

used a still camera to photograph himself and a dancing partner in six different positions of a waltz. When projected at the proper speed, these separate still pictures blended to produce an illusion of movement. The device was demonstrated to an audience at the Philadelphia Academy of Music on February 5, 1870, and on that occasion Heyl brought in musicians to accompany the waltzers on the screen.⁵

Terry Ramsaye said:

Each of the pictures was printed three times, to supply eighteen images to fill the wheel. Hence each revolution of the Phasmatrope gave three turns of the waltz. The operator synchronized the picture to the orchestral music at the entertainment and gave the audience of 1,600 persons a profound sensation. The entertainment included also a wheel picture of an acrobatic performance. The receipts for the show were \$850.⁶

Alexander Black

Another important nineteenth century experimenter was Alexander Black, a novelist and amateur photographer. He wrote and lectured on photography and illustrated his talks with stereoscopic lantern slides of photographs taken by himself and others. It occurred to him that a sequence of projected still photographs might be capable of telling a story.⁷

Black knew that projecting devices for moving pictures were unreliable and so he settled on a system of

⁵ Ramsaye, A Million and One Nights:, pp. 17-20.

⁶ Ibid., p. 20.

⁷ For a complete discussion of Alexander Black's "picture" play, see Ramsaye, A Million and One Nights:, pp. 91-103.

rapidly dissolving still photographs to tell his story. To round out his pictures, Black employed "live" actors on the stage who delivered dialogue matched to the slides.⁸

Terry Ramsaye said:

Black aimed at an expression method which should be made up of still pictures projected by the ordinary stereopticon and spoken words or lines delivered from the stage. The totality of effect he sought was simply the telling of a story by a blend of words and pictures. He hoped that between the two components of word and picture he would convey an impression of dramatic action.⁹

Black's first "picture" play was a feature production entitled Miss Jerry. It concerned the adventures of a girl reporter and was premiered on October 9, 1894 in New York. On that occasion, Black went one step beyond the spoken dialogue and supplied a running commentary on the action himself. He also commissioned John Hyatt Brewer to compose a musical score to accompany the production. Although Black's "picture" play was not really a moving picture, it met with great success. For several years, Black toured the lecture circuits giving demonstrations of his device with musical and narrative accompaniments.¹⁰

Thomas Alva Edison

The man most responsible for the sudden popularity of the moving picture in America was Thomas Alva Edison. The "Wizard of Menlo Park" had been involved with experiments in film-making since 1884, and with the help of his assistant William Kennedy Laurie Dickson had developed by

⁸ Ramsaye, A Million and One Nights:, p. 96.

⁹ Ibid., p. 95.

¹⁰ Ibid., pp. 96-99.

1889 a satisfactory camera and projecting device. In fact, Dickson had also achieved satisfactory sound synchronization in the same year.¹¹

Edison was not interested in moving picture projectors, because he thought of the motion picture as a device similar to his phonograph--that is, a machine to be used by only one person at a time. As a result, his laboratories were directed to perfect a motion picture device that could be used by only one person at any given moment. In 1891, the Edison laboratories marketed a device called the Kinetoscope which could show a fifty foot loop of film to one individual at a time. Through the Kinetoscope Company auspices managed by Norman C. Raff, Thomas R. Lombard, and Frank R. Gammon, several viewing parlors consisting of ten or more individual viewing machines were set up in Chicago, New York, and Atlantic City in 1894.¹²

When Edison finally decided that a projecting apparatus would be advantageous to his financial interests, he manufactured a device perfected by Thomas Armat that would throw moving pictures on a screen.¹³ Under the trade name of Vitascope, the machine was demonstrated at Koster and Bial's Music Hall on April 23, 1896 in New York City. This was the occasion which has frequently been

¹¹For a complete discussion of Edison's work in developing early moving picture devices, see Ramsaye, A Million and One Nights:, pp. 50-90.

¹²Ramsaye, A Million and One Nights:, pp. 88-90.

¹³Ibid., p. 232.

marked by film historians as the beginning of the motion picture in America. On that night, Edison's machine shared a traditional vaudeville bill of eight acts with William Olschansky, the Russian Clown; Cora Caselli, an eccentric dancer; The Three Delevines, in their act entitled "Satanic Gambols"; Paulinetti and Pico; Monsieur and Mademoiselle Ducreux-Geraldud; The Brothers Horn; and at the intermission, a number by Dr. Leo Sommer's Blue Hungarian Band.¹⁴

Edison showed unquestionable shrewdness in choosing to demonstrate his Vitascope at a popular vaudeville house. In 1896, few people had ever heard of moving pictures, but vaudeville was a very popular amusement. It enjoyed a relationship to the public of that time that motion pictures and television share with twentieth century audiences. Vaudeville had risen from a cheap entertainment to a fairly respectable amusement for men, women, and children.

Vaudeville was also established. Its routines were well-known and popular. In contrast, the motion picture was viewed with some suspicion. Peepshow parlors which had tried to project films in darkened back rooms were thought to be dangerous places. In addition, motion pictures were not yet capable of sustaining the interest of an audience for very long. The films were short and

¹⁴Ramsaye, A Million and One Nights., p. 237; New York Times, April 26, 1896, 10:4.

did not tell complete stories. In the context of "live" vaudeville, the motion picture was likely to stand a chance of widespread exposure and acceptance.

Vaudeville managers welcomed motion pictures as a means of impressing their audiences without having to spend too much money. Managers of vaudeville circuits liked films because it was cheaper to send films on road tours than to send people. They saw in movies a cheap way of cutting costs all the way around.

Nicholas Vardac, in his book Stage to Screen: Theatrical Method from Garrick to Griffith, suggests that nineteenth century audiences were ready for the kind of realism and excitement that motion pictures gave them.¹⁵ Already they had demanded realistic sets and elaborate stage devices which showed moving trains, sinking ships, and racing horses in their stage shows. The motion picture offered a kind of realism that was far more plausible than that. Audiences were thrilled at the sight of waves pounding a beach, or wind blowing through the leaves. The realism and movement of films astounded audiences everywhere. Siegfried Kracauer thought that it was this very capacity to show reality in all of its detail that constituted the moving picture's greatest power over the

¹⁵ A. Nicholas Vardac, Stage to Screen: Theatrical Method from Garrick to Griffith (Cambridge, Mass.: Harvard University Press, 1949). This book advances the fascinating thesis that the development of the moving picture can be traced in the increasing realism and romanticism of nineteenth century stage plays in America.

stage.¹⁶

The moving picture showing at Koster and Bials' was the catalyst which introduced films to vaudeville theatres around the country. For the next few years, vaudeville was to remain the motion picture's principal avenue to the public. Terry Ramsaye said, however, that the moving picture's relationship to vaudeville was a mixed blessing.

Its vaudeville career was both a blessing and a curse upon the screen. It served to keep the film alive and slowly evolving by supplying it with this narrow activity. While keeping the picture alive, vaudeville enslaved it and cheapened it until the time came that the films were known merely as "chasers," marking the end of the show and clearing the house for the next performance.

Until the screen grew into a medium of expression with something to say of its own, a turn in vaudeville was the biggest job it could hold. It could be an interesting mirror of topical events or novelties for fifteen minutes. Then it was done.¹⁷

¹⁶Kracauer, Theory of Film:, pp. ix-xi.

¹⁷Ramsaye, A Million and One Nights:, p. 264.

CHAPTER II

NICKEL THEATRES, 1902-1912

The marriage between vaudeville and the moving picture was short. After its introduction to Broadway at Koster and Bial's, the Vitascope and similar machines quickly proliferated throughout the United States, and by 1900, the restrictions of the vaudeville setting became clear. Movies were placed at the end of the vaudeville bill and treated as just another novelty act.

Musicians provided music and "an announcer, invariably in frock coat, stood beside the screen to make appropriate remarks and identify the subjects as they flickered into view."¹ While vaudeville provided an initial setting for films, it was not a suitable home for very long.

By 1902, the motion picture was changing. Audiences had ceased to be amused by short scenes of surf or trains, and longed for more sophisticated film presentations. In America, the Passion Play had been filmed, and

¹Ramsaye, A Million and One Nights., p. 267.

in England R. W. Paul and in France Georges Méliès were developing the narrative capabilities of films.²

In April, 1902, Thomas L. Tally opened a theatre in Los Angeles that was suitable for these longer films. It was devoted exclusively to the showing of motion pictures, and was neither a peepshow parlor nor a vaudeville house. It was a theatre for movies alone.³ Tally's advertisement for the opening presentation read:

Up to date high class moving picture entertainment, especially for ladies and children. See the Capture of the Biddle Bros., New York, in a Blizzard, and many other interesting and exciting scenes. An hour's amusement and genuine fun⁴

Some of Tally's first showings included Melies' A Trip to the Moon (1902), Gulliver's Travels (1902), The Kingdom of the Fairies (1902), and later Edwin S. Porter's The Great Train Robbery (1903). Following Tally's example, amusement men set up similar theatres in San Francisco, Seattle, New York, and other cities during the same year.⁵ By 1904, almost every American city had its nickel movie theatre where audiences could see an hour's worth of short films for only five cents.

Detroit

The first recorded film presentation in Detroit,

²Arthur Knight, The Liveliest Art: A Panoramic History of the Movies, Mentor Books (New York: The New American Library, Inc., 1957), pp. 23-28.

³Ramsaye, A Million and One Nights., p. 425.

⁴Ibid.

⁵Ibid., p. 426.

Michigan took place at the Detroit Opera House in 1896. On that occasion, the audience saw several reels of film showing bullfights in Mexico City.⁶ According to George B. Catlin, the films contained "intervals of interesting action and others when the bullfighters and their victims were in such bad light and the atmosphere was so obscured by dust that much was left to the imagination."⁷ Two years later, the Wonderland vaudeville theatre began to advertise short films as part of its daily bill, but it was not until 1905 that Detroit had its first nickel theatre devoted primarily to films.⁸

In March of 1905, two Detroiters, John H. Kunsky and A. Arthur Caille opened the Casino theatre on Monroe Avenue in a building which had formerly been a saloon. Kunsky and Caille had been in the business of manufacturing slot machines in a small store on Second Avenue when they discovered that moving picture machines were selling well in other cities. They decided to give up slot machines and began to market peepshow machines, phonographs, and moving picture projectors.⁹

The Casino had a seating capacity of 260, and on the opening night more than 500 patrons appeared. The film

⁶ George B. Catlin, The Story of Detroit (Detroit, Mich.: The Detroit News, 1923), p. 701.

⁷ Ibid., pp. 701-702.

⁸ Ibid., p. 702.

⁹ George W. Stark, City of Destiny: The Story of Detroit (Detroit, Mich.: Arnold-Powers, Inc., 1943), pp. 482-483 (hereinafter referred to as: City of Destiny).

was The Train Wreckers and a pianist was engaged to accompany the picture. According to George W. Stark, the pianist selected the Overture to Rossini's William Tell for the occasion.¹⁰ The film lasted for only ten minutes and then "Chuck Reynolds walked out on the stage, impressive in full-dress suit. He sang a ballad called 'The Baggage Coach Ahead' with stereoptical slides in colors."¹¹

Inspired by the success of the Casino, Kunsky and Caille opened during the next few weeks a similar theatre, the Star on Gratiot Avenue.¹² Another Detroit businessman William F. Klatt opened the Bijou on Monroe Avenue during the same year. Klatt located his theatre over a penny arcade and ran continuous performances from 9:00 a.m. to 11:00 p.m. with a five cent admission price.¹³

Between 1905 and 1912, several other nickel theatres were opened in Detroit. In 1908, Kunsky and Caille opened the Majestic, a large 2,000 seat house on Woodward Avenue, and the Empress, a smaller house nearby. In the same year, they opened the Theatre Royale at Farmer and Monroe streets, and raised the price of admission to ten cents.¹⁴ On one occasion, they charged twenty-five cents for the showing of the Passion Play, a film of several reels.¹⁵

¹⁰Stark, City of Destiny:, p. 483. ¹¹Ibid.

¹²Interview with Robert Worsham, Theatre Historical Society, Detroit, Michigan, January 15, 1973.

¹³The Moving Picture World, July 15, 1916, p. 398.

¹⁴The Detroit Free Press, July 22, 1928, p. 11.

¹⁵Ibid.

By 1912, Kunsky and Caille had eight nickel theatres in operation. In addition to the Casino, the Star, the Majestic, and the Theatre Royale, they also controlled the Garden, the Hippodrome, and the Columbia.¹⁶ In all of these houses, Kunsky and Caille supplemented film showings with musical accompaniments, solo performances by local singers, and occasional vaudeville acts.¹⁷

Growth and Struggle

By 1908, the nickel theatre had become the major outlet for moving pictures, replacing both the vaudeville theatre and the penny arcade. Lewis Jacobs said:

In some of the crowded quarters of the city [New York] the nickel shops as they are called are cropping up almost as thickly as saloons, and if the nickel delirium continues to maintain its hold there will be in a few years more of these cheap amusement places than saloons. Even now some of the saloon keepers are complaining that they injure their trade.¹⁸

The typical presentation at such a theatre was a potpourri of short films, music, song slides, and occasional vaudeville acts. Jacobs said:

Lasting from twenty minutes to a full hour, the program often included a single-reel melodrama, a comedy, and a novelty. During the showing of the main film occasionally a 'lecturer' explained

¹⁶The Detroit Free Press, July 22, 1928, p. 11.

¹⁷Interview with Eduard Werner, Detroit, Michigan, October 12, 1972.

¹⁸Lewis Jacobs, The Rise of the American Film: A Critical History with an Essay, Experimental Cinema in America, 1921-1947 (New York: 1st ed., Harcourt, Brace and World, 1939; reprint, Teachers College Press, Teachers College, Columbia University, 1969), p. 55. (Hereinafter referred to as: The Rise of the American Film.)

the story to the ill-educated and stirred up excitement at the climaxes. . . . The films were frequently followed by a ballad singer who, accompanied by illustrated 'hand-colored' slides, crooned the popular songs of the day¹⁹

In most American cities, the competition among operators of these nickel theatres was fierce. Bills were changed almost daily to lure in new patrons, and elaborate promotional devices were used.

Harry Davis and John P. Harris of Pittsburgh hit upon the idea of making their little theatre more appealing by outfitting it with secondhand furnishings from an old opera house, adding a small orchestra to accompany the film, and calling the theatre a "nickelodeon" to give it at least the sound of dignity.²⁰ Other operators erected huge electric signs outside their theatres, decorated them to resemble Greek temples or Renaissance palaces, and dressed their ushers and ticket takers in gaudy outfits.²¹

Since the film fare varied little from one theatre to another, managers were forced to compete with one another by improving the supporting "live" acts, the singers, and musicians that completed the bill. For this reason, emphasis was placed on the quality of the film accompaniment, the competence of the song-slide vocalist, and the effectiveness of the standup comic. In fact,

¹⁹Jacobs, The Rise of the American Film:, p. 56.

²⁰Ibid., p. 55.

²¹Interview with Ben M. Hall, New York, New York, August, 1966.

virtually every noncinematic element of the nickel theatre was an important competitive angle.²²

One young nickelodeon operator named Samuel L. Rothapfel hit upon a very successful formula for using supporting "live" acts and music to attract patrons. Rothapfel decided that the music for the film and for solo performances should be of high quality, stressing the "classics" and the best popular tunes. He believed that the "live" presentations should blend with the film as much as possible so that the audience would experience a harmonious theatrical event. Above all, Rothapfel believed that the presentations in his theatre should reflect dignity and quality.²³

On New Year's Day, 1908, Rothapfel opened Rothapfel's Family Theatre in the back room of his father-in-law's tavern in Forest City, Pennsylvania. To attract patrons, Rothapfel added a short lecture (which he delivered), and a piano solo played by Miss Mabel Rennie, a local spinster.²⁴ Ben M. Hall said:

Roxy [Rothapfel] was constantly experimenting and dreaming up new ideas to please the patrons: first a curtain that closed over the screen between the reels, then a system of colored

²²Interview with Ben M. Hall, New York, New York, August, 1966.

²³Ibid.

²⁴Ben M. Hall, The Best Remaining Seats: The Story of the Golden Age of the Movie Palace, with a Foreword by Bosley Crowther (New York: Clarkson N. Potter, Inc., Publisher, 1961), p. 28. (Hereinafter referred to as: The Best Remaining Seats:.)

light bulbs concealed around the screen that changed from pink to green to blue as Roxy threw the switches during the film. Miss Rennie was augmented by a violinist and a baritone who offered classical selections while the films were being changed.²⁵

During a typical week at the Rothapfel Family Theatre, patrons could hear a different musical event each night. On Thursday, it was a vocal solo entitled "In the Shade of the Sheltering Palms," sung by Mr. Tom Earl; on Friday, a violin solo "Hungarian Dance" by Miss Irma Walter; on Monday, a piano solo "Rondo Capriccioso" performed by Miss Mabel Rennie; on Tuesday, a vocal solo entitled "A Dream" sung by Mr. Earl; and on Wednesday, a violin solo which was a "Fantasy from Faust" by Gounoud and played by Miss Walter.²⁶ Rothapfel promised:

These solos will be rendered in addition to our regular performances and I promise you a musical treat you won't forget.²⁷

Decline

By 1912, the motion picture had begun to outgrow the nickel theatre. During his years at Biograph, David Wark Griffith had learned how to tell a subtle story on film. In films such as The Lonely Villa (1909), The Lonedale Operator (1911), and Pippa Passes (1911), Griffith developed narrative, editing, lighting, and acting techniques which raised the moving picture above the primitive recording device which it had been. Griffith

²⁵Hall, The Best Remaining Seats., p. 29.

²⁶Ibid., p. 28.

²⁷Ibid.

pushed for serious themes, better acting and writing in his films, and audiences responded enthusiastically.²⁸

As films became more sophisticated so did their audiences. Moviegoers demanded longer and better films, ones which were capable of telling a complex story with some subtlety. In 1912, Adolph Zukor brought a four reel French version of Queen Elizabeth (1912) to the United States. The film starred Sarah Bernhardt and was shown with considerable success in limited engagement performances at opera houses and auditoriums across the country. Two Italian films, Quo Vadis (1912) and The Last Days of Pompeii (1913) had similar success, and Zukor, sensing the public demand for longer and better films, established the Famous Players in Famous Plays Company in 1912 to import as well as produce feature length films. Within one year, Zukor was followed by the Jesse Lasky Feature Play Company, the Helen Gardner Picture Corporation, Pallas Pictures, and Morosco Pictures.²⁹ At the same time, Griffith ended his association with Biograph so that he could devote his time exclusively to the making of feature length films. In 1912, he produced Judith of Bethulia, a serious drama that imitated the epic style of the successful Italian films. Judith was four reels long and

²⁸For a full discussion of Griffith's work at Biograph, see: Robert M. Henderson, D. W. Griffith: The Years at Biograph (New York: Farrar, Straus and Giroux), 1970.

²⁹Jacobs, The Rise of the American Film., p. 91.

was released with a cue sheet of musical suggestions to be followed by theatre musicians in accompanying the film.³⁰

The nickelodeon was not a suitable home for these longer films. Nickel theatres thrived on short one reel films that could be changed frequently. Even if they had begun to show feature pictures, it is doubtful that audiences would have crowded into the small nickel theatres to see them.

Nickelodeons were looked upon with disdain by middle class individuals who were interested in feature films. The nickelodeon was definitely a place for lower-class entertainment. It had an atmosphere of cheap amusement that was totally unsuited to the feature length picture and the audiences to which it appealed.

By 1914, the feature film was well established as America's favorite kind of motion picture and the nickel theatre with its steady diet of one reelers, song-slides, and vaudeville was quickly disappearing. What replaced the nickel theatre was a new kind of motion picture playhouse far more suited to sophisticated audiences and better films.

³⁰A reproduction of this cue sheet is found in Appendix A of this paper.

CHAPTER III

THE MOVIE PALACES

When the feature film came, the nickel theatre with its one-reelers, continuous showings, and lower class appeal, gave way to a newer, larger, and far grander type of motion picture theatre. Lewis Jacobs said that

The longer pictures increased the length of programs to two hours, so that the old nickelodeon's scheme of short programs and quick turnover was no longer workable. Larger theatres became necessary, since exhibitors had to make up in capacity what they lost in turnover¹

The nickel theatre's replacement was large, ornate, with clear sight lines, good acoustics, excellent lighting, a mammoth stage, huge screen, air conditioning, a symphony orchestra, and a pipe organ. For lack of a better term, these theatres could be called "palaces" or "cathedrals" for the motion picture.

Between 1913 and 1932, thousands of these colossal masterpieces (and monstrosities) were built in the United States. Almost every large city (and virtually every small one) had its Paramount, Capitol, Rivoli, or Strand

¹Jacobs, The Rise of the American Film., p. 167.

theatre with its bold upright sign, gilded boxoffice, ushers, baroque columns, and satin drapes. These theatres reflected the moving picture's new popularity as America's mass entertainment medium, and mirrored the glamor and fantasy that surrounded Hollywood and the stars who lived there. Before radio and television came along, the movie palace was the popular entertainment center in most American cities. Along with movies, it provided music, a stage show, and an elegant if somewhat pretentious atmosphere of relaxation and escape.

Motion Picture Palaces in New York City

The era of movie palaces began and ended in New York City. The Mark Strand which opened on Broadway in 1914 was America's first true movie "palace," and The Roxy which opened on Sixth Avenue in 1927 was its last.

The Strand was the brainchild of Mitchell and Moe Mark of Detroit who had made a fortune as nickelodeon operators in Buffalo, New York. In January, 1913, the Mark brothers announced plans to build a large theatre on the corner of Forty-Seventh Street and Broadway. At first they contemplated operating it as a vaudeville house, but ultimately decided to make it a movie theatre.²

In constructing the Strand, the Marks made important innovations that would make the building suitable for the showing of feature films and for handling large

²Hall, The Best Remaining Seats., p. 37.

crowds. To insure good sight lines, they replaced the traditional tiered gallery with a single balcony that swept without supporting columns across the theatre. To insure comfort, they installed plush seats, and an adequate ventilation system. To create a lush atmosphere in keeping with the new long films, they decorated the theatre in a refined Greek style, installed indirect lighting, and provided facilities for elaborate stage productions and musical presentations.³

The 2,800 seat theatre opened on April 11, 1914 with a showing of Rex Beach's The Spoilers along with a stage show, orchestral music, and an organ interlude.⁴ An early Strand flyer indicated the atmosphere of this new type of motion picture theatre, and showed its radical departure from the nickelodeon. The flyer read in part:

Performances commencing at 2:00, 7:30 and 9:30 are classified as 'De Luxe' and comprise all of the programmed numbers, with overtures and musical settings rendered by the Strand Celebrated Concert Orchestra. The intermediate performances commencing at 12 M., 4:15 and 6 P.M. are auxiliaries to the 'De Luxe' performances. The musical accompaniment to these performances is rendered on the Grand Pipe Organ.⁵

The Strand set an example which was quickly imitated in other cities across the United States. Lewis Jacobs said:

News of these 'million dollar palaces' swept the exhibition field. Within a short time many

³Hall, The Best Remaining Seats:, pp. 37-40.

⁴Ibid., p. 40.

⁵Ibid., p. 41.

new-type theatres styled after the Strand and seating at least 1,200 had sprung up in cities throughout the nation. Exhibitors earnestly set about beautifying their theatres. Ornamental plaster relief work on walls and ceilings, elaborate lobbies, decorative cashier's cages, rich carpeting, cuspidors, brass railings, and a thousand and one other embellishments became commonplace. By February 1916 approximately 21,000 remodeled or entirely new movie theatres were in operation, and by 1917 the nickelodeon had become an antique. Big movie theatres were the standard, significant and increasingly numerous symbols on the main streets of America.⁶

The Rialto

The Rialto theatre, which opened in New York on April 21, 1916, was even more impressive than the Mark Strand. The new theatre was located at the corner of Forty-second Street and Seventh Avenue on the site of the old Hammerstein's Varieties theatre.⁷ While the Rialto had a rather plain exterior, the auditorium which seated 2,000 was impressive. The Moving Picture World gave this description of the Rialto's interior:

The dominating color of the furnishings is red, in the carpets and in the curtains that drape the screen, and the great niches flanking it on each side. These latter provide balconies for singers. Behind these are paintings of land and sea, artistic, picturesque. The walls are in old gold tapestry. Of stage, properly speaking there is none. The eighteen-foot screen is practically against the wall of the house. In front of it there is a platform but a few feet in depth. The musicians' 'pit' is on the level of the orchestra floor. On the balcony floor are the executive offices, the

⁶Jacobs, The Rise of the American Film:, p. 168.

⁷The Moving Picture World, May 6, 1916, p. 944; Hall, The Best Remaining Seats:, pp. 44-45.

checking rooms and the women's retiring room. Imposed on the rail overlooking the foyer and the rear of the orchestra are flower boxes in profusion.⁸

Considerable attention was also given to the Rialto's lighting system. Backstage there was an eighty-five switch dimmerboard which controlled all of the lights in the house. Four colors of lights were available for the stage and three for the auditorium. Cove units were the most plentiful light sources, but additional illumination was provided by a huge gold chandelier which was placed directly over the middle of the orchestra floor. A similar fixture was placed in the lobby.⁹

In addition to these features, the Rialto had two Edison Super Kinetoscopes in the projection booth, along with a large Baird spotlight, and two slide dissolvers. There was a 130 stop Austin Organ in the auditorium.¹⁰

The Rivoli

The Rivoli, on Broadway at Forty-Ninth Street, was opened on December 28, 1917. It was similar in size and design to the Rialto and the two theatres were operated jointly by the same management.¹¹ The Rivoli was planned by architect Thomas W. Lamb who used a simple Grecian motif of classic elegance throughout the building. The Moving Picture World said:

⁸The Moving Picture World, May 6, 1916, p. 944.

⁹Ibid.

¹⁰Ibid.

¹¹The Moving Picture World, January 5, 1918, p. 54; Hall, The Best Remaining Seats:, pp. 53-55.

Viewed from Broadway it suggests an art museum or public library rather than a theater. The facade is constructed of an extremely light-colored stone, so light that when illuminated at night by the indirect lighting system which is to be employed it will have the effect of white marble. . . .

The most striking feature of the facade is its row of eight towering Doric columns. These extend from a point above the level of the marquee clear up to the entablature, with nothing to relieve their severity save the leaded glass windows set into the wall behind them. Crowning the entire facade is the broad triangular pediment, adorned with sculptured figures in deep bas relief. These figures are symbolical of music and the arts in general, as befits the nature of the entertainment offered within.¹²

Inside, the theatre contained 2,500 seats, a large high lobby, an emergency hospital, a musicians' lounging room, dressing rooms, showers, practice halls, and a communicating tunnel that ran from the front of the house under the auditorium to the backstage area. Like the Rialto, the Rivoli had a shallow stage with a large orchestra pit mounted directly in front of the screen. The Rivoli also had an elaborate lighting system and a large Austin Pipe Organ.¹³

The Capitol

The Strand, Rialto, and Rivoli theatres were small compared to the Capitol which opened at the corner of Broadway and Fifty-First Street on October 24, 1919. At the time of its opening, the theater was the largest in

¹²The Moving Picture World, January 5, 1918, p. 55.

¹³Ibid., pp. 54-55.

the world. It had a seating capacity of 5,300, a deep stage, an orchestra pit large enough to hold 100 musicians, and an unusual Estey Pipe Organ with illuminated stop buttons that gave the console the appearance of a gigantic cash register.¹⁴

The Capitol contained several architectural innovations, one of which was a 170 foot long balcony truss weighing more than 100 tons. The structural steel for it was fabricated on the site by a team of thirty men who worked day and night to complete the task. The balcony support was anchored in the east and west walls of the building by steel pins reaching six feet into the wall columns. From the 170 foot arch, a system of cantilevers reached out forty feet to support the entire balcony structure without aid of columns.¹⁵

The proscenium arch was another marvel. Architect Thomas W. Lamb said:

The proscenium opening itself is 61 ft. wide and 50 ft. high, and the truss in question spans this vast opening. A supporting pier at either side was made of poured concrete, reinforced with steel, 3 ft. thick, 6 ft. wide and towering 76 ft. high. At a point 50 ft. above the stage floor the truss was poured in the same manner, closing the proscenium opening at the top and providing a solid truss 72 1/2 ft. wide, 26 ft. high and 3 ft. thick.¹⁶

¹⁴ Hall, The Best Remaining Seats., p. 57; Marquee, Journal of the Theatre Historical Society, P.O. Box 4445, Washington, D.C. Capitol Theatre Supplement, June, 1968, pp. 1-10.

¹⁵ Marquee, Capitol Theatre Supplement, p. 3.

¹⁶ Ibid.

The entrance lobby of the Capitol had marble walls and was treated in soft brown colors and gold, covering the stucco and plaster ornamentation. The main lobby was decorated in massive dark walnut panels that rose to a ceiling of gold ornamentation. Five of the wall panels enclosed murals designed by the American artist William Cotton. The entire lobby was illuminated by three crystal chandeliers from the old Sherry's restaurant of New York City. Leading to the auditorium proper was a huge marble staircase with brass railings.¹⁷

Architect Lamb gave this eloquent description of the auditorium itself:

The auditorium is entered at the left of the grand promenade. The magnitude of the huge space is only exceeded by the richness of its decoration and the perfection of its detail. The burst of color and gold is so blended with the architectural details and with such fidelity as to create a most satisfactory effect.

The proscenium arch, the vast ceiling with its three large and twelve smaller domes, the vistas of columns and the walls themselves are all in light brown color and Roman gold--glazed, blended and softened to one harmonious whole.¹⁸

The Roxy

The era of the movie palace reached its pinnacle with the construction of the Roxy at Seventh Avenue and Fiftieth Street in 1925. Although the Roxy was superceded in sheer size by the Radio City Music Hall which opened one block over on Sixth Avenue in 1932, the latter was

¹⁷Marquee, Capitol Theatre Supplement, p. 3.

¹⁸Ibid.

more of a modernistic auditorium than the traditional type of movie palace.

The Roxy was the creation of Herbert Lubin, a former film producer, who bought the site of the Manhattan car barns from Bing and Bing realtors for \$3,000,000 in 1925. Immediately after the purchase, Lubin envisioned placing the world's largest theatre on the property.¹⁹

Work began on the Roxy in the summer of 1925, and the theatre was to be ready for opening on Christmas Day, 1926. Lubin quickly discovered however that construction was going more slowly and at a far greater cost than he had ever imagined would be the case. When December 25, 1926 came and went, Lubin found himself deeply in debt and still without a completed theatre. He realized that he would have to seek additional financial backing and turned to William Fox, president of the thriving Fox Films Corporation.²⁰

One week before the theatre's opening Lubin took Fox out to see the Roxy. Fox's reaction was immediately favorable. He saw the huge theatre's potential as the flagship for a series of nationwide Fox theatres that he wished to build. Fox bought a controlling interest in the Roxy Theatres Corporation for \$5,000,000 and took over operation of the building which, when it opened on March 27, 1926, was worth over \$12,000,000.²¹

¹⁹Hall, The Best Remaining Seats., p. 76.

²⁰Ibid., p. 77.

²¹Ibid.

The Roxy was nothing short of fantastic in appearance and physical plant. The auditorium seated over 6,200 people and was done in deep reds and gold. In the mammoth lobby was a \$30,000 rug said to be the world's largest. There were rehearsal halls, a broadcast studio, a hospital, a complete theatre sound system, and a stage that almost defied description. It divided into two elevated sections with a middle portion that could be rotated. The orchestra had four separate elevator sections and was large enough to hold 110 musicians. The bandstand which held the orchestra could glide silently from the raised orchestra pit, across specially designed footlights which disappeared into the floor, and onto the stage. There was not one but three organ consoles in the pit attached to a twenty-nine rank Kimball organ. The three consoles were played simultaneously along with the full orchestra for musical interludes before the film.²²

Ironically, the Roxy was out of date before it ever opened. The talking film had already arrived and eliminated much of the need for elaborate musical programs. Public tastes, too, had begun to change. The complex Baroque style of the Roxy was giving way to the functionalism of Rockefeller Center. The full facilities of the Roxy were used for only five years. By 1931, the organ had been dismantled, the orchestra disbanded, and personnel transferred to Radio

²²Hall, The Best Remaining Seats., pp. 76-91.

City Music Hall one block away.²³ For the next thirty years, the Roxy stood as a somewhat lonely and absurd example of a motion picture palace which had exceeded the bounds of taste, good judgment, and practicality.

Moving Picture Palaces in Detroit

The era of movie palaces did not reach Detroit, Michigan until 1922. In that year, John H. Kunsky and his associate George W. Trendle built the Capitol theatre on Grand Circus Park.

Kunsky had moved on from his position as a nickelodeon operator in 1912 with Arthur Caille. In 1908, Kunsky had acquired the services of a young Detroit lawyer George W. Trendle when Kunsky initiated actions to buy the Columbia theatre. Caille and Kunsky used Trendle's legal skill to draw up the articles of incorporation for the purchase. Trendle was retained from then on as a legal counsel to the Kunsky-Caille enterprises and when Caille left in 1912 was brought in as a co-partner to Kunsky.²⁴

Together, Kunsky and Trendle built a motion picture empire in Detroit between 1912 and 1922. From nickel theatres, they moved on in 1913 to larger houses. They opened the Liberty at Farmer and Bates in a structure which

²³Theatre Organ, Journal of the American Theatre Organ, XII, No. 5 (October, 1970), 7.

²⁴Interview with Eduard Werner, Ann Arbor, Michigan, August 22, 1972.

had once been a church. They installed a five-man orchestra and hired a permanent conductor. They draped the 700 seat house in fancy curtains, installed a small pipe organ, and billed the theatre as a "De Luxe" house.²⁵

In 1914, Kunsky and Trendle took over the 1,800 seat Washington theatre which had been constructed as a legitimate house. They converted it into a movie theatre, installed a fifteen-man orchestra, and brought in the best feature films.²⁶ In 1917, they moved to Grand Circus and built two theatres, the Madison and the Adams, both 1,500 seat houses designed for quality feature films, and with facilities for musical presentations and limited stage shows.²⁷ By 1922, the motion picture center of Detroit was clearly the Grand Circus area. It was on this oval park at the foot of Woodward Avenue that Kunsky and Trendle built their first motion picture palace.

The Capitol

On May 16, 1920, John H. Kunsky announced that, after almost one year of negotiations, his theatre company had acquired a ninety-nine year lease on three adjacent parcels of land near Grand Circus Park for an undisclosed price. The property included most of the block bounded by Broadway, Madison, Witherall, and John R. Streets. The frontage on Broadway and Madison was 155 feet and the length

²⁵ Interview with Eduard Werner, Ann Arbor, Michigan, August 22, 1972.

²⁶ Ibid.

²⁷ Ibid.

between the two streets was 242 feet. On this property, Kunsky announced plans to construct a ten story building fronting on Broadway and a six story structure facing Madison. Between the buildings would be a theatre capable of seating 4,250 people. Kunsky commissioned Detroit architect C. Howard Crane to design the buildings, and put Trendle, now secretary and general manager of the Kunsky theatre interests, in charge of the project. The new theatre would join the Madison and Adams theatres already located on Grand Circus, and would be called the Capitol, after the Capitol theatre of New York City.²⁸

When Kunsky announced his plans to build a theatre of large size in an area full of theatres already, some doubted his wisdom, but Kunsky and Trendle both understood the power which moving pictures were beginning to exert in the 1920's. They also understood that the area around Grand Circus was becoming a center for motion picture showings in Detroit, and that it could support several more theatres without difficulty. Trendle said,

. . . I am firmly convinced that the time is not far distant when the motion picture will take its place as an educator of the public even more so than those strides which have marked its spectacular rise to prominence and power within the past few years. So, as the book, the newspaper and the magazines are of inestimable value from an educational value standpoint, so will the motion picture be in the next few years to come, and with banking support, its merits will establish for it a place in the business firmament as yet seemingly unthought of.²⁹

²⁸ Detroit News, May 17, 1920, p. 4.

²⁹ Ibid., January 8, 1922; Capitol Theatre Supplement, p. 5.

In choosing the site for their new theatre, Kunsky and Trendle had data to guide them:

Our data, kept from day to day for the last three years, has shown us that, perhaps for some psychological reason--such as the general attractiveness of the locality of Grand Circus Park--or perhaps from its central location with the shopping center near at hand and plenty of places nearby for a bite to eat before or after the show--this locality is the motion picture center of Detroit There are other houses downtown where but two shows a day--at 2 and 3 o'clock will get a good audience; but around Grand Circus we can open up at 1 o'clock and run continuously until 11 o'clock with a good attendance all the time. . . . That's why we have such great faith as to build another great house here.³⁰

When the Capitol opened on January 12, 1922, it surpassed any other moving picture theatre in Detroit in size and facilities. It also ranked as the fifth largest moving picture theatre in the United States.³¹

While the Madison and Adams were large theatres, the Capitol was mammoth, and unlike the other two houses, contained many architectural features which made it more suitable for the showing of films than any previous theatre in Detroit. Like the movie "palaces" of New York, the Capitol also appeared elegant, grand, and expensive.

The Capitol was decorated throughout in three colors--gold, blue, and a shade of red which the decorators called "Old Italian Rose." The promenade foyer stretched from Broadway through to Madison, a length of 242 feet.

³⁰Detroit News, January 8, 1922; Capitol Theatre Supplement, p. 1.

³¹Ibid.

The Broadway end was intended for persons arriving on foot while the Madison entrance was designed to handle persons arriving by car. The architects achieved a sense of balance and spaciousness by giving this foyer a height in keeping with its length. It stretched up three stories and was equal in height to the auditorium itself. Halfway down the promenade was a double stairway leading to an arch which bridged the promenade to the mezzanine. From the mezzanine, private box seats opened into the auditorium and a second stairway led to the balcony. Lighting for the promenade was achieved by chandeliers and indirect lights from coves stretching the entire length.³²

The auditorium itself continued the red, blue, and gold decor of the lobby. There were no visible light sources except for two large chandeliers suspended on either side of the proscenium in arched recesses where box seats ordinarily would have been. The box seats were relocated at the mezzanine level below the balcony and extended across the entire back of the theatre, offering better sight lines than box seats closer to the proscenium would have afforded.³³

The Capitol ceiling contained different panels representing scenes important to the history of music and other fine arts. Where the box seats would have been in a theatre designed for "live" drama, there were long curtains

³²Detroit News, January 8, 1922; Capitol Theatre Supplement, pp. 1-2.

³³Ibid.

which hid the organ grills from view. In front of the stage apron was the orchestra pit which had room for approximately forty musicians and which was mounted on a lift mechanism that permitted it to rise into full view for solo performances by the orchestra. Also in the pit, on a separate lift was the Hilgren-Lane organ with 160 speaking stops and numerous sound effects necessary for accompanying silent films. The stage itself was done in a semipermanent set representing a scene from Naples, Italy. It contained painted backdrops and large set pieces showing Roman ruins, bridges, and tall trees. In front of this set, the screen could be lowered for films, and the entire stage could be struck to make way for productions that did not fit the Italian decor of the semipermanent set.³⁴

The most unusual feature of the Capitol was its system of indirect lighting. Although there were only two ostensible light sources in the auditorium, the theatre was never dark during the showing of a film or stage show. Thousands of hidden lights in ceiling coves and along the edge of the proscenium and balcony provided a subdued light of bluish tint which provided sufficient illumination for patrons to find their seats.³⁵

Each light pocket contained several lights of different colors which could be mixed backstage at a master

³⁴Detroit News, January 8, 1922; Capitol Theatre Supplement, p. 6.

³⁵Ibid., p. 1.

control center, and films could be accompanied by appropriate light changes. The lighting technician was given a cue sheet for each picture and he was able to preset lighting changes for the entire film. By means of a revolving wheel, he was able to execute the changes in sequence simply by turning the wheel another notch. To assist him in executing his light changes at the proper time, the switchboard contained a synchronometer like the one used by the orchestra leader to read off the running speed of the film. The device was similar to the odometer of an automobile.³⁶

Kunsky and Trendle used this sophisticated lighting system as a selling point for the Capitol. An article in the Detroit News of 1922 said:

The perfection and development of motion picture lighting has gone through many steps and stages until now, just as the orchestra has a musical score, so backstage, the electrician has a color or lighting schedule. As the picture is reeled off, there is a change of lighting for every change in scene, and a change in music also.³⁷

The article also pointed out some of the guidelines used in devising lighting cues for a film:

. . . in pictures full of action--especially human conflict--the picture is greatly enhanced if it is given a red setting. Pictures of the quiet country and evening are far more appealing and moving to an audience if they are surrounded by a setting of gold and yellow or amber and brown. And we hear people talk about having "the

³⁶Detroit News, January 8, 1922; Capitol Theatre Supplement, p. 2.

³⁷Ibid.

blues." There's something to that. For a "blue" lighting of a film showing tragedy or some racking ordeal adds just about 50 percent to the "punch" of the picture--to the intensity of the reaction which it sets up in the spectator.³⁸

With its pipe organ, large orchestra pit, elaborate lighting system, seats with good sight lines, and other technical refinements, the Capitol was Detroit's first true motion picture palace. It remained the film showcase of the city until it was outclassed by the even greater extravagances of the Michigan theatre which opened in 1926.

The Michigan

Almost three years after the opening of the Capitol on Grand Circus, John H. Kunsy and George W. Trendle announced that the Balaban and Katz Theatre Company of Chicago had purchased ten percent of the stock in their firm. At the same time, they indicated that Balaban and Katz wished to build a large theatre in Detroit with the capability of showing not only first run motion pictures but also of presenting elaborate stage programs and musical concerts. Balaban and Katz had already initiated such "live" productions in their Chicago theatres.³⁹

The Detroit News released this initial description of the theatre:

Entrance to the theater proper will be gained through a huge lobby some sixty feet in width,

³⁸Detroit News, January 8, 1922; Capitol Theatre Supplement, p. 2.

³⁹Detroit News, December 28, 1924, p. 16.

over 200 feet in length and a height of 60 feet. The huge lobby will be surrounded by a marble colonnade. At the end of the grand lobby, the patron will be led to a magnificent staircase of marble, twenty feet in width and extending to all levels of the auditorium, including the mezzanine and its sumptuous promenade, the intermediate promenade and the balcony promenade as well as the top portion of the balcony. The entire staircase will be in full view of the main floor of the grand lobby. This lobby will be treated in carved marble and with pedestals rising to a height of ten feet supporting marble columns twenty-four feet in height.⁴⁰

Inside the auditorium, furnishings were equally impressive:

The orchestra floor of the huge auditorium will offer much in the theater lines. At right angles to the grand lobby will be the grand promenade which will have a width of 20 feet and which will be located directly in the rear of the orchestra floor seats By the proscenium boxes will be found huge fountains of marble upon which colored lights will be played at all times, while statuary will extend to a height of some 20 feet or more from the stage level. At the rear of the statuary will be located the great chambers for the massive organ. The proscenium arch will be in full keeping with the richness of the rest of the playhouse. The stage will be built to accommodate anything up to grand opera⁴¹

Less than two years later, the new theatre was opened on Bagley Avenue just off Grand Circus Park. While the original name was to have been the Balaban and Katz-Kunsky Theatre, the house was finally opened as the Michigan on August 23, 1926.⁴² Although the crowds which gathered for the inaugural presentation in the 5,000 seat house were duly impressed with the size and splendor of

⁴⁰ Detroit News, December 28, 1924, p. 16.

⁴¹ Ibid.

⁴² Ibid.

the building, their enthusiasm was diminished by the death of Rudolph Valentino the day before in New York City. A contemporary witness remembered that many of the people waiting in line for the doors of the Michigan to open on that day had their heads buried in the local newspapers as they read accounts of Valentino's sudden illness and death.⁴³

The audiences of that first day must have been impressed with the new Michigan theatre because it far surpassed in appointments any other theatre of Detroit, including the Capitol. The Detroit Free Press ran an advertisement which described the theatre with excited superlatives:

The home of the new Michigan theatre--opening tomorrow--whose pomp and splendor rival that of the Doge's Palace at Florence--its galleries and promenades vie with the famous Hall of Mirrors at Versailles.

Gilded stucco--Boucher murals after the manner of Watteau--Double-domed ceilings of incomparable incandescence--Boule cabinets, art relics, grilled balconies, rare tapestries a thousand details give affirmation to the fact that it is the world's most magnificent theatre.⁴⁴

The auditorium of the Michigan had no posts or pillars to obstruct the view of the stage. Every seat in the house offered excellent sight lines. In addition, the building contained 50,000 miles of wires and a switchboard

⁴³Interview with Eduard Werner, Detroit, Michigan, October 12, 1972.

⁴⁴Detroit Free Press, August 22, 1926, Michigan Theatre Supplement, p. 2.

backstage had 6,500 lighting circuits. The orchestra pit was mounted on lifts so that it could be brought into view for solo presentations or lowered for accompaniments to feature films. It could hold seventy-five musicians, and contained on its far right a separate lift for the pipe organ console.⁴⁵

Another feature of the Michigan was its acoustics. Every effort was made to eliminate unwanted sounds:

In the new Michigan theatre . . . the builders sunk nearly two score "sound chambers" deep down into the caissons of the building, where "floating girders" act as tuning forks to carry off extraneous sounds. Likewise, a certain radio principle is present by electric control, which "grounds" certain other vibratory waves.⁴⁶

While the theatre interior was unusual in its appointments, the site also had the advantage of being located in a large office building which was part of an urban development plan for the area around Bagley Avenue. This location insured good traffic patterns for theatre patrons and considerable prestige for the movie house itself.

The construction of the theatre received the enthusiastic support of the Detroit city government and the Mayor himself. On August 19, 1926, Mayor John W. Smith signed a proclamation which was given official publication. It read:

⁴⁵Detroit Free Press, August 22, 1926, Michigan Theatre Supplement, p. 3.

⁴⁶Ibid., p. 4.

On Monday, August 23, the new Michigan theatre, on Bagley Avenue near Grand Circus Park, is to be opened to the public. "The Michigan" surpasses in size, beauty, art, refinement, investment, type of programs, and music, every other theater in the world, which fact gives Detroit world leadership in one more field, and will bring hundreds of thousands of visitors annually. I therefore officially welcome this wonder theater of the world to Detroit, and I respectfully request every citizen of Detroit to do likewise, so that we may all be familiar with our newest institution that will spread the name and fame of Detroit throughout the world.⁴⁷

Although the presence of the Michigan theatre may not have accomplished every goal of the Mayor's proclamation, it did act as a drawing card for the Bagley Avenue area. Detroiters went to the Michigan's films and stage shows in unprecedented numbers, and long past the end of the motion picture palace era, audience fondness for the building continued. As of 1973, the theatre had been saved from destruction several times, and had been converted into a music-hall-supper club without altering much of its original splendor.⁴⁸

The Fox

Two months after the Michigan theatre opened, executives of the Fox Film Corporation of New York announced plans to construct in Detroit a mammoth motion picture theater on Woodward Avenue. This theatre, the Fox, surpassed the Michigan in size and technical wizardry, but it never had the success of the older house. The Fox, like the

⁴⁷Detroit Free Press, August 22, 1926, Michigan Theatre Supplement, p. 6.

⁴⁸Interview with Robert Worsham, January 15, 1973.

Roxy, of New York, was an extravagant movie palace that was built too late to hold the audiences it was intended to capture. The Fox pushed the outer limits of credulity in its size, expense, and appearance.

In the late 1920's, the Fox Film Corporation operated 360 motion picture theatres around the world with a total seating capacity among them of 540,000 persons. Just prior to the opening of the Detroit Fox theatre, the chain had purchased the West Coast Circuit of Theatres of 250 houses, the Saxe Circuit of forty theatres in Wisconsin, and the Poli Circuit of New England. In addition, the company had acquired the \$12,000,000 Roxy theatre in New York. On June 6, 1927, the Fox Company announced the issuing of bonds for the financing of its newest theater--the Detroit Fox. It was to be completed in June of 1928 at a cost of approximately \$6,400,000. At the same time the company announced its intention to build similar houses in Newark, St. Louis, San Francisco, Brooklyn, and Washington, D.C.⁴⁹

In addition to owning theatres, the Fox Film Corporation produced feature films and newsreels which were shown not only in Fox theatres but were leased to theatres which were not part of the Fox chain. Since 1926, the corporation had been heavily involved in the development of sound films based on the Case-Sponable sound-on-film system.

⁴⁹ Opening Night Programme, Fox Theatre, September 21, 1928, pp. 4-5.

Its Fox Movietone newsreels were among the first successful sound films to be seen around the world. When the Detroit Fox theatre finally opened, its parent corporation was one of the largest motion picture organizations in the world.⁵⁰ The Detroit Fox symbolized the financial success and mammoth size of the company which built it.

The Fox was designed by C. Howard Crane of Detroit who had also designed the Madison, Adams, Capitol, and Michigan theatres for John H. Kunsky. Crane had also planned Hill Auditorium at The University of Michigan in Ann Arbor. Crane commissioned the Aronberg-Fried Corporation as builder, and work began in January of 1928.⁵¹

The building which housed the huge theatre was a ten story complex on Woodward Avenue a short distance from Grand Circus Park. The building covered an entire city block and had room for the theatre itself and offices. The building's foundations extended down 125 feet below the sidewalk and supported 10,000 tons of weight. There were no supporting columns in the theatre for the mezzanine, balcony, or roof, and special steel spans of over 170 feet in length had to be designed by Arton E. Yokum, a Civil Engineer from The University of Michigan. Mr. Yokum's roof supports had to be unusually strong to support the ornamental plaster ceiling of the theatre and the thirteen

⁵⁰Opening Night Programme, Fox Theatre, September 21, 1928, pp. 4-5.

⁵¹Detroit Free Press, September 23, 1928, Fox Theatre Supplement, p. 2.

foot long auditorium chandelier which was to hang there.⁵²

The interior of the Fox was designed by Crane and was decorated by Mrs. Eve Leo Fox who spent most of her time buying furniture, paintings, and tapestries to go into her husband's theatres.⁵³ An article in the Detroit Free Press listed some of the building's features:

First theater to embody the artistic beauties of Burmese, Hindu, Persian, Chinese and Mexican architecture.

Has the largest clear span balcony in the world.

Has a fully equipped emergency hospital with two graduate nurses and a house physician on duty during the theater hours.

A chenille rug, Hindu in character measuring 46 x 64 feet and weighing 3,000 pounds, the largest and heaviest floor covering in the world, adorns the Grand Lobby.

Summer refrigerating system of 600 tons capacity.

Is the first theater in Detroit to make use of the Public Address System, a derivative of radio, for equalizing sound throughout the entire auditorium.

Has a complete radio broadcasting studio.

Power transformers for the theater are large enough to operate all the streetcars in Detroit.

Four hundred employees constitute the operating personnel.

The stage proper is larger than the Roxy theater in New York.

Has the largest and finest projection room and equipment of any theater in the world.⁵⁴

The decorations of the Fox theatre were almost indescribable but a Detroit Free Press writer, with the aid of the Fox publicity department, did make this attempt:

⁵²Detroit Free Press, September 23, 1928, Fox Theatre Supplement, p. 6.

⁵³Hall, The Best Remaining Seats:, p. 112.

⁵⁴Detroit Free Press, September 23, 1928, Fox Theatre Supplement, p. 2.

The theater itself is a wonderland of continental treasure, embracing, as it does, the salient features of Burmese, Hindoo [sic], Persian, Indian and Chinese architecture and decoration, all deftly blended into an ultra-modern adaptation of the Hindoo [sic] temples of old. This radical departure in theater design, the first of its kind in the world, will reverberate around the architectural world.

With a mammoth lobby soaring six stories high, half a block long and blazing with color, and a special organ giving continuous recitals for those entering and departing, even the entrance to this showplace is unique. Exotic bands of Hindoo [sic] and Indian ornaments circle the lower third of the huge ox-blood red marble columns which span the great Grand Lobby on both sides, crowned with gigantic jeweled figured capitals in intricate design. The frieze above the columns is broken up by niches and shrines containing symbolic figures of various gods of Asia, stretching fully the majestic length of the promenade.⁵⁵

The 5,300 seat house was fully equipped to show sound films and to present elaborate stage shows. The stage was in two elevator sections and was deep enough to accommodate any dramatic production. The orchestra pit could hold 100 musicians, and had its own elevator lift. In addition, the auditorium pipe organ had two consoles, one located in the orchestra pit and another in a niche to the right of the stage so that it could be played simultaneously by two performers.⁵⁶ When the Fox finally opened on September 28, 1928, a full three months behind schedule, it had cost the Fox Film Corporation almost twice as much as the originally estimated \$6,400,000.⁵⁷

⁵⁵ Detroit Free Press, September 23, 1928, Fox Theatre Supplement, p. 2.

⁵⁶ Interview with Robert Worsham, January 15, 1973.

⁵⁷ David J. Lau, The Story of A Motion Picture Palace:

The Fox was the Detroit equivalent of the New York Roxy. In sheer size and lavishness it exceeded all other Detroit theatres including the smaller Fisher theatre which opened a few months later. Like the Roxy, the Detroit Fox was out of date before it ever opened. With elaborate equipment for stage shows and musical presentations, the Fox opened just as the talking film was becoming popular. The theatre's own sound system rendered the orchestra and organ obsolete, and the filmed novelties that were run on its opening day had already begun to take the place of stage shows. Within a few years, the Fox management discontinued use of most of the theatre's equipment and was forced to switch to the showing of "B" pictures to fill the house. By the late 1930's, the Fox had lost most of its glamor as a film showcase for Detroit. In 1973, the building was still in good condition and making a profit showing horror films and gangster pictures.⁵⁸

Other Detroit motion picture theatres

There were many other Detroit motion picture theatres in operation during the 1920's which might be classified as movie palaces, but none of them were as representative of their type as the Capitol, Michigan, and Fox. Some of the more important ones, however, were the

The Fox Theatre, Detroit, Michigan (unpublished essay, Ann Arbor, Michigan, August 16, 1971), p. 2.

⁵⁸Interview with Bob Worsham, January 15, 1973.

State opened in 1924 and managed by John H. Kunsky; the Fisher also operated by Kunsky in 1928; the Grand Riviera which showed films and vaudeville; its companion house the La Salle Gardens; the Hollywood, the Cinderella, and the United Artists, as well as such suburban houses as the Redford, the Royal Oak, and the Six-Mile Uptown. In addition, there were dozens of smaller movie theatres, vaudeville houses, burlesque theatres, legitimate houses, and concert halls operating during the Detroit era of motion picture palaces.⁵⁹

⁵⁹Detroit News, January, 1922-December, 1929.

CHAPTER IV

ROXY AND COMPANY

While the nickel theatre showed a series of short one reel films, the motion picture palace depended on feature length subjects that lasted for one hour or more. The nickel theatre was able to attract audiences by changing its bill almost daily, but the movie palace kept its films for a week or longer. Because the movie palace was so large, it had to present films of sufficient merit to fill the house almost every day in order to show a profit. Throughout the 1920's, however, there were few outstanding films which were able to do this. There were, of course, fantastically successful pictures like The Gold Rush (1925), The Covered Wagon (1923), and Ben Hur (1926), but the majority of features produced by Hollywood were marked by a sameness and dullness that failed to attract patrons. Most of them reflected the 1920's fascination with sexual infidelity in marriage, or the trivialities of light comedy and adventure stories.¹

To insure large audiences, operators of motion picture palaces had to use something other than the drawing

¹See film list in Appendix B.

power of their films. Just as nickelodeon operators had done a few years before, movie palace managers turned to music and stage shows as a means of luring audiences. While the nickel theater operators added a singer, a few vaudeville turns, and a small orchestra, movie palace managers launched "live" productions as elaborate as the theatres themselves. Movie palaces across the United States featured symphony orchestras, organists, bands, masters of ceremonies, vaudeville, elaborate revues, novelties, and personal appearances by movie stars, along with travelogues, newsreels, and short comedy pictures. Even when the feature film was poor, managers could be assured of a good audience if the supporting presentations were lavish enough. Until the talking film proved to be an even more attractive novelty than "live" presentations, virtually every large moving picture theatre in the United States backed its film showings with "live" productions.

Samuel L. Rothapfel

Just as theatre entrepreneurs in other cities followed the lead of New York in designing and constructing movie palaces, so did managers of those theatres copy the "live" supporting acts developed in New York theatres.

The man most responsible for developing the whole concept of using music and stage shows to support motion pictures was Samuel L. Rothapfel, who functioned as a "Belasco of the Movie Palace" in New York from 1912 to 1932. His influence on the production of stage shows and

the design of musical presentations in theatres all over the country was so strong that his contributions must be considered in detail.

Rothapfel (who soon became known as Roxy) had developed his initial ideas about supporting acts while managing the Rothapfel Family Theatre in Forest City, Pennsylvania (see Chapter II). In 1911, Rothapfel was employed by the B. F. Keith vaudeville circuit to improve the motion picture presentations on all Keith vaudeville bills.²

The Alhambra

While working for Keith, Rothapfel met Herman Fehr, owner of the Alhambra theatre in Milwaukee, Wisconsin. The theatre had been playing stage shows and losing money, and Fehr commissioned Rothapfel to save it.³

Roxy's first act was to convert the Alhambra into a motion picture house and to add accoutrements that would appeal to middle class audiences.

[He] installed a nursery at the rear of the auditorium, where matinee Milwaukee mothers might park their children while they enjoyed the movies. The rest of the theatre was refurbished with amber electric lights, new plush draperies, and carpeting on the floors. A staff of ushers was hired, fitted with handsome uniforms, drilled in courtly manners. A projection booth was built in the balcony.⁴

Rothapfel's treatment was successful and within a few weeks

²Hall, The Best Remaining Seats., p. 29.

³Ibid.

⁴Ibid., p. 30.

the Alhambra was making money. Rothapfel himself went on to New York City almost immediately.

The Regent

The Manhattan theatre which was to receive Roxy's touch was the Regent on the corner of 116th Street and Seventh Avenue. The theatre had been built in 1912 as the brainchild of Henry N. Marvin who decided that it should show feature films and "live" presentations of a very high quality.⁵ When the Regent opened in February, 1913, it had

. . . an eight-piece orchestra, a separate string ensemble called the Mendelssohn Trio (violin, piano, bass viol), and Konrad C. Korsch at New York's first movie pipe organ. The opening program was made up of popular musical selections and features in Kinema-Color, a process that projected black-and-white films through colored filters to achieve a picture-postcard effect amazingly true to life.⁶

This kind of presentation, however, was too sophisticated for the neighborhood audiences who came to the Regent and the theatre immediately began to lose money. Roxy was brought in to save it.

What Roxy came up with at the Regent was a kind of "live" presentation that was fast moving, and appealing to the eye. It had a touch of the flamboyant as well as the cultural. It was not above the audiences' level of taste, but it did have quality.

⁵Hall, The Best Remaining Seats., p. 31.

⁶Ibid.

Roxy's first project at the Regent was to remodel the theatre completely. He moved the projection booth from the top of the balcony to the rear of the orchestra floor to achieve a better projection angle.⁷ He also put the Regent orchestra on the stage so that it was in full view of the audience.

The stage of the Regent represents a conservatory. The musicians play on the stage and are partly hidden by potted plants and other decorations including an electric fountain. Two large windows open on either side of the screen, with appropriate backgrounds, giving a perspective to the scene. Here the changing lights of varied colors procure a most wonderful effect. A heavy velvet curtain is lowered in front of the screen between the pictures, when the singers appear at the windows or the orchestra plays a special selection. It is art in every sense of the word, and there is no wonder that a manager paying so much attention to all the details is rewarded by constantly increasing patronage.⁸

Roxy also made important changes in the methods by which music was fitted to the film. Before his days at the Regent film accompaniments had largely been haphazard (with a few exceptions).⁹ Roxy believed that the music was very important and that it should support the action on the screen in an artistic and dramatic fashion.

His theory was the revolutionary one that the musical accompaniment for a film should fit the action on the screen, instead of the totally unrelated Poet and Peasant sort of thing that had then been passing for movie music, whether the film be a comedy, a drama,

⁷Hall, The Best Remaining Seats:, p. 32.

⁸Ibid.

⁹Ibid.

or a scenic subject. Before Roxy allowed a film to be shown, he painstakingly scored it with an accompaniment to fit the action and mood of each scene, drawing from Beethoven or Herbert and leaning most heavily on the Russians.¹⁰

Furthermore, Roxy tried to select good films that were in keeping with the Regent's size and decor. For the reopening program he selected The Last Days of Pompeii (1913). David Belasco was present for the occasion and the Motion Picture News for December 6, 1913 described the event with the headline "A Deluxe Presentation."¹¹ The article said:

A remarkable incident in the history of the motion picture took place Monday evening

The picture was The Last Days of Pompeii. This excellent production Mr. Rothapfel centered in an environment so pleasing, so perfect in artistic detail, that it seemed as if the setting were a prerequisite to the picture, that to an educated audience the two should, and must hereafter, go together.

Mr. Rothapfel also achieves a theme in his music. There is the same unity throughout the admirable score with which the picture is accompanied.¹²

The article went on to say how Rothapfel supported the film with themes from Verdi's Aida and used narrators and vocalists to augment the orchestral offering.¹³

After successfully reviving the Regent, Roxy went on to apply his magic formula to the Mark Strand, the Rialto, the Rivoli, the Capitol, the Roxy, and finally to

¹⁰Hall, The Best Remaining Seats., p. 32.

¹¹Ibid., p. 33.

¹²Ibid.

¹³Ibid.

Radio City Music Hall. In each theatre, he emphasized the necessity of providing audiences with a unified and balanced theatrical experience, one in which lights, music, stage show, and film blended together to form a pleasing whole. Roxy was convinced that the theatre's physical environment was an important element in the enjoyment of a moving picture. He said:

The day is coming soon when we shall not merely look at the movies, we shall live in them by scientific blending of color, light, paint, with action and music of consummate realism While the drama unfolds before us, we shall be encompassed by everchanging lifelike scenes. Now the crashing waves of a storm, now the shadows of a great forest, now the towering buildings and the crowded streets of the city, projected in color on the walls around us.¹⁴

Roxy went on to describe his vision for the movie theatre of the future:

Entering the theater, we are carried by escalators to an upper floor, where we find ourselves in a vast auditorium seating 5,000 persons. Instead of elaborate architectural decorations, the walls of the egg-shaped auditorium are bare and white. But as the lights go down, we are suddenly flooded with lights from a thousand reflectors carefully hidden in the walls, and as a hidden orchestra plays, the walls that a moment ago, appeared bare, come alive with changing panoramas, a forest, a sea, a great city, each in turn painted on the walls by colored light projectors from above. While we are thus carried in our imaginations to the land where our drama is to be enacted, the drama itself begins to unfold on the screen. The moving figures and the settings are made real by the lifelike colors and by stereoscopic perspective. Action, color, music, delicately blended and ever changing, melt our souls into the story on the

¹⁴Detroit News, April 22, 1923, p. 5.

screen, and we experience what the movies have been striving for ever since their first conception in crude forms.¹⁵

While these ideas may have seemed grandiose or patently absurd at the time, they are not too far removed from recent experiments in "total" theatre and multi-media presentations. It is fascinating to think what Roxy would have done with a contemporary theatre-in-the-round or a well-equipped projection planetarium.

Although he lacked the facilities that were to become available to a later generation of theatrical producers, Roxy applied many of his ideas in the large movie palaces of New York which he managed between 1913 and 1932.

The Strand

Roxy's first big theatre in New York was the Mark Strand where he was appointed as manager before the building opened. On the opening night of April 11, 1914, Roxy designed a combined "live" and screen program that staggered his audience. The production consisted of a re-enactment of Francis Scott Key's writing of the National Anthem, complete with rockets, cannons, and a cyclorama projection of Fort MacHenry with the deck of a ship in the foreground. Also on the program that first night was a performance of the Liszt Hungarian Rhapsody No. 2 by the Strand Symphony Orchestra, a short film entitled the Strand Topical Review which showed scenes of a baseball

¹⁵Detroit News, April 22, 1923, p. 5.

game played that very morning by the Brooklyn Federal League, a one reel film called A Neopolitan Incident which was accompanied by a tenor singing "O Sole Mio," a Keystone comedy, a quartet singing selections from Rigoletto, and finally a feature film entitled The Spoilers.¹⁶

This Rex Beach feature was nine reels long and Roxy introduced the revolutionary idea of showing all of them without interruption. Where before patrons had been accustomed to seeing a slide every now and then that read "one moment while the operator changes reels," Roxy offered an unbroken film continuity.¹⁷ Undoubtedly the film's producers appreciated this innovation as much as a New York City reviewer who said,

The Spoilers is one of those novels we like to read right to the end, if possible, and where we cannot indulge in our impulse, we lay the volume down with regret. Breaks and pauses in a running visualization of the novel would be even less welcome than interruptions in the reading. That the audience was well pleased with this new wrinkle was plain. It absorbed the story without an effort and its interest never lagged¹⁸

The Rialto

After a short stay at the Strand, Roxy moved on to the Rialto which opened on Friday, April 21, 1916. At the Rialto, he introduced another innovation, that of matching the house lights to the mood of the film on the screen.

Banks of lights in various colors were concealed in the ledges around the dome, behind columns, back

¹⁶Hall, The Best Remaining Seats:, p. 40.

¹⁷Ibid.

¹⁸Ibid.

of translucent panels set in the walls and ceiling. These were controlled by dimmers so that the colors could be changed gradually. During a movie each scene had its own color scheme as well as its own music, and Roxy's "color harmonies" became one of the Rialto's most talked-about features.¹⁹

At the Rialto, Roxy also indulged in his passion for good music. He appointed Hugo Riesenfeld as musical director and conferred on him the title of "Doctor" although he never really earned such a degree.²⁰

Riesenfeld was born in Vienna and had studied music at the Vienna Conservatory. He had played the violin for Gustav Mahler and had been brought to the United States by Oscar Hammerstein to be the Concert Master and Conductor at the Grand Opera House. Riesenfeld's firm grounding in the musical "classics" made him an outstanding arranger of music for films. He was able to raise the level of movie music to new heights, and was a dominant force in Roxy's productions from then on.²¹

Roxy's opening night presentation was an exciting affair. It included a display of the Rialto's lighting effects, a performance on the grand organ by Dr. A. L. Robyn, a solo by the thirty-five piece orchestra, and a parade of singers, quartets, and choruses. The feature film was a Douglas Fairbanks' Fine Arts production entitled The Good Bad-Man.²²

¹⁹Hall, The Best Remaining Seats., p. 51.

²⁰Ibid., p. 48.

²¹Ibid.

²²The Moving Picture World, May 6, 1916, p. 944.

The climax of the evening was the performance of Sir Edward Elgar's Pomp and Circumstance, No. 2 with a counterpoint of the National Anthem in the closing measures.

Into the interpretation of it went all the Rialto contained--the organ, the orchestra, the soloists, the quartet, and the boy singers. Three cornetists in military uniform were stationed in front and on each side of the platform. The harmonious whole stirred the vast house as would have the strongest scene in a great drama. At the conclusion Concert Master Fidelman stepped to the curtain at the right of the stage and dragged forth Mr. Rothapfel. The director made no speech. It was not necessary. His work had spoken for itself.²³

The Rivoli

After a year at the Rialto, Roxy took on a second theatre, the Rivoli which opened in December of 1917. The Moving Picture World said:

The building of this superb structure proves beyond need for further discussion that the motion picture, artistically presented in conjunction with a program of high-class music, has become the most popular form of entertainment now being offered to the American public. In other words the Rivoli marks the triumph of what has come to be known as "the Rothapfel idea,"²⁴

At the Rivoli, Roxy expanded his presentation ideas to include a new twist. Along with the elaborate lighting cues for pictures which he had developed at the Rialto, Roxy added an appeal to another sense by introducing various perfumes into the Rivoli's air conditioning system to heighten scenes of the feature film.²⁵ The Moving Picture

²³The Moving Picture World, May 6, 1916, p. 944.

²⁴Ibid., January 5, 1918, p. 54.

²⁵Ibid.

World said:

Several thousand dollars have been expended on a newly devised compressor plant which operates in connection with an intricate system of atomizers and by means of which any delicate odor desired can be wafted instantly to all parts of the house; incense for oriental scenes, clover and new mown hay when the stage setting reveals a country landscape at dusk, a myriad variety of floral scents if a garden is to be suggested, and any other blending of odors so long as they be aesthetically possible and have a definite suggestive value.²⁶

Like many of his other presentation ideas, this one was also far ahead of its time. A similar experiment was tried and abandoned by moving picture exhibitors during the 1950's.

In addition to lights, music, and smells, Roxy expanded the role of stage productions at the Rivoli. For the opening week, he constructed a set called "The Conservatory of Jewels." It consisted of a dome within a dome, each one studded with huge crystal gems like those at the Tower of Jewels at the Panama Pacific Exhibition. The jewels were made to flash and flicker when lights were directed on them from the front.²⁷

Roxy's opening program at the Rivoli on December 27, 1917 was incredibly elaborate. It consisted of a stage production entitled "The Victory of Democracy," with lyrics by Brian Hooker and Charles Keeler, with music by Hugo Riesenfeld. It was divided into five episodes entitled "The Pilgrims," "The Minute Men," "Bunker Hill," "The First Stars and Stripes in Battle," "Lincoln at Gettysburg," and

²⁶The Moving Picture World, January 5, 1918, p. 54.

²⁷Ibid., p. 55.

"Pershing in France." Mary Lawton and Forrest Robinson recited the descriptive lines and the last episode introduced the Rivoli Chorus in a patriotic singing and tableau that "brought the audience to its feet and received a well-earned round of applause."²⁸

Next on the program came a scenic film entitled "A World o' Dreams" and after that the basso Eugene Cowles who sang "The Fortune Teller" in a special stage setting. Next there was the Rivoli Animated Pictorial followed by a performance of "Air Varie" by the Rivoli Orchestra directed by Alberto Bachman. Mr. and Mrs. Sidney Drew appeared in a comedy entitled "Her First Love" and pupils of the Helen Moller School presented a ballet called "By the Brook." The stage portion of the evening's program concluded with ballet numbers by Rielle Dorree and Yvonne Robert from the Luigi Albertieri Ballet School. After all of this, came a feature film entitled A Modern Musketeer starring Douglas Fairbanks and directed by Allan Dwan. Although Roxy's program was spectacular and colorful, it ran the risk of burying the feature film, which, after all, was the main attraction. The Moving Picture World's reviewer said in a tone of caution that the stage portions of the program "were not particularly well adapted to a moving picture theatre."²⁹

Although Roxy's "presentations" may have sometimes

²⁸The Moving Picture World, January 12, 1918, p. 202.

²⁹Ibid.

exceeded common sense, they rarely overshadowed the film as they apparently did on the Rivoli's opening night. Roxy seldom lost sight of the fact that the feature film was the principal attraction and that stage production and music should support rather than detract from its showing.

The Capitol

Other New York producers, however, were not always so sensible. When Major Edward Bowes opened the Capitol theatre on October 24, 1919, he tried to outstage Roxy. Bowes labelled the giant house as a "Deluxe" theatre and charged \$2.20 for a reserved seat. On the opening night, his show included a feature by Arthur Pryor's seventy piece band, a newsreel, a rendering of Gounoud's "Mireille" by Miss Lucille Chalfant, a Prizma Color Picture, another band solo, a Trvelaugh, a comedy, and Ned Wayburn's stage show entitled Demi Tasse Revue. The revue lasted for eleven acts. Its only distinguishing feature was that it included two songs by George Gershwin, then a young and ambitious songwriter with more talent than prestige. One of Gershwin's numbers "Swanee" became a hit and far outlasted the Demi Tasse Revue, Ned Wayburn, and Major Bowes. The long evening closed with the showing of Douglas Fairbanks' newest feature His Majesty, the American.³⁰

Major Bowes had gone too far with his elaborate stage shows, and his policy of "deluxe" presentations with

³⁰Hall, The Best Remaining Seats., pp. 60-62.

reserved seats only. Within a few months, the Capitol was in serious financial difficulties and the theatre was bought by F. J. Godsol, the new owner of Goldwyn Pictures. Godsol saw the Capitol as a potential flagship house for a chain of theatres owned by the Goldwyn chain. He wanted stage shows produced at the Capitol to go on tour to each of the forty houses in the Goldwyn circuit. To produce a marketable kind of stage production and to set up the road show circuit, Godsol brought Roxy to the Capitol.³¹

Just as he had done at the Regent, Roxy realized that Major Bowes' stage shows at the Capitol were too lavish, too overbearing, and basically too much for New York moviegoers. To correct the situation, Roxy immediately eliminated the "Deluxe" presentation and reserved seat policy and reduced the total time of the stage show and film to two hours. Roxy inaugurated an abbreviated, fast moving stage show, ran everything on a continuous presentation basis and charged regular box office prices.³²

On June 4, 1920, the Capitol reopened with a Roxy stage show that was far less pretentious than the original ones designed by Bowes. The opening day's show consisted of Victor Herbert's American Fantasy Overture played by the Capitol Grand Orchestra and with singing, dancing, and motion picture interpolation; a short ballet entitled Whispering Flowers; a Prizma Color Picture; a recitation,

³¹Hall, The Best Remaining Seats:, p. 65.

³²Ibid., pp. 66-67.

singing and tableaux entitled Indian Love Lyrics; a news-reel, a Trvelaugh; and a feature film called Scratch My Back. Within a few days, the Capitol was making money, and Roxy was firmly established as the theatre's production manager. Meanwhile, Major Bowes, according to Ben Hall, fumed in his offices on the seventh floor.³³

With the Capitol successfully on its feet, Roxy next turned his attention to developing the roadshow circuit proposed by Godsol. The idea called for Roxy to "go to each theatre in the circuit in turn, hire orchestras and permanent soloists, choose conductors, train house managers, tutor electricians, and lay all the ground work for the programs about to be launched."³⁴ Then each theatre was on its own to handle the shows that would come from the Capitol.

Then, and then only, would the wheel begin to turn. At that time the show from the Capitol would move the following week to Boston and thereafter play one-week engagements at every house on the circuit. However, only the artists and scenery would be furnished by the various Goldwyn exchanges, the music furnished by local orchestras and the scenery shifted by local stagehands, who, by that time, would be thoroughly experienced in the Rothapfel methods.³⁵

Again, Roxy was ahead of his time. Three years later, this same method was used by Paramount-Publix to establish roadshow productions for its national chain of theatres.

³³Hall, The Best Remaining Seats:, pp. 66-67.

³⁴Ibid., p. 67.

³⁵Ibid.

The Roxy

One of Roxy's dreams was for his own theatre. In the summer of 1925, his dream came true when Herbert Lubin began work on the Roxy theatre on Seventh Avenue. Roxy was invited to become the manager and was placed in charge of a new company called the Roxy Theatres Corporation. The original plan called for several theatres in a nationwide chain which would show films along with Roxy's stage and music shows, but only one theatre, the Roxy, was ever built.³⁶

By the time the Roxy opened, it had already been purchased by William Fox, but Roxy was given total control over presentations in the mammoth theatre. He was also given command of roadshow offerings for the Fox Theatre Corporation's nationwide chain of movie houses.³⁷

For once, Roxy's sense of good taste and balance failed him. Perhaps he was too famous, or maybe the theatre was too extravagant, but for whatever reason, Roxy's stage and musical productions were excessive, surpassing the grandiose and approaching the absurd.

For his stage productions, Roxy installed an orchestra of 110 musicians, a resident ballet company, a precision dance troupe known as the Roxyettes, a twenty-nine rank Kimball organ played from three consoles, and a

³⁶Hall, The Best Remaining Seats., p. 77.

³⁷Ibid.

staff of ushers as well drilled as the United States Marines.³⁸

The opening night's program was excessively elaborate. It consisted of an overture by the three house organists who played "The Pilgrim's Chorus" and "Londonderry Air" from the three consoles of the organ, an orchestral overture by the Roxy Symphony Orchestra led by four conductors at once, the obligatory scene depicting the composition of "The Star Spangled Banner," a ballet entitled "A Floral Fantasy," the screening of specially filmed greetings by President Coolidge, Mayor Walker, Governor Smith, Vice-President Dawes, and Thomas Edison, a scene showing three hundred patients at Walter Reed Hospital arranged on the lawn to spell out R-O-X-Y, a musical presentation called "A Fantasy of the South," a newsreel, a musical number called "A Russian Lullaby," the overture to Bizet's Carmen, and finally a feature film starring Gloria Swanson and entitled The Loves of Sunya.

Radio City Music Hall

Roxy stayed at his own theatre for only a few years. In 1932, he was called by the Rockefellers to manage their new Radio City Music Hall which opened one block over from the Roxy theatre. When he left the Roxy, Rothapfel took with him his musicians, ballet company, and precision dance

³⁸ Hall, The Best Remaining Seats:, pp. 5-10, 76-91.

³⁹ Ibid., pp. 7-10.

troupe the Roxyettes. He changed the name of the dance team to the Rockettes, and tried to make the Music Hall an even more extravagant version of the already extravagant Roxy.⁴⁰

His opening show at the Music Hall was so long that there was no time for a film. It consisted of a parade of stage performers, orchestras, and organists, light displays, and marching ushers that left the opening night audiences exhausted and critics offended. On the bill for the opening evening of December 27, 1932 was DeWolf Hopper, the Tuskegee Choir, the Radio City Music Hall Ballet and Chorus, the Rockettes, Weber and Fields, Vera Schwartz, the Berry Brothers, the Wallendas, the Kituas, Eddie and Ralph, Harold Kreutzberg and Margaret Sande, Ray Bolger, Doctor Rockwell, Josie and Jules Walton, Dorothy Fields and Jimmie McHugh, Gertrude Niesen, a shortened version of the opera Carmen, the Radio City Music Hall Symphony Orchestra, and Richard Liebert and C. A. J. Parmentier at the twin consoles of the world's largest Wurlitzer pipe organ. The finale was once again Roxy's tableau depicting the writing of "The Star Spangled Banner."²¹

Critics panned the show, and the Music Hall owners were very unhappy. Roxy collapsed from exhaustion the next day, and while he was recovering, an interim management trimmed his stage show and began to show feature films.⁴²

⁴⁰Hall, The Best Remaining Seats:, pp. 256-257.

⁴¹Ibid.

⁴²Ibid.

Although he regained his health for a short time, Rothapfel never returned to the Music Hall or to his beloved Roxy theatre. It was clear that his conception of motion picture presentations belonged to an era that had already ended. After a short and unsuccessful engagement as manager of the Mastbaum theatre in Philadelphia, Roxy died on January 13, 1936.⁴³

It is difficult to assess with complete accuracy Samuel L. Rothapfel's contributions to motion picture exhibition since his productions are not available for viewing. It would be fair, however, to say that Rothapfel's stage shows, his musical accompaniments for films, and his concern for the environment created by the theatre itself helped the fledgling film industry in important ways. His musical accompaniments undoubtedly rendered films more exciting, his stage shows attracted audiences, and his concern for the theatre building itself added respectability to a medium of mass entertainment that was viewed with some suspicion by better educated segments of the American public. At a time when moving pictures could not provide their own music, dialogue, or color, his "live" productions supported them in ways which made them more effective and interesting.

To condemn Roxy's productions on the grounds that they were not great art is to take them out of context.

⁴³Hall, The Best Remaining Seats:, p. 257.

They were no less artistic than the Hollywood films which they were designed to support, and they were no worse than many recent television programs.

What ended Roxy's career was in part his own extravagance, but more importantly his inability to see the important changes in audience interest brought about by the talking film. The self-contained talking moving picture eliminated the need for Roxy's supporting entertainments, and it was this move to a more completely mechanized, autonomous type of film that brought an end to his stage shows and musical accompaniments.

Although his work had little effect beyond the silent film era, Roxy's influence was strong throughout the 1920's. Not only did he foster several imitators including the Publix stage shows produced by Frank Cambria, the Fanchon and Marco Unit "Ideas," and Sid Grauman's prologues in his Los Angeles house, his notions of how "live" stage and musical programs should be presented with films were also copied in almost every American city large enough to support its own movie palace. In the very specialized realm of stage and musical programs in motion picture theatres, Rothapfel was unquestionably the master.

CHAPTER V

EDUARD WERNER AND THE GRANDE ORCHESTRA

While Samuel L. Rothapfel worked in New York to develop elaborate musical and stage presentations to attract patrons into the large movie palaces there, theatre managers in other American cities were copying his work on a somewhat smaller scale. The degree to which stage shows and musical performances were included in movie palaces outside of New York depended on talent resources available in the town, the size of the theatre, and the inventiveness of its staff. In Detroit, locally produced stage shows never matched the elegance of Roxy's productions, but musical performances did reach a high level of professionalism. While it was very difficult for a movie palace outside of New York to produce high quality stage shows, it was relatively easy to assemble an orchestra of local musicians. Such an orchestra could do wonders so long as it had good leadership and the support of the theatre's management.

Fortunately, John H. Kunsy was a man who had a strong interest in music. Although he (like Roxy) could not play an instrument, Kunsy could tell a good musical

performance when he heard one, and recognize talent when he saw it.¹

During the summer of 1914, Kunsky made a trip to New York to visit the Strand so that he could get ideas for musical productions which he hoped to begin in his small Liberty theatre at Farmer and Bates in Detroit. Kunsky was aware that background music played by a nickelodeon pianist was not suitable for the new feature films which he planned to show at the Liberty and that he needed an orchestra with a competent music director.²

One day Kunsky had lunch at a small restaurant in Greenwich Village. He was so impressed by the playing of the restaurant's violinist that Kunsky asked the young man if he would consider coming to Detroit to lead a six-man orchestra at the Liberty.³

The young musician that Kunsky approached that day turned out to be twenty-four year old Eduard Werner from Vienna, Austria. Werner had been educated at a military school in Vienna and then went to college in Paris. After college, Werner decided, like so many Europeans did, to try to find work in the United States. Kunsky's offer struck Werner as the opportunity of a lifetime, and he accepted.⁴

The Liberty

When Eduard Werner arrived in Detroit, he took

¹Interview with Eduard Werner, November 14, 1972.

²Ibid.

³Ibid.

⁴Ibid.

charge of the tiny orchestra at the Liberty. Kunsky wanted the theatre to reflect the sophistication of the new feature films and so he requested that Werner lead the small orchestra in a short overture before each film and to provide suitable background music for the picture.⁵

It turned out that Kunsky could not have made a better choice for a music director than Eduard Werner. The young man was not only a good performer, but was also a skilled arranger. He knew how to score music for almost any type of ensemble and was familiar with a large repertoire of serious and popular music. Werner was also a dynamic leader, a strong disciplinarian, and a man of musical integrity. Just as Roxy came to rely heavily on the musical skills of Hugo Riesenfeld, so did John H. Kunsky depend on Eduard Werner's.

The Washington

The Liberty orchestra was so successful that Kunsky decided to place a larger one in the Washington theatre which Kunsky's company had converted from "legitimate" to motion picture use in 1914. In 1915, Eduard Werner moved to the Washington and took over the direction of a fifteen-man ensemble.⁶

Musical presentations at the Washington followed the tradition established at the Liberty. The orchestra

⁵Interview with Eduard Werner, November 14, 1972.

⁶Ibid.

would play an overture and then accompany the film. A few days before the opening of a new motion picture, Werner and Kunsky would hold a private showing of the film to discuss the musical accompaniment that should go with it. They would time each scene and then pick music that was of suitable length and proper mood. Werner wrote bridges connecting the various musical fragments, and then orchestrated the entire score for his fifteen-man group.⁷

On rare occasions, the film arrived with a score that had already been written out. To make sure that it was played properly, the motion picture company would sometimes send a music director along to supervise the performance of the score with the picture.

When the William Fox Film Corporation released A Daughter of the Gods in 1916, it sent out a special score by Robert Hood Bowers and a carload of sound effects which were to be mounted backstage and cued to the action on the screen.

To coordinate the film, orchestra, and sound effects, the company supplied a stage manager.⁸ He arrived at the Washington the day before the film was to open and rigged up an elaborate set of sound effects behind the screen. These included several thundersheets which were long strips of flexible metal hung from the flies. To shake them at the proper moments, the manager hired two derelicts

⁷Interview with Eduard Werner, November 14, 1972.

⁸Ibid.

from the street. Everything went well during the rehearsal and the manager asked the men to return the next day for the opening performance. They arrived at the appointed time, but unfortunately were so drunk that they missed all of their cues. Instead of rattling the thundersheets when they were supposed to, these temporary stagehands banged on the metal strips whenever they felt like it. The performance was ruined, and the next day, the Fox stage manager used more reliable help.⁹

The Capitol

When John H. Kunsky and George W. Trendle made plans for the opening of the Capitol theatre, they decided that music would be the key element in every production. They hired an orchestra of thirty-five men, and placed Eduard Werner in charge. In addition to performing overtures and film accompaniments, Werner was to design a musical novelty that would feature local artists for each presentation.¹⁰

When the theatre opened in January of 1922, the orchestra was billed as "The Great Capitol Wonder Orchestra" and was said to be "The Largest Orchestra Ever Seen in a Theater in Detroit." For his opening orchestral number, Eduard Werner chose the Tschaikovsky 1812 Overture. It was performed with a full complement of cannon and bells. The presentation continued with a musical novelty and a routine

⁹Interview with Eduard Werner, November 14, 1972.

¹⁰Ibid.

performed by Theodore Smith and his Dancers. The bill concluded with a showing of Marshall Neillan's feature film The Lotos Eater starring John Barrymore.¹¹

The Capitol orchestra proved to be of such quality that Eduard Werner realized it could perform difficult concert pieces. Within one month after the Capitol opened, Werner persuaded Kunsky to offer a series of one hour concerts by the orchestra before the opening matinee on Sunday afternoons. Kunsky agreed to Werner's idea, and in March of 1922, the Capitol Symphony Orchestra began its series of Sunday concerts. The series was to last for almost five years.¹²

The Sunday Noon Concerts

For its special Sunday concerts the Capitol Symphony was joined by members of the Madison and Adams orchestras and was frequently augmented by a choir. The size of the entire ensemble often exceeded one hundred performers.¹³

Each program consisted of serious and popular works so that an audience of diverse musical tastes might be reached. Although the Capitol Symphony did not try to outdo the Detroit Symphony Orchestra, the standards which it reached were very high nevertheless. The opening concert of March 18, 1922 received a very favorable reaction from the Detroit News. Its reviewer said:

¹¹Detroit News, January 8, 1922, p. 17.

¹²Interview with Eduard Werner, November 14, 1972.

¹³Ibid.

The Capitol Symphony Orchestra entertained a large audience yesterday afternoon preceeding the first performance of "Peacock Alley." The program was typical of those which are planned to be given every Sunday beginning at 12:15 p.m. Excerpts are made from operas, brilliant overtures are played, melodious suites are given and a foxtrot or two. It is something of a compliment to Mr. Werner and his musicians that the better class of music is rewarded by applause equal to that given the zippy dance measures which is to say that the orchestra does very well with both.

Yesterday's soloist was Phillip Gordon, a pianist who played Saint-Saens' Second Concerto for Piano and Orchestra. He fulfilled his obligation capably and was assisted with understanding by the orchestra although such duty is new to it.

The "Dance of the Hours" from La Gioconda by Ponchinella opened the program. It is charming ballet music. The bright Spanish Dance No. 2 by Mosokowski was given and the overture to Tannhauser. The foxtrot was "Ha-Lu-A" by Kern. Walter Smith and Robert Howell, tenor and baritone, sang, "In the Garden of My Heart."¹⁴

The next Capitol Sunday concert was a very special occasion. Eduard Werner shared the podium with Victor Herbert who had come for the entire week to conduct his Irish Rhapsody before each showing of the feature film. The Detroit News liked Herbert's Sunday appearance:

Sincerity is evident all through the work [Irish Rhapsody]. Mr. Herbert chose himself a task and was happy in its performance. . . . The orchestra which had been increased to about 80 pieces, was responsible to the conductor, and gave his work a reading which seemed not only satisfactory to him but which was surely satisfying to the audience. Under Eduard Werner, the regular conductor, the orchestra played the overture to the opera "Orpheus of the Underworld" by Offenbach, the "Valse Triste" by Sibelius, the finale from the Fourth Symphony in F-minor by Tschaikovsky and "Everybody Steps" by Irving Berlin.¹⁵

¹⁴Detroit News, March 13, 1922, p. 19.

¹⁵Ibid., March 20, 1922, Sec. II, p. 12.

After a three month break, the Sunday concerts resumed in September of 1922. Eduard Werner now had a better sense of what he wanted the concerts to accomplish and gave them greater focus and direction. A Capitol theatre press release of that year said:

Werner announces intentions of enlarging the orchestra from 75 to more, and more elaborate programs will be offered, ranging from the classics to light music. American composers will be stressed. Prominent soloists will also be introduced. Sunday concerts will be arranged to include numbers symbolical of various nations, and request numbers will also be given¹⁶

The first concert of the new season was clearly more ambitious and varied than the ones of the previous spring. Eduard Werner tried to include enough familiar pieces to please the audience and at least one difficult work to challenge them. The Detroit News report of the concert said:

Fluff of comic opera alternates with the dignified substance of irreproachable symphonies and a fox-trot presented with the abandon of joyous dance pieces gives the program about as much musical variety as possible. In addition to the orchestral numbers, it is planned to have soloists of established position at each concert. The season's first is a Detroiter, Muriel Margi Kyle, a soprano, who has widened her circle of admirers during the summer by appearances in New York and Chicago. Her successes there were matched here and it took only one song to do it. Mrs. Kyle sang "Break o' Day" by Sanderson, and her singing had elements that go to make popularity For its part, the orchestra seemed to exceed its previous best efforts. Its playing of the Largo from the New World Symphony by Dvorak, the most pretentious

¹⁶Detroit News, September 10, 1922, Amusement Sec., p. 4.

piece on the program was well done. The opening was a group of pieces from Herbert's "Mlle. Modiste" music in the Herbert style with dash and melodic brightness. Other numbers were the quick moving "La Danse" from Massenet's "Scenes Napolitaines," "The Blue Danube Waltz," by Strauss, Prelude to Wagner's Die Meistersinger, and "Hot Lips" a foxtrot.¹⁷

On May 6, 1923, Eduard Werner led the Capitol Symphony in its thirty-fourth Sunday concert. On this occasion, the orchestra was backed by a sixty-voice choir led by Thaddeus Wronski of Detroit. The program for that day exemplified the quality and seriousness that the ensemble had achieved, and audience attendance indicated the increasing popularity of the series. The Detroit News said:

A huge crowd assembled at the Capitol Sunday noon to bestow further note upon an already notable occasion. This was the 34th Sunday program of the Capitol symphony orchestra, and the final one of the excellent organization's second season. Eduard Werner, the conductor, and every musician seemed to be in a festive mood when the audience proclaimed its response in quickfelt and voluminous enthusiasm. A pleasant consciousness of past achievements inspired Mr. Werner to present a performance of great distinction. The program as usual touched several of the high places of symphonic literature, and tossed in a dash of modern and popular for good measure.¹⁸

The program included the Prelude to Wagner's Tannhauser, Mildenberg's Arabian Nights: A Romance, Berlioz' Roman Carnival Overture, Sibelius' "Valse Triste," Marie's "La Cinquantaine," a foxtrot entitled "Dearest," and the Triumphal March from Verdi's Aida. The Wronski chorus joined the Capitol orchestra for this final number. The

¹⁷Detroit News, September 18, 1922, Amusement Sec., p. 12.

¹⁸Detroit News, May 7, 1923, Sec. II, p. 28.

Detroit News said that "Mr. Wronski's singers were sturdy and fresh of voice striking in above the orchestra with perfect unity and precision showing training of the highest order."¹⁹

When the Capitol Sunday concerts entered their fourth season in the fall of 1925, Eduard Werner promised to bring in solo musicians of national reputation, and more importantly to use some of the concerts as platforms for local artists of calibre who wished to perform with a symphony orchestra. At a time when recording and radio appearances were limited for Detroit musicians, these concerts were an important musical service to the community. Werner also planned to use the new Wurlitzer pipe organ in the theatre to support the orchestra during some pieces. For his first concert of the 1925-26 season, Werner selected Dvorak's Carnival Overture, Schubert's Unfinished Symphony, the Prelude to Act III of Wagner's Lohengrin, Causasian Sketches by Ippolitov-Ivanov, "Turkey in the Straw," and Sibelius' Finlandia. The Capitol's new house organist Robert G. Clarke appeared as soloist in a performance of Paderewski's Minuet in G on the new Wurlitzer.²⁰

On January 23, 1926, Eduard Werner invited Sascha Jacobsen, violinist, to perform at a Capitol Sunday concert which was to be in the conductor's memory the finest of them

¹⁹Detroit News, May 7, 1923, Sec. II, p. 28.

²⁰Detroit News, November 8, 1925, Amusement Sec., p. 16.

all. On that day, Jacobsen performed the then little known Symphony Espagnole by Lalo. The program also included Weber's Euryanthe Overture, the suite from Sylvia by Delibes, selections from Von Flotow's opera Martha, and the Roman Carnival Overture by Berlioz. For once, there was no popular dance number.²¹

The 1925-26 season was the final one for the Capitol Sunday concerts. Eduard Werner left the Capitol in the summer of 1926 to assume new duties as musical director of John H. Kunsky's Michigan theatre, and the Capitol ensemble was allowed to deteriorate.

For a few weeks in the fall of 1926, the Capitol concerts were resumed on a trial basis, but were shifted to Tuesday evenings at 8:30 p.m. The new time was not suitable, and after three performances the concerts were discontinued. During the 1927-28 season, similar Sunday concerts were held at the Michigan. They were well received, but were not of a quality equal to the Capitol series. Eduard Werner felt that Kunsky lost all real enthusiasm for such programs when he became absorbed in the duties of managing the new Michigan theatre. Werner, therefore, gave up any serious attempt to develop a new orchestra at the Michigan that could match the quality of the older Capitol symphony.²²

²¹Detroit News, January 24, 1926, Amusement Sec., p. 14.

²²Interview with Eduard Werner, November 14, 1972.

The Michigan

The reason for the gradual disappearance of such serious musical presentations as the Capitol Sunday concerts lay in the shift in emphasis from musical productions to stage shows in 1926. The Capitol's "live" presentations had centered around the orchestra. Although there were stage shows of limited scope, the star attraction was the symphony orchestra's overture and musical backing for the film.

In January of 1926, however, the Paramount-Publix chain of theatres began to circulate elaborate stage productions to its major houses. These drew attention away from the house orchestra and focused it on the stage show. These New York designed productions ran for a few months at the Capitol but were shifted entirely to the Michigan when that theatre opened in August of 1926.²³

At the Michigan, Eduard Werner was expected to perform light spectacular pieces that supported, rather than detracted from the Publix stage show. The orchestral appearances at the Michigan, therefore, took on a less musical and more theatrical character.²⁴

A few weeks after the Michigan opened, Eduard Werner and the orchestra were moved from the pit to the stage where they performed as part of the Publix show entitled "The Grand Piano." The production was designed more for the eye

²³Interview with Eduard Werner, November 14, 1972.

²⁴Ibid.

than the ear. The Detroit News said:

The big presentation act this week is called "The Grand Piano." Here is a piano 40 feet long with women playing a duet. Suddenly the huge lid is lifted by golden cords and reveals the Michigan orchestra, like so many bon-bons in a huge velvet lined box. Song and dance artists are introduced, as well as a harpist and violinist. The act is one of the most elaborate the Michigan has offered since the opening.²⁵

In January of 1927, the Michigan symphony was revealed in a similarly elaborate setting. This time the musical feature was based on music by Victor Herbert and was entitled "Victor Herbert Melodies."

Massive green drapes of silver sheen are used in the opening number with Victor Herbert music from Eileen. The lights fade, the drapes disappear, and there is a transformation, the second picture bringing forth singers and a ballet to the music of Mlle. Modiste. The most elaborate setting is found in the third and final number with musical numbers from Natoma. A male dancer has an amazing Indian dance, with the ballet girls also doing an Indian number In the Mlle. Modiste act, the girls are gorgeously arrayed, the principal article consisting of huge ostrich plumes of black and white.²⁶

Although he resisted the urge, it would have been understandable if Eduard Werner had added even more visual excitement to the production by breaking his baton and walking off the stage.

When talking films came to the Michigan in 1928, the orchestra lost its most important function of accompanying

²⁵Detroit News, September 6, 1926, Amusement Sec., p. 10. These productions bore a remarkable similarity to routines in later Busby Berkeley films.

²⁶Detroit News, January 17, 1927, Amusement Sec., p. 14.

the feature picture. The only thing left for it to do was to play a short overture at the beginning of each performance, and even this was converted from a straight musical offering to a novelty act. This often consisted of supplying music for a short scenic film, mood picture, or biography of a famous composer. The Michigan publicity department described one such novelty presentation called the FitzPatrick Music Master Cinema Overture:

"Robert and Clara Schuman," one of the new releases, will be a feature of the Michigan program this week. This picture, like the preceeding ones, will briefly tell the story of the life of these famous composers and the inspiration and manner in which their outstanding successes were written. The Michigan Symphony Orchestra will play a specially arranged score of the compositions of these artists and illustrate musically the story on the screen.²⁷

The large movie theatre orchestra revived briefly in 1928 when the Fox Theatre featured a sixty piece orchestra for a brief time. It was led by Adolph Kornspahn who conducted an overture, and an elaborate musical novelty. A forty piece orchestra, led by Sam Benavie at the Fisher, performed similar features during the same year. Neither orchestra matched the quality that the Capitol orchestra had exhibited under Eduard Werner between 1922 and 1926.²⁸

²⁷ Detroit News, August 28, 1927, Amusement Sec., p. 1.

²⁸ Detroit News, September, 1928-December, 1929.

CHAPTER VI

THE MIGHTY WURLITZER

When nickelodeon operators began to consider ways of improving the musical accompaniments to the films being shown in their theatres, one of the first solutions that they hit upon was augmenting or completely replacing the piano in the orchestra pit with a small organ. The organ produced a far richer sound, and added a touch of prestige to even the dingiest nickel theatre. Some of the instruments that were placed in nickel theatres were nothing more than parlor harmoniums, pumped by the feet and producing their sound by the passage of air over small reeds. Other instruments were small church organs to which various sound effects were added to make them more suitable for film accompaniments. A few theatres used what were then known as "pit organs," small instruments consisting of a combination piano and organ console with two boxes containing a few ranks of pipes and sound effects.¹

Sometimes these instruments could be played by perforated rolls of paper just like the ones player pianos

¹Hall, The Best Remaining Seats:, p. 184.

use. The Wurlitzer, Aeolian, and American Photoplayer Companies manufactured such instruments specifically for use in motion picture theatres and made available a large selection of player rolls containing suitable music for films. A small boy was sometimes engaged to change rolls in the machines when the mood of the film altered. A few models could hold several rolls at once and change them when an electrical pulse was sent from the projection booth. The projectionist not only ran the film but punched a row of buttons to bring in appropriate music.²

The prestige value of having an organ in a theatre was not lost on managers of motion picture palaces. In these buildings there was plenty of room for a large pipe organ, and theatre builders regularly included such an instrument in their plans. From 1913 until 1932, almost every motion picture palace that was built had some kind of pipe organ installed.

The New York City theatres which Roxy managed all had sizeable instruments and Roxy included organ solos in his "live" presentations. Sometimes the organist backed the orchestra to give it greater resonance and power during overtures and marches, and occasionally replaced it altogether.

At the Strand, Roxy began the custom of allowing the organist to play the background for the film at the

²Interview with John Minick, Ann Arbor, Michigan, December 11, 1972.

matinee and supper shows. He continued this tradition at the Rialto, Rivoli, and Capitol.³

When talking films came to the Roxy, the organist was used to play entrance and exit marches and to play an occasional solo spot. This often included what came to be known as a "sing along," in which the organist urged the audience to sing lyrics projected on the screen. Roxy liked the idea of having an organ in his theatres and urged his organists to play fancy numbers with plenty of "foot-work." His fascination for this display reached its height at the Roxy theatre when he had three organists perform simultaneously at the three separate consoles of the Kimball instrument installed in the Roxy pit.⁴

When Radio City Music Hall was designed, Roxy ordered a huge two console organ from the Rudolph Wurlitzer Company. The instrument had fifty-two separate ranks of pipes, a grand piano playable from either console by means of an electric mechanism, and an extensive set of "traps" (tambourines, drums, wood blocks, and castinets), noise-makers such as whistles, auto horns, surf sounds, crashes, bird calls, and bells, chimes, xylophones, and gongs. Although the organ was never used to accompany films, it was employed for solo features, entrance and exit marches, and as a backup for the orchestra.⁵

³Hall, The Best Remaining Seats., p. 41.

⁴Ibid., p. 8.

⁵Personal inspection of Radio City Music Hall,

Robert Hope-Jones

The first pipe organs installed in movie palaces were nothing more than church organs with added sound effects and percussion. They created a liturgical atmosphere and were not at all suitable for accompanying films.

Just as theatre managers began to look around for a suitable replacement for their church organs, one was invented by an eccentric organ builder named Robert Hope-Jones.

Hope-Jones modified the traditional pipe organ so that it sounded less like an organ and more like an orchestra. In place of traditional stops such as diapason, bourdon, dulciana, and trompette, Hope-Jones substituted clarinet, oboe, violin, tuba, and flute. He also invented a stop called the tibia clausa, a rich, theatrical flute which was played with a heavy tremulant. Hope-Jones replaced the standard church organ console which used cumbersome drawknobs to activate various ranks of pipes, with a console containing rows of flip tabs arranged above the keyboards in a graceful curve. The organist could change a registration with lightning speed, and keep up with rapid scene changes in the film with little difficulty.⁶

Wurlitzer pipe organ console, and interview with house organist Jack Ward, June, 1968.

⁶For a full discussion of the Hope-Jones Unit Orchestra, see Hall, The Best Remaining Seats., pp. 183-198, and Reginald Whitworth, The Cinema and Theatre Organ (London: Musical Opinion, 1932) and William H. Barnes and Edward B. Gammons, Two Centuries of American Organ Building (Glen Rock, N.J.: J. Fischer and Bros., 1970), pp. 51-62.

Hope-Jones also devised a system of switches which permitted any rank of pipes to be played from any keyboard at a variety of different pitches. This meant that a relatively few sets of pipes could do the work of many. If the drawknobs on a traditional pipe organ indicated that the flute was available at the eight foot pitch on the Choir, Great, and Swell manuals, then the instrument would contain three separate ranks of flutes, one for each keyboard. In the Hope-Jones "unified" organ, however, there would be only one set of flute pipes which could be played from any of the three manuals. This system of unification meant that the consoles of Hope-Jones' organs were very large but controlled only a relatively small instrument.⁷ Theatre managers could get an impressive console without having to buy too many sets of pipes. The main console at the Roxy, for example, had five keyboards and hundreds of stop tabs, yet the instrument actually had only twenty-nine ranks. Ben Hall said that this was like "having three tails wagging the dog."⁸

In spite of its deceiving appearance, the Hope-Jones pipe organ had a splendid sound. Using a deep tremulant and bright, unique pipe voices, the instrument sounded far more like an orchestra than did the more traditional church organ. A skilled organist could do everything that the

⁷Whitworth, The Cinema and Theatre Organ, pp. 1-6.

⁸Hall, The Best Remaining Seats, p. 192.

orchestra could do, and often at twice the volume. The Hope-Jones organ was an ideal substitute for the orchestra in smaller theatres which could not afford a staff of musicians.

Between 1912 and 1915, Hope-Jones built a few instruments for motion picture houses by himself before turning over the manufacturing of his "theatre organ" to the Rudolph Wurlitzer Company. From 1915 to 1932 when the instruments became passé, Wurlitzer was their principal manufacturer. Although there were other theatre organ makers such as Kimball, Barton, Robert Morton, Page, Moller, and Marr and Colton, the big instrument in the pit was always a "Mighty Wurlitzer" as far as the audience was concerned.⁹

Theatre Organs in Detroit

John H. Kunsky and George W. Trendle were aware of the value of having organs in their theatres and between 1912 and 1918 installed small instruments in the Liberty, Washington, Madison, and Adams buildings. When their movie palaces were built in the 1920's, each of them had a large organ of the theatrical type.¹⁰

The Capitol

The Capitol had two pipe organs. The first was a traditional church instrument and the second was a Mighty

⁹Hall, The Best Remaining Seats., p. 183.

¹⁰Interview with Robert Worsham, January 15, 1973.

Wurlitzer. The original instrument which was in the theatre when it opened in 1922 was made by the Hilgren-Lane Company at a cost of \$50,000. It was installed in four separate chambers, two on each side of the Capitol's proscenium arch. Three chambers were set aside for pipes while the fourth contained percussion devices and sound effects such as pistol shots, crashes, tom-toms, fire gongs, storm effects, and a siren. The organ was controlled by a three-manual console that operated 103 separate speaking voices and sixty-five auxiliary sounds. The instrument had only fifteen ranks which made it far too small for the theatre.¹¹ For this reason, the instrument was not a featured attraction on the Capitol's programs, although it did back the orchestra occasionally. William Fishwick was the Capitol's staff organist until 1925, but never received any credit in the theatre's newspaper advertisements.¹²

Early in 1925, John H. Kunsy decided to replace the Hilgren-Lane organ at the Capitol with a more theatrical organ. He ordered a four manual, twenty rank instrument of the type from the Rudolph Wurlitzer Company, and the new organ was premiered on November 11, 1925. Ambrose J. Larsen and Robert G. Clarke were assigned at that time to perform solo features on the organ, and it was included as a regular feature of each Capitol program from then on.¹³

¹¹Detroit News, January 8, 1922, Capitol Theatre Supplement, p. 6.

¹²Ibid., 1922-1925.

¹³Ibid., 1925-1929.

Clarke remained at the Capitol as its principal organist until September of 1927 when he was replaced by Don Miller. Clarke then moved to the Hollywood theatre where he performed on the new four manual, twenty-one rank Barton pipe organ installed there.¹⁴

After Miller arrived at the Capitol, the theatre management initiated two stage shows for each program. One was built around a dance band on stage, and the other around the organ. This policy continued until May, 1928 when these local productions were replaced by Publix stage shows imported from New York.¹⁵

In a 1968 interview with Claude Sheridan, president of the Motor City Chapter of the American Theatre Organ Society, Miller described the stage shows at the Capitol which were built around the organ. He said:

At the Capitol, I did community singing for awhile but they decided that wasn't classy enough for the Capitol so I went into straight solos. They didn't have the circuit stage shows operating here at this time. The acts were booked independently. The Capitol circuit operators had their own production department and the decision was they would have more prologues It was then decided to have two stage shows, one built around the organ The first one was "Cherry Blossoms." The lights came up behind the scrim and here was a female vocalist in costume singing "One Fine Day" from Madame Butterfly. There was more continuity and that faded out followed by "Apple Blossoms." Over on the opposite side of the stage, a boy and girl were singing "Apple Blossom Time in Normandy." Then for a finale, they had "Orange Blossoms" and

¹⁴Detroit News, 1925-1929.

¹⁵Theatre Organ, XII, No. 3 (June, 1968), 6.

a full stage wedding. We used a girl in the chorus line, and we hired a line of chorus boys and had a singer sing "O Promise Me." The pit orchestra and organ came in for a smash finale. It was breath-taking. I don't believe, to my knowledge, there was any other theatre doing a production like this.¹⁶

In August of 1929, all stage shows were discontinued at the Capitol when the theatre converted to showing talking films exclusively. Miller, however, was retained for a few months to lead community sings and to provide intermission music between feature films. Although organ interludes were discontinued at the Capitol in late 1929, Miller did broadcast the instrument over radio station WXYZ in 1932 and 1933. After that time, the organ was not used again. It was removed from the theatre in 1957.¹⁷

The State

When John H. Kunsky ordered the new organ for the Capitol, he ordered an identical instrument for installation in the State theatre. It was premiered there on opening day with Ambrose J. Larsen and Marguerite Werner (wife of Eduard Werner) as staff organists.¹⁸

The organ took a prominent place in programs at the State. The theatre did not have elaborate stage shows, but did feature a stage band with master of ceremonies before each film showing. (See Chapter VIII for more detailed information about presentations at the State.) The organ

¹⁶Theatre Organ, X, No. 3 (June, 1968), 6.

¹⁷Interview with Robert Worsham, Detroit, Michigan, January 15, 1973.

¹⁸Ibid.

was used for short solo performances and for "sing-alongs."¹⁹

Don Miller was brought to the State in July of 1926 and was directed by John H. Kunsky to develop the popularity of organ "sing-alongs." Miller was given two weeks to prove himself in that job. Miller recalled that the State audiences were very cooperative participants in the "sing-alongs" and that Kunsky was so pleased with Miller's work that after only two days Miller was offered a three-year contract.²⁰

When Miller left the State in September of 1927 to take the position of organist at the Capitol, the State instrument fell into disuse. When the theatre was closed for three years during the Depression, Miller and Marguerite Werner presented broadcasts from the instrument over WXYZ radio. The organ was rarely used after that time, and finally became totally inoperative in 1943. The instrument was still located in the theatre in 1973.²¹

The Michigan

When the four manual, twenty rank Wurlitzer pipe organs were ordered for the State and Capitol theatres in 1925, John H. Kunsky also requested a third instrument of the same size for the Michigan. The organ which arrived for the Michigan, however, was considerably larger than the

¹⁹Detroit News, 1925-1929.

²⁰Theatre Organ, X, No. 3 (June, 1968), 6.

²¹Ibid.

instrument which had been ordered. Balaban and Katz, which owned part of the Michigan, had overridden Kunsky's original order and had asked Wurlitzer to make a bigger organ for the new theatre. The pipe organ which finally arrived at the Michigan was an unusual five manual, twenty-eight rank instrument identical to the one which had been installed in the Balaban and Katz Paradise theatre in Chicago.²²

The organ was premiered on the Michigan's opening day of August 23, 1926 by Dean Fossler, a guest artist from Chicago. Fossler stayed for several months, but was replaced in December, 1926 by Arthur Gutow. Gutow remained at the Michigan as the staff organist until the instrument's use was discontinued in 1936.²³

Gutow's performances consisted of overtures, and interludes built around a single idea such as "St. Patrick's Day," or "Spanish Melodies." Occasionally, Gutow played Sunday Noon recitals as he did in March and April of 1927, or performed with the orchestra as he did in September of 1928 for a production of scenes from Rigoletto.²⁴

The Michigan Wurlitzer was well publicized and was included in the theatre's daily advertisements. An unusual feature of the organ was that it contained a device called "second-touch." This system enabled the organist to bring in a second set of pipe voices by simply pressing harder on

²² Interview with Robert Worsham, Detroit, Michigan, January 15, 1973.

²³ Ibid.

²⁴ Detroit News, 1926-1928.

the keys, pushing them down past the first point of contact until a second set of electrical switches was engaged. Although the Michigan's press release's claim that "second touch" made the organ equivalent to a ten-manual instrument or a 200 man orchestra was an exaggeration, the device did give a skilled performer added flexibility.²⁵

The Michigan pipe organ was located on its own lift at the right side of the orchestra pit and had a small slave console that could be rolled out onto the stage. The \$50,000 instrument was sold to Fred Hermes of Wisconsin for \$1,000 in 1952.²⁶

The Fox

The largest pipe organ installed in a Detroit motion picture palace was the four manual, thirty-six rank Wurlitzer instrument at the Fox. The organ was located in the orchestra pit on its own lift, and there was an identical second console located in an alcove to the right of the pit. There was a small Moller organ in the Fox theatre lobby which was played while patrons waited for the program to begin.²⁷

The auditorium Wurlitzer was designated by the manufacturer as a Crawford Special because it was identical

²⁵Detroit Free Press, August 22, 1926, Michigan Theatre Supplement, p. 3.

²⁶Interview with John Minick, Ann Arbor, Michigan, December 11, 1972.

²⁷Detroit Free Press, September 23, 1928, Fox Theatre Supplement, p. 4.

in design to the instrument built for Jesse Crawford, then resident organist at New York City's Paramount theatre.²⁸

The Fox organ was installed by Fred Howard, Detroit representative of the Wurlitzer Company while the theatre was being built. Howard placed the pipework in four chambers, two on either side of the proscenium arch and put wiring and pipes into place before the auditorium walls were installed.²⁹ The organ had "second-touch" action on all keyboards and in the pedal division. It also had an attachment which permitted a grand piano to be played from the console. The organ had a pedal stop which sounded at the thirty-two foot pitch, but when this rank was activated, it set up such dangerous vibrations in the theatre's supporting columns that the management outlawed its use.³⁰

The Fox Wurlitzer was never used to accompany motion pictures, but was a featured item on every program during the theatre's first several months of operation. After 1930, occasional concerts and broadcasts featured the instrument, but it was not used regularly. In 1961, the organ was selected by Columbia records as the instrument for Raymond Shelly's outstanding performances of popular music. As of 1973, the Fox Wurlitzer remained in the theatre in playable condition.³¹

²⁸ Detroit Free Press, September 23, 1928, Fox Theatre Supplement, p. 4.

²⁹ Ibid.

³⁰ Interview with Robert Worsham, Detroit, Michigan, January 15, 1973.

³¹ Ibid.

The Fisher

The last large pipe organ installed in a Detroit motion picture palace was the four manual, thirty-four rank instrument built for the Fisher theatre in 1928. According to press releases, the Fisher Wurlitzer combined both theatrical and "cathedral" effects.³²

The organ was premiered at a special program on Thursday evening November 15, 1928 by Arthur Gutow who had come from the Michigan theatre for the presentation. On that occasion, and for the opening week which began the next day, Gutow played a solo program consisting of both popular and classical pieces which was followed by a "Rainbow Symphony" during which the moods of the organ music were interpreted by the lighting system of the theatre's interior.³³

For several months following the opening of the Fisher, the organ was played variously by Arthur Gutow, Don Miller, and Doris Gutow.³⁴ In March of 1929, however, a permanent contract was given to Arsene Siegal, a young Belgian organist. He remained at the Fisher for over ten years.³⁵

³²Detroit News, November 11, 1928, Sec. XII, p. 1.

³³Ibid.

³⁴Detroit News, November, 1928-March, 1929.

³⁵Interview with Robert Worsham, Detroit, Michigan, January 15, 1973.

The Fisher Wurlitzer was last played by Don Miller who performed intermission solos between 1951 and 1956.

Miller said of those last days at the Fisher:

. . . when I was at the Fisher in 1956, the stage hands and the operators struck for a raise. We were putting on productions there complete with effects, changing lights, and curtains that had to be snapped open and closed just so The general manager of the Publix Circuit disliked unions. So he said, "I'll fix them." He cut out the organ solo and out I went. The theater manager, Jack Sage, personally told me that he showed the figures to the General Manager concerning the drop in business. I had played there on a Friday night for about a twenty-minute spot. He showed the figures of the drop in intake for two months on Friday nights trying to get him to put it back, but the circuit wouldn't do it.³⁶

The Fisher Wurlitzer was removed from the theatre in 1958 by George Orbits of Ann Arbor, Michigan. It was placed first in the Iris theatre of Detroit for use by the Detroit Theatre Organ Club but was soon removed to the Senate theatre on Michigan Avenue. The organ was put on the Senate's stage and restored to mint condition. Since then, the Fisher Wurlitzer has been in regular use as a concert and recording instrument.³⁷

Many other Detroit motion picture theatres had pipe organs of some kind. Some of the more outstanding organs were located at the Grand Riviera, the Hollywood, the Redford, the Royal Oak, the Punch and Judy, the Olympia, the Six Mile Uptown, and the United Artists theatres.³⁸

³⁶Theatre Organ, X, No. 3 (June, 1968), 6.

³⁷Interview with John Minick, Ann Arbor, Michigan, December 11, 1972.

³⁸Ibid.

Theatre Organists

It is impossible to understand fully the moving picture theatre pipe organ without considering briefly some of the individuals who performed on the instrument. Throughout the 1920's, theatre organists were very popular. Many of them like Jesse Crawford, Dick Liebert, Don Baker, and Rosa Rio, achieved international reputations and made numerous recordings. Organists were frequently mentioned by name on theatre marquees and in their advertising and were an important drawing card for audiences. Although many of them were self-taught, and could not play very well, they had large followings and were almost as important to the theatre's well-being as the orchestra leader and the selection of feature films.³⁹

Detroit's Don Miller

Theatre organists were not as prominent in John H. Kunsky's Detroit theatres as they were in smaller houses, because Kunsky placed great stress on the orchestra. Furthermore, Eduard Werner thoroughly disliked theatre organ music and discouraged the use of the instrument.⁴⁰ In spite of these negative influences, Don Miller did become quite popular in Detroit, and remained so until his death in 1972. His career as a theatre organist was typical

³⁹Theatre Organ, 1958-1973.

⁴⁰Interview with Eduard Werner, Detroit, Michigan, November 14, 1972.

of the thousands of musicians employed in a similar fashion at theatres throughout the United States.

Miller started his career as a theatre organist by playing the piano for silent films in Perry, Iowa at the age of 12. After World War I, he settled in Des Moines and played at the Rialto theatre there for two hours per evening at \$80.00 a week. After playing engagements at several other theatres in the Des Moines area, Miller moved to the Madison theatre in Peoria, Illinois. In 1926, he came to Detroit to play at the State theatre.⁴¹

For the next six years, Miller played at the State, Capitol, and Michigan theatres before leaving Detroit for engagements in Miami and Chicago. A few years later, he returned to Detroit where he remained until his death.⁴²

Between 1945 and 1962, Miller held various musical jobs in the Detroit area. For a time, he was staff organist for radio station WJR, a demonstrator for electronic organs at J. L. Hudson's Department Store, intermission performer at the Fisher theatre, and organist at the Dearborn Inn. In 1967, he returned to active performing in concerts on the former Fisher Wurlitzer at the Senate theatre.⁴³

⁴¹Theatre Organ, x, No. 3 (June, 1968), 6.

⁴²Interview with Bob Worsham, Detroit, Michigan, January 15, 1973.

⁴³Theatre Organ, X, No. 3 (June, 1968), 6.

Like most theatre organists, Miller had to perform a variety of musical functions. He would play entrance and exit marches, accompany the orchestra, occasionally play the picture, and provide suitable music for stage shows. His most important duty, however, was to lead the "sing-along."

The "sing-along" was one of the most popular types of musical entertainments in movie palaces. Words to songs were projected on the screen and the organist cajoled the audience to sing along. A favorite trick was for the organist to urge all "ladies over 29" to sing, and then open up sforzando to drown them out.⁴⁴

Sometimes "sing-alongs" were turned into elaborate organ novelties. Special lyrics and music were sent out by Paramount Publix to be used by the local organist. These novelties often featured several different songs relating to a single idea. This idea was sometimes related to the film being shown at the theatre for the week.⁴⁵

Occasionally, special lyrics were prepared by the house manager to reflect topics of particular interest to his audiences. Gerald Hoag, manager of the Michigan theatre in Ann Arbor since 1928, said that this was a common practice. Hoag would often collaborate with organist Paul Tompkins to design songs about current

⁴⁴Hall, The Best Remaining Seats:, p. 184.

⁴⁵Music files, the Michigan Theatre, Ann Arbor, Michigan.

happenings in Ann Arbor. One of Mr. Hoag's instantaneous hits was his tribute to the tearing down of West Hall which stood next to Ann Arbor's First Congregational Church. To the tune of "Thundering Big Men from the North," Hoag's lyrics wound up with "Betsy Barbour needed a new lawn . . . The next day West Hall was gone."⁴⁶

Although the "Mighty Wurlitzer" was criticized as being loud and tasteless by more conservative musicians, there is no question that it provided an unusual service to managers of motion picture palaces. The instrument gave a touch of prestige which attracted audiences to the moving picture theatre. It also permitted managers to relieve overworked pit musicians and to give more musical variety to "live" presentations.

Furthermore, the invention of the theatre pipe organ made possible the development of popular music for the organ, spreading the instrument's influence to audiences who found more traditional "classical" and "liturgical" music unappealing. The theatre organ's development also caused the invention of several electronic devices which tried to imitate its sound. Since then an entire music industry has been built around the manufacture and distribution of electronic organs designed for home and nightclub use. The ubiquitous Hammond organ, the Conn, Allen, Lowrey,

⁴⁶Theatre Organ, XIV, No. 5 (October, 1972), 25.

and other brands are direct imitations of the theatre pipe organ.

Although the pipe organ was clearly secondary to the orchestra in most Detroit motion picture palaces, it has been the organ which survived as the only remnant of "live" musical presentations in these houses. In theatres like the Royal Oak, the Punch and Judy, the Redford, the Senate, and the Fox, the pipe organs are playable and are sometimes used to give contemporary audiences some idea of their original function. Under the leadership of the American Theatre Organ Society, similar instruments have been restored in large moving picture palaces throughout the United States.

CHAPTER VII

THE STARS ON STAGE

Although the John H. Kunsky theatres of Detroit were able to launch musical presentations involving the orchestra and organ that equalled similar programs in Roxy's New York houses, it was far beyond their capacities to present "live" stage shows which came even close to what Roxy and his imitators in Manhattan were doing. To have a stage show of lavish dimensions required a nucleus of highly talented actors, producers, set designers, lighting men, and choreographers. To hire such individuals was well within the budgets of the extravagant New York theatres like the Rivoli, Strand, Capitol, Paramount, and Roxy, but beyond the financial powers of the Detroit Capitol, State, and Michigan theatres.

For the four years between 1922 and 1926, John H. Kunsky tried to produce stage shows on a local basis at the Capitol. He formed a small repertoire company of twelve players which was directed by Howard O. Pierce. Kunsky required that Pierce and Eduard Werner devise a stage show that would be included in each complete program at the

Capitol.¹ Because of their small budget, the two men limited themselves to designing simple musical numbers to be presented on stage before the film. They made heavy use of local musicians such as soprano Muriel Kyle, bands like Jean Goldkette's Orchestra, and novelty acts such as the "Ten Rowland Kiddies" for these presentations.² They were short and simple, and did not require long production or rehearsal time. A typical program by the Capitol repertoire company would consist of a few songs by the Capitol Mixed Quartet, a short scene from an opera, and a travel film accompanied by the orchestra.³ For more elaborate stage presentations than this, Kunsky's Detroit theatres were dependent upon outside sources.

One of the most important sources of stage programs for Kunsky's Detroit theatres was Hollywood itself. Motion picture companies regularly sent out film stars to promote their latest releases. The appearance of these screen performers on the stages of the Capitol and Michigan theatres in Detroit was an extremely important type of "live" presentation that drew Detroiters into motion picture theatres.

Movie stars came to Detroit either to promote a specific film or to capitalize on their popularity to enhance the image of the motion picture industry as a whole. Audiences were hungry for personal contact with the

¹Interview with Eduard Werner, November 14, 1972.

²Ibid.

³Ibid.

performers whom they had admired on the screen and were excited to see them in person and to hear their voices. Fed by the gossip of fan magazines and the general glamour of Hollywood, Detroit motion picture goers, like those in most other American cities, were movie star mad. The appearance of any popular performer from Hollywood on the stage of a local theatre was sure to bring a huge audience. Throughout the 1920's, film presentations at the Capitol and Michigan theatres were supplemented by the appearance of major motion picture stars.⁴

When movie stars came to Detroit, their performances tended to consist of two very different kinds of acts. Either they stood alone on stage and entertained the audience with tales of their careers, or acted out a scene from a film in which they had recently starred. More often than not, the film was playing at the theatre during the time of the personal appearance.

The Star Alone

A great many motion picture performers appeared in Detroit throughout the 1920's. They sang, danced, told funny stories, and occasionally made appeals for causes which were deeply important to themselves. The unifying characteristic of all of these appearances was that almost without exception, movie stars were terrible stage performers. They strutted in fancy costumes, or sang in

⁴Detroit News, 1922-1929.

dreadful voices, or perhaps told intimate anecdotes about their early careers. Regardless of what they did, however, the main reason for their popularity was the fact that they were movie stars and not the artistic merit of their performances.

Irene Castle

A movie star who enjoyed personal appearances was Irene Castle. She had achieved popularity as a dancer with her husband Vernon before 1920, and had made several costume drama films of dubious merit during the 1920's. Her shows appeared twice on the stage of the Capitol theatre during the 1920's and her performances were typical of those launched by other movie stars of the era.

During the week of February 26, 1922, Mrs. Castle came to Detroit to promote her film French Heels. It was a light costume show which was more important for its display of Mrs. Castle than for its plot. Before each showing of French Heels, Mrs. Castle appeared on the Capitol stage in a prologue which anticipated the mood of the film. She danced and displayed gowns of very unusual design. The Detroit News liked her performance and the newspaper's reviewer, with minor reservations, was complimentary. He said:

Irene Castle, dancing again, opened a week's engagement at the Capitol Sunday making a record as something worthwhile in what the movies call personal appearances. She also was there in the film "French Heels," but that is so obviously secondary that it can wait. It was Mrs. Castle's flowing draperies and flashing limbs that brought

people to the theater, and they were well rewarded.

There is a peculiar charm in her elaborate ball room dances. It is not only that they are very graceful, and look like a lot of fun to do, but Mrs. Castle does them so easily that it would seem that anyone with a little practice could do them

The act is interspersed with songs which are not at all bad, even the one song with which Mrs. Castle herself--in defiance of advice--opens the performance. Her singing voice--well, she has a charming speaking voice. The whole thing is well staged.⁵

Mrs. Castle did not appear in person with her next film at the Capitol. Instead, she sent a team of six models who presented a fashion show before the screening of a film entitled Slim Shoulders which was released in September of 1922. Even though Mrs. Castle was not present herself, the models gave a display which excited the reviewer for the Detroit News. He said:

The new offering at the Capitol theater has a special appeal for women. Six comely young women gyrate through the Irene Castle fashion promenade, adorned and otherwise in accordance with Paris' latest ideas. Mrs. Castle is on the screen in "Slim Shoulders" which is chiefly an excuse for her to display all the new style creations that her manikins do not. Mrs. Castle is not present in person. The fashion show shouldn't bore the men. Albeit it is missionary work for long skirts. It is an unusual assemblage of pretty women, songs and dances, one of which by the way, makes one wonder whether the police censor has had a change of heart.⁶

D. W. Griffith and the Gish Sisters

Not all motion picture stars felt comfortable during personal appearances or approved of them. When D. W.

⁵Detroit News, February 27, 1922, Amusement Sec., p. 17.

⁶Detroit News, September 11, 1922, Sec. II, p. 14.

Griffith finished his film Orphans of the Storm in 1922, he went on a personal appearance tour to promote ticket sales for the picture. He made one appearance at the Adams theatre in Detroit and had an interview with a reporter from the Detroit News. Strangely enough, the reporter was more interested in Griffith's appearance than in his fame as a motion picture director. Rather than viewing him as a man of great renown, the reporter apparently thought of him as some kind of curiosity. The reporter said:

David Wark Griffith, motion picture producer, who arrived in Detroit Sunday, is a slender little man who dresses modestly and neatly. He swings no cane and wears no spats. Outwardly, he reflects more the slightly nervous business man than a screen idealist responsible for more spectacular motion picture successes than any other producer. He is younger in appearance than photographs indicate and when he speaks--always softly, slowly and distinctly--this is emphasized by a boyish twinkle in a pair of dreamy gray eyes.

He frankly confesses that he is in Detroit on the unpleasant task of "commercializing his art," for his latest film venture⁷

Griffith brought Dorothy and Lillian Gish with him and both sisters stayed in Detroit for the entire week, making brief appearances on the Adams stage prior to each showing of Orphans of the Storm. It is quite apparent from the article that was written about the more famous sister, Lillian, that the Detroit News, and presumably the general public, was more interested in trivial aspects of the young woman's life than in her skills as a moving picture actress.

⁷Detroit News, March 13, 1922, Amusement Sec., p. 28.

Not once during the entire week did any Detroit newspaper interview her about her craft, her long years of work with D. W. Griffith, or her feelings about the moving picture. She was just another source of trivial fan magazine gossip--the kind that held movie audiences spellbound throughout the 1920's. Miss Gish obliged Detroiters by supplying them with an anecdote that must have warmed their hearts. The Detroit News said:

Lillian Gish is looking for a man in Detroit who gave her the happiest Christmas of her life. Sixteen years ago he conducted an automobile salesroom near the stage entrance of a 10-20-30 theater where Miss Gish was playing in a melodrama "The Little Old Schoolhouse." This pantomime artist was only seven years old then, poor and lonesome, but she remembers the Detroit man who had a Christmas tree in his store just for her benefit and gave her a nice red sled too. The little actress traveled to and from the theater on the sled the remainder of the winter and the Christmas chariot became a permanent part of the company baggage.⁸

Almost without exception, personal appearances by movie stars were boring affairs. Because they were accustomed to working in front of cameras, many of them were uncomfortable on a stage. Few had talents other than screen acting which could be utilized to hold a "live" audience for very long. The majority of such appearances involved little more than a short gossip talk by the star or a bit of advice for starstruck members of the audience about the trials and tribulations of Hollywood.

Mable Normand and Louise Lovely

Two typical examples of personal appearances in

⁸ Detroit News, March 14, 1922, Amusement Sec., p. 16.

Detroit were those made by Mabel Normand and Louise Lovely. Judging from the descriptions of their performances, neither had much to say.

Mabel Normand appeared at the Strand theatre of Detroit in April of 1924 to promote her new Mack Sennett film The Extra Girl. She spent her time on stage describing the shooting of a scene for the film which involved a lion. The animal chosen for the scene was lazy and tame, but had been given no food for several hours to make him more lively. Suddenly, the lion broke from the set, jumped over a terrified Miss Normand, and headed straight for his cage where he apparently hoped that breakfast would be waiting. Miss Normand's advice to aspiring stars was that they should be careful in choosing their lions.⁹

Louise Lovely did Mabel Normand one better as a consultant to hopeful members of the audience by giving them advice about how to prepare for screen tests. During her June, 1924 appearance at the Detroit Capitol she offered

. . . expert services of herself, her own director, her electricians and cameramen for those desiring to have motion picture screen tests made. Tests will be made upon the Capitol's stage during Miss Lovely's appearance.¹⁰

There is no record, unfortunately, of how many stars Miss Lovely actually discovered in Detroit on that occasion.

⁹Detroit News, April 14, 1924, p. 28.

¹⁰Detroit News, June 15, 1924, Amusement Sec., p. 6.

Roscoe (Fatty) Arbuckle

Sometimes, personal appearances contained an element of real tragedy. When Roscoe (Fatty) Arbuckle appeared for a week at the Detroit Capitol theatre in August of 1923, he was a broken man. Arbuckle had been implicated in the death of Virginia Rapee, a young Hollywood starlet whom he had known two years before. Although Arbuckle was cleared by the courts, none of his films could be shown, and he was completely ostracized from Hollywood studios.¹¹

For a short while Arbuckle had turned to writing and directing but early in 1923 decided to return to performing. He appeared at the Marigold Gardens in Chicago as a cabaret entertainer that summer, but his act was panned by critics. He then tried a similar act in Atlantic City, but this too was unsuccessful. Arbuckle then decided that if he was to perform again, it would have to be in motion pictures. He set out to plead directly with motion picture audiences around the country to gain their support for his desired return to films.¹²

In early August of 1923, Arbuckle sent the following telegram to John H. Kunsky:

I appeal to you as one of several in motion picture industry to help me place before followers of motion picture screen my request for permission to return to pictures. I ask privilege for use of your stage for few minutes daily for one week to-

¹¹For a more detailed account of the Arbuckle scandal, see Mast, A Short History of the Movies, pp. 130-131.

¹²Detroit News, August 5, 1923, Amusement Sec., p. 4.

talk personally to motion picture fans and if possible obtain consensus of opinion regarding my return to my life work--motion pictures. Have been considering most important European engagement paying larger sum, but will gladly forego proposition if I can convince American public I should be granted an opportunity to go back to making of motion pictures, the only work in which I feel at home. May I hope for favorable reply?¹³

Kunsky, sensing that any Arbuckle appearance would draw crowds, gave his immediate consent. His reply to Arbuckle read:

Your wire received and considered. Feel that in face of your statement, it is only fair you be granted the opportunity you request. You may arrange to appear at Capitol Theater week of August 5 with distinct understanding that I am first to be given opportunity of witnessing your act and be accorded privilege of making such changes in act as may be advisable. Have every reason to believe Detroit motion picture patrons will give you every consideration.¹⁴

The sad thing about Arbuckle's week long engagement at the Capitol was that it made perfectly clear that his comedy style was suitable only for the screen. Arbuckle was pathetic, and only because they felt sorry for him did Detroit audiences give him an enthusiastic response.

In his rather curious prose, the Detroit News reviewer gave this description of Arbuckle's appearance:

Whatever the attitude of the general public may be toward Roscoe Arbuckle in his proposed return to picture-making, those persons who filled the Capitol theater several times Sunday gave the big comedy favorite a reception that with no great stretch of the imagination might be termed

¹³Detroit News, August 5, 1923, Amusement Sec., p. 4.

¹⁴Detroit News, August 5, 1923, Sec. II, p. 24.

vociferous. They gave him a sustained and apparently unanimous cheer of about one minute's duration when he appeared Sunday afternoon after Eduard Werner and his big orchestra had carefully paved the way by softly provoking the strains of "Auld Lang Syne" from their instruments. Fatty was perceptibly moved by this reception. He walked jauntily out, dressed in a pair of white trousers, a white shirt, and a tan sportcoat, while between his hands he rubbed furiously at a white handkerchief.

As he waved for a cessation of the applause, he applied the handkerchief to his face and neck in an effort to drive back the rush of blood that the demonstration aroused.¹⁵

For the next several minutes, Arbuckle told the audience of his past and present difficulties and "appealed to their sense of fair play to allow him to return to his old work."¹⁶

Arbuckle's voice was weak. He seemed lost on the stage and had no idea of what to do.

After he had spoken, and the threat to tell some funny stories that never materializes, Fatty goes into the orchestra pit and gives a burlesque imitation of an eccentric leader. It is only mildly amusing, but it wins more prolonged applause. Fatty scrambles up the platform and disappears in the wings bowing and blinking as he goes.¹⁷

Arbuckle's personal appearance tour was a failure. He was not permitted to return to screen acting. Sadly, he was back in Detroit once more in November of 1927 on another mission to convince audiences that he should be allowed to go back to work. In reviewing his appearance on the stage

¹⁵Detroit News, August 6, 1923, Sec. II, p. 24.

¹⁶Ibid.

¹⁷Ibid.

of the State theatre, Detroit News writer Harold Heffernan said of the former comedian:

Roscoe (Fatty) Arbuckle, former screen star, is the headliner at Loew's State this week. Arbuckle, who is endeavoring again to enter the pictures, delivers a rather lengthy monolog of some new jokes, some old jokes and a few very bad puns and finished his act by singing a little song which is a bit of propaganda. The audience gave him generous applause.¹⁸

The Star With Full Company

Sometimes, personal appearances by movie stars were given an added theatrical and box office appeal by including short scenes which preceded the feature film and suggested its mood or which were interpolated directly into the middle of the picture during its showing. These were rare and curious, but nevertheless exciting productions.

Prologues

In 1922, Warner Brothers released a film entitled School Days starring the popular child star Wesley Barry. The company launched an extensive advertising campaign for the picture that involved tie-ins with clothing manufacturers, phonograph record merchants, local schools, churches, and newspapers. They even urged the theatre managers to dress up their boxoffice to resemble a little red schoolhouse and to install a bell which the ticket girl could ring by means of a rope attached to a footswitch while she continued to polish her nails and turn the pages

¹⁸Detroit News, November 16, 1927, Sec. II, p. 8.

of the latest issue of Photoplay.¹⁹

Warner Brothers designed a short prologue to go before the film. The little skit showed the interior of a school room and demonstrated with some humor (hopefully) the daily conflicts between a beleaguered teacher and her students. Each theatre manager was supposed to round up six or eight local children to act out the scene.²⁰ Surely, Warner Brothers must have reasoned, parents would come to see their kids on the big stage.

Fortunately, John H. Kunsky had Wesley Barry himself to star in the prologue, although from the Detroit News description of his appearance, he might not have been the best choice for the part. The article said in part:

Wesley's entrance reveals a face dappled with freckles, a figure ready to step out of knickerbockers and a nasal voice that seems to signal his arrival at that vocally embarrassing period between boyhood and manhood. Someone has prepared an address for him that he could use to better advantage.²¹

The remaining parts were played by the "Ten Rowland Kiddies," a popular Detroit children's comedy troupe. This is part of the routine which Barry and the "Kiddies" performed before each showing of School Days at the Capitol Theatre during the week of March 5, 1922:

(The interior of a schoolroom, including a platform with teacher's desk at c. Blackboard on platform back of teacher's chair with texts

¹⁹The Moving Picture World, February 4, 1922, pp. 522-523.

²⁰Ibid.

²¹Detroit News, March 6, 1922, Sec. II, p. 18.

and maps on wall. Window at r. and l. of platform. Eight desks arranged so that the faces of children can be seen by audience. Arrange desks in two rows, four at l. and four at r. of stage. Orchestra softly playing Gus Edwards' "School Days" as cue for rise of curtain. Stage dark with window shades down. Curtain rises slowly. Orchestra continues playing "School Days," while shouts of children playing outside are heard. TEACHER enters. Walks to l. window. Raises window shade. Sun spot with rays slightly lighting stage. TEACHER gazes into school yard, takes off hat and coat and rests them on desk.)

TEACHER: Play on my little children. Play on my little dears. You may never play again. Little do you realize the cares and worries of this world, so play on while you are yet boys and girls. (Straightening up and walking to r. window, raises shade. Flood stage lights. Takes off coat. Scream from off stage.) My God, what's happened? (Rushes to r. window.) Stop that. (Pounds on window and then runs to door and exits.) (Shouting ceases.)

TEACHER: (Off stage.) Stop, this nonsense! You come with me, Alice. (Enter with Alice, poorly dressed with tattered and torn dress and sweater.) Now you take your seat and behave like any lady would.

ALICE: I'm no loidy, teacher. I'm a girl. (Takes first seat at l.)

TEACHER: The next time you do that I shall report you to the principal. (Walks to desk and from drawer takes bell. Goes to door and rings bell. Orchestra loudly plays chorus of "School Days." Children enter in following order and take seats, boys at r. and girls at l. WALTER, OSCAR, MAC, SYLVIA, ROSE AND BECKY. With seating of Becky, orchestra stops playing.)

TEACHER: I warn you children that a repetition of such a fight as you enacted in the yard this morning will incur severe punishment for those responsible. Remember that. I shall never warn you again. (TEACHER sits at desk.) Now we'll lose no time with your lessons. (Detects absence of JAKE in first seat at r.) Where is Jacob O'Shaunnessy?

CHILDREN: (Unison.) How should we know? (TEACHER pounds on desk with ruler.)

TEACHER: (Wielding ruler threateningly.)
There has been altogether too much absence and
here's another warning: I shall keep all
absentees after school two hours. Remember that.

JAKE: (Outside.) Vot, I should stay away
from school? Not for all the smoked salmon in
The Bronx. (Name of local Jewish colony can be
substituted for "The Bronx.")²²

After ten minutes of harrassment by the students' bad jokes,
and puns, the teacher dissolves in tears and proclaims that
she has been unfair for losing her temper. The students
reassure her that she is wonderful, but she dismisses them
for the day with a sad farewell.²³

There were occasions when the entire acting company
for the prologue, including the star, was sent out from
New York or Hollywood with an elaborate production complete
with its own music, costumes, and sets intended for
presentation in local theatres.

In May of 1926, Gilda Gray, a shimmy dancer turned
movie star, appeared in a prologue called "A South Sea
Idyll" preceeding her new motion picture entitled Aloma of
the South Seas. The Paramount film starred Miss Gray,
Percy Marmont, Warner Baxter, William Powell and Harry T.
Morey. It was adapted from a play of the same name written
by John B. Hymer and Roy Clemens. The picture was directed
by Maurice Tourneur and was shot in Puerto Rico. The film
concerned the life of a young Polynesian girl (played by
Miss Gray) who falls in love with a white Man (Percy

²²The Moving Picture World, February 4, 1922, p. 524.

²³Ibid., pp. 524-525.

Marmont) who visits her island.²⁴

After its premier at the Rialto theatre in New York, the New York Times said that the picture was little more than a travelogue with a few tinted scenes thrown in for good measure. Miss Gray's prologue, with Prince Lei Lani and his Royal Samoans and Six South Sea Dancers, was an important added feature. Miss Gray did on stage the same dance she executed later during the film, and the entire prologue anticipated the mood of the picture which followed.²⁵

In September of 1926, Miss Gray and her company appeared at the Detroit Michigan theatre and performed the same prologue which she had done at the New York Rialto. The Detroit News was so impressed with the lavishness of the stage show that it hardly mentioned the film. The movie reviewer said:

First the velvet curtains part to reveal the dancing Samoans against a cleverly arranged and lighted futuristic background. The men go through what is probably a very brief but fast native ceremonial. Again the curtains part and the same troupe, in still another picturesque setting, but this time armed with long knives, gives a lively demonstration that might probably be interpreted as some kind of native war dance.

All this takes about four or five minutes. Ah, but wait. Now it comes. Many are breathless in expectancy. The scene is some sort of paradise in the South Seas with a native thatch hut at right, through the open door of which the light comes streaming. Shimmering water in the lagoon, backstage left are the native musicians

²⁴New York Times, May 17, 1926, 19:1; and May 23, 1926, VIII, 2:2.

²⁵Ibid., May 23, 1926, VIII, 2:2.

with their stringed instruments. The music is soft and low and beguiling. Eight maidens in the accepted wheat costumes come shimmering down like the shimmering waters of the lagoon.

But they don't shimmer for long. There is a pause. Off stage a solo voice is raised. All turn to behold Gilda in the doorway of the native hut. There is a burst of music and the entire company steps to it. At no time is the stage very brilliantly lighted. In fact, only a dull blue flood light was used Sunday, and on her initial appearance, the spotlight did not locate Gilda, except for a few seconds now and then. Suddenly the music and the dancing cease, the huge curtains sweep together and that part of the entertainment is all over.²⁶

It is hard to imagine that the feature film Aloma of the South Seas which followed could have matched the splendor of the prologue.

Interpolations

On very rare occasions, movie stars appeared with a company of actors in a scene which was interpolated into the feature film itself. This curious kind of presentation required masterful timing by the stage crew if it was to be made effective. The scene chosen for such interpolation was often a crucial one for the film, containing a climactic confrontation, or an exciting resolution of the plot. Naturally, it had to be a scene which could be acted out in one location such as a living room or a court of law. The film would be stopped, the screen raised, and the lights brought up on the stage. There, would be an exact recreation of a set used in the film and the actors who had starred in the picture. They

²⁶ Detroit News, September 20, 1926, Sec. II, p. 24.

would perform the scene complete with dialogue and musical accompaniment. At the end, the curtains would close, the screen would be lowered, and the film would continue to its conclusion.

The most expert practitioner of this kind of production was the Paramount film star George Beban. Beban had begun his acting career as a child of eight when he was billed on vaudeville circuits as the "Boy Baritone of California." He went on from there to appear around the country as an end man in a minstrel show.²⁷ He then went into stock theatre and finally ended up in New York where he wrote a four act play entitled The Sign of the Rose. The play opened in New York at the Garrick Theatre on October 11, 1911, but closed after thirteen performances.²⁸

In 1916, Beban did a screen adaptation of the play and called it The Alien. He included a stage interpolation featuring himself and a small company that appeared in movie theatres with the film. In 1922, Beban did a second adaptation of the play and this time used the original title, The Sign of the Rose.²⁹

In the film, Beban played the part of an Italian immigrant named Pietro who lived in the United States with his beloved daughter Rosa. Pietro's wife had been lost at

²⁷The Moving Picture World, March 18, 1916, p. 1817.

²⁸The Best Plays of 1909-1919, ed. by Mantle and Sherwood (New York: Dodd, Mead and Company, 1933), p. 453.

²⁹Detroit News, January 23, 1922, Amusement Sec., p. 16.

sea in the trip from Italy, and Pietro lived alone with his daughter. The child is killed by a motor car, and simultaneously the daughter of a wealthy man is kidnapped.³⁰

At this point Beban shifted the action to the stage. The scene was the interior of a flower shop where detectives waited to capture a man wearing a rose to whom the wealthy man's ransom money was to be paid for his daughter's release. Pietro comes in to buy a rose for his daughter's grave, and is immediately arrested as the kidnapper. Miraculously the kidnapped child appears and Pietro is released.

In the screen action that followed, Pietro is given money to return to Italy. He goes home, and much to his surprise, discovers that his wife is alive after all.³¹ When The Sign of the Rose was shown at the Capitol theatre of Detroit during the week of January 18, 1922, Beban staged the flower shop scene during the film. The Detroit News said:

It is a distinct novelty, and inasmuch as the players are the same as those who take part in the picture, the stage action is carried on in identically the same manner and with the same backgrounds.³²

It said about Beban that,

[his] acting is that of a finished artist and his quaint impersonations dominate nearly every

³⁰Detroit News, January 22, 1922, Sec. II, p. 19.

³¹Ibid.

³²Ibid., p. 18.

scene. On the stage with the power of his voice evident he is in his element.³³

Beban made two other appearances of a similar kind in Detroit. In April of 1924, he returned to the Capitol with the showing of his new film The Greatest Love of All. This time he brought a large company of twenty-four players and they acted out a courtroom scene on stage.³⁴ In September of 1926, Beban brought a company of twenty-seven performers to the Michigan theatre where he acted out a scene from the film entitled The Loves of Ricardo which he had finished that year.³⁵

There were several imitators of Beban who employed the same device of interpolating scenes into feature films. Harry T. Morey and Grace Valentine appeared on the Capitol stage during the week of January 30, 1922 in a scene from their film entitled A Man's Home,³⁶ and Francis X. Bushman and Beverly Bayne appeared at the same theatre during the week of May 6, 1923 in a scene from their film Modern Marriage.³⁷

During the showing of a film called Reported Missing which ran at the Detroit Capitol during the week of June 4, 1922, the climactic auto race was enacted on the theatre's stage. The cars were placed on treadmills with

³³Detroit News, January 23, 1922, Amusement Sec., p. 16.

³⁴Ibid., April 21, 1924, Sec. II, p. 22

³⁵Ibid., September 6, 1926, Sec. II, p. 10.

³⁶Ibid., January 30, 1922, Amusement Sec., p. 10.

³⁷Ibid., May 6, 1923, Amusement Sec., p. 6.

a moving cyclorama in the background to give the illusion of movement.³⁸ The same technique was used again at the Capitol in January of 1925 to show the horserace from The Chorus Lady.³⁹

Although they were of questionable artistic merit, personal appearances by motion picture stars, either alone on stage or in a scene from the film, did have important functions. First, they helped to satisfy the audience's hunger for more information about movie stars. To see a person in the flesh was to make him more real, and audiences throughout the 1920's were fascinated with the private lives of the people they saw on the screen. Secondly, personal appearances helped the local theatre's box office. When a film was relatively poor, a personal appearance was sure to bring in a full house. Third, personal appearances helped to create a better image for the moving picture industry. At a time when it was rocked by the Arbuckle scandal, the threat of censorship by the United States government, and general disapproval by churches and schools, personal appearances helped to convince audiences that, after all, the movies were made by "down home" folks just like themselves. Finally, the unusual prologues and interpolations helped to add the dimensions of sound, and

³⁸Detroit News, June 4, 1922, Amusement Sec., p. 10.

³⁹Ibid., January 18, 1925, Amusement Sec., p. 12.

color to films when they were desperately in need of a new gimmick to attract large audiences. A good five years before the Vitaphone made its appearance, screen actors were appearing on stage so that audiences could hear their voices. The lights, colors, and sounds of all these personal appearances helped to make the motion picture a living thing rather than a mute, colorless and mechanical device.

CHAPTER VIII

THE GLORIES OF PARAMOUNT-PUBLIX

Even though the personal appearances by motion picture stars were sometimes spectacular, they were insignificant compared to the elegant stage productions circulated by Paramount-Publix, Fox Theatres, and Fanchon and Marco during the last years of the silent moving picture era. Between 1926 and 1929, the most elaborate shows imaginable were sent out from New York and Hollywood to tour local theatres with "live" productions which preceded the showing of feature films.

Publix

In 1925, the Famous Players-Lasky Corporation expanded its theatre holdings until by the beginning of 1926 it held over 400 theatres of various sizes throughout the nation.¹ The chain was given the name of Paramount-Publix and in addition to distributing first run feature films to all of its members, it also provided them with packaged stage shows from New York. The idea for these

¹For a more detailed discussion of the business aspects of the Paramount-Famous Players-Lasky Corporation, see Gertrude Jobes, Motion Picture Empire (Hamden, Conn.: Archon Books, 1966).

shows originated in Chicago with the firm of Balaban and Katz which had become part of Paramount in 1924.²

Balaban and Katz began in 1908 when the brothers Abe and Barney Balaban established the Kedzie theatre in a former shooting gallery at Kedzie Avenue and Twelfth Streets in Chicago. The theatre was small and was strictly a family operation. A few years later, the Balabans met Sam Katz who had risen from a piano player in a nickelodeon to the owner of three theatres of his own. The Balaban family merged with Katz, and in 1917 the new company of Balaban and Katz built its first theatre in Chicago.³

It was called the Central Park and was designed by the Chicago firm of George and C. W. Rapp. The building seated 2,400 people and had facilities for large stage productions. By 1925, the Balaban and Katz Company owned twenty-eight theatres in the Chicago area and had begun to expand its holdings to nearby midwestern cities. Each of the Balaban and Katz theatres featured an elaborate stage pageant prior to the showing of the feature film.⁴

Most of the B and K stage shows were designed by a young man named Frank Cambria who had come from New York to join the company in the early 1920's. Cambria's idea for a stage show in a motion picture theatre was a simple one. According to Ben Hall,

²Hall, The Best Remaining Seats:, pp. 206-207.

³Ibid.

⁴Ibid.

. . . each stage show would follow a certain unity of theme, with all the settings, songs, music, and costumes elaborating on a single motif that usually had no relation to the picture on the program with it.⁵

Cambria said,

I feel quite strongly that there is place for but one plot in a performance, and when that performance takes place in a film house, that one must be the plot of the motion picture. Of two plots in a single performance, one is necessarily considered by the patron to be the better. The less meritorious one, which in the filmshow is that of the stage production, sustains the condemnation which the ticket buyer inevitably bestows. I simply remove the basis of comparison--the plot; this done, my presentations are judged upon their merits as entertainment.⁶

In 1926, Balaban and Katz merged with Paramount, and because Balaban and Katz had previously purchased an interest in the John K. Kunsky theatres of Detroit in 1924, these houses were part of the merger plan. In January of 1926, the new Paramount-Publix chain of theatres began to circulate stage shows to its larger houses which included the Kunsky Detroit theatres. From January, 1926 until August of that same year, the Publix shows appeared at the Detroit Capitol theatre. When the Michigan opened in August, the shows were transferred there. Early in 1928, Publix began to send out a second show which appeared in Detroit at the Capitol while the "Deluxe" presentation was at the Michigan. When the Fisher theatre opened in November of 1928, it featured Publix shows which had appeared at the Capitol the week

⁵Hall, The Best Remaining Seats:, p. 207.

⁶Ibid., pp. 207-208.

before. For a few months between November of 1928 and April of 1929, it was possible to see three Publix stage shows in Detroit during any given week. The "Deluxe" presentation was at the Michigan, the second show was at the Capitol, and the repeat of the Capitol's presentation from the week before was at the Fisher.⁷

When Paramount decided to go into the business of producing stage shows for its theatres, it built a large studio on Long Island. The building was five stories high and cost over \$1,000,000. It contained a full-sized stage, a scene shop, rehearsal rooms, a music library, costume and drapery departments, a property room, a picture projection area, a ballet rehearsal hall and offices. Hershell Stuart, former manager of the Missouri theatre of St. Louis was made production manager and John Murray Anderson of New York was placed in charge of all stage shows.⁸ The Publix programs produced by this unit premiered first at either the New York Rivoli or Paramount and then went on tour. The "Deluxe" troupe visited theatres in the Publix chain at the rate of one per week for fifty weeks, ending at the Howard (later Paramount) theatre in Atlanta.⁹ In 1928, a second unit was started that toured smaller theatres. It was this unit that provided the Detroit Kunsky theatres with a second Publix show while the "Deluxe"

⁷Detroit News, 1926-1929.

⁸New York Times, December 16, 1925, 22:4.

⁹Hall, The Best Remaining Seats., p. 253.

presentation was running at the Michigan.¹⁰

The Paramount-Publix shows were essentially imitations of what Roxy had been doing all along. They featured songs, orchestral numbers, ballet acts, and elaborately decorated tableaux focused on a single theme. The only important difference between the Publix programs and Roxy's shows was that the former did not relate to the feature film, while Roxy's tended to anticipate its mood at least to some extent.

John Murray Anderson

The first Publix unit to arrive in Detroit was John Murray Anderson's production entitled "The Melting Pot." It played at the Capitol during the week of January 24, 1926. Anderson, who had recently produced the "Greenwich Village Follies" in New York, believed that each Publix show should be a Broadway show in miniature with its own complete plot based on a motif in direct contrast to the mood of the film.¹¹

"The Melting Pot" was a dance revue with an emphasis on costume display. It featured a cast of twenty-five performers who were accompanied by the Capitol Symphony Orchestra supplemented by the Royal Accordion Band.¹² The Detroit News published this description of the Anderson show:

¹⁰Interview with Robert Worsham, Detroit, Michigan, January 15, 1973.

¹¹Hall, The Best Remaining Seats:, p. 206.

¹²Detroit News, January 26, 1926, p. 19.

The act runs 13 minutes at tremendous speed. The curtains part to reveal a huge melting pot in the center, with a background of black velvet. Here they come in native costume, Germans, Spaniards, French, Dutch, Russian, Slav, and other European folk, with their songs and dances from other lands. Each group is flanked by chorus girls bearing aloft high banners topped with quivering plumes of various shades. One by one they disappear into the melting pot.

Quickly the tempo changes. All the players emerge, this time arrayed in cloth of gold. Here the action seems to gain in speed. There are brief presentations of all the American dances, ranging from the old fashioned cake walk down to the Charleston. By this time the stage is alive with steppers. Accompanying the troupe is the Royal Accordion Band, a sextette. At the height of the dancing the curtains fall.¹³

Most of Anderson's Publix shows consisted of singing and dancing numbers loosely organized around a single idea. His "Dime Museum" which played at the Capitol during the week of February 2, 1926 was built around the idea of wax-works in which the colorfully costumed figures came to life.¹⁴ His "Gypsy Follies" of February 9, 1926 displayed gypsy costumes, songs, and dances,¹⁵ and his "Paradise Isle" of February 23, 1926 featured a South Seas decor with hula dances and Hawaiian songs.¹⁶ The Detroit News reviewer said of this last production:

There are enough Hawaiians on the stage at the Capitol this week to adequately populate one of the small sized islands in one Polynesian archipelago. Perhaps it would not be amiss to say they have brought their island with them. At least, they

¹³Detroit News, January 26, 1926, p. 19.

¹⁴Ibid., February 2, 1926, p. 20.

¹⁵Detroit News, February 7, 1926, Amusement Sec., p. 17.

¹⁶Detroit News, February 23, 1926, p. 24.

have brought native scenery, costumes, songs and dances Even the ancient gods decorating the background come to life to sing and dance.¹⁷

Anderson was particularly adept at designing stage shows based on the music of a single composer. His best production of this kind was one entitled "Rhapsody in Jazz" which featured the music of Gershwin's Rhapsody in Blue. Gershwin had just premiered the work with Paul Whiteman's Band and the piece represented a revolutionary combination of jazz with classical music forms.

"Rhapsody in Jazz" premiered at the Rivoli theatre in March of 1926 and the entire production appeared at the Detroit Capitol theatre during the week of March 28, 1926. The Moving Picture World gave this long but interesting description of the production:

This revue described as a "Syncopated Manhattan Cocktail" is the best thing Anderson has done so far in his Publix presentations. The theme is based on George Gershwin's "Rhapsody in Blue." The scenes are futuristic in their design and similar to those used as a background in the recent "Skyscraper's Ballet" at the Metropolitan Opera House. The backgrounds are a maze of buildings in cubist formations.

The first scene entitled "Puttin' on the Dog," was sung by two women and danced by four girls who worked with four clever Collie dogs. This was a park scene. The next number was called "The Syncopated Shoeshine Parlor," and was in a section of a shine parlor with white chairs. Seven banjoists dressed in very loud-check suits sat in the chairs, and four bootblacks danced a syncopated rhythm emulating the movements of "their work."

The third scene showed the Stock Exchange, the design embracing numerals, very atmospheric. Various girls entered representing copper, oil, real estate, coal, steel, gold. Finally the spirit of

¹⁷ Detroit News, February 23, 1926, p. 24.

the ticker appeared and did a whirlwind dance with the gambler, and at the climax spirals of paper fell from the border enveloping the two dancers in a whirling mass of tape. This was followed with Gus Mulcay in an Harmonica Rhapsody, who appeared in one.

The last number was entitled "A Night Club" which employed the entire company and introduced Robert Stickney, the Charleston Dancer on Stilts. The characters appeared in light pinks and yellows, the girls with flaxen wigs. For the climax the lighting was changed and the whole scene suddenly became a tropical area, palm tree backgrounds and all of the characters appearing as cannibals in a wild orgy of barbaric rhythm. This lighting treatment gave a "punch" which brought the revue to a heavy applause finish.¹⁸

Frank Cambria

While John Murray Anderson's productions for Paramount-Publix tended to reflect the influence of Broadway and emphasized fast pacing with numerous short routines, the Publix shows produced by Frank Cambria were of a different sort. Cambria designed programs which were just as visually spectacular as Anderson's but which were much more tightly unified and tended to show an interest in art, literature, and "classical" music. Cambria came to Publix when it merged with Balaban and Katz and was mainly responsible for their idea of circulating elaborate "live" productions to their theatres. He did not produce his own Publix show, however, until early March of 1926.

The first Cambria show was entitled "Great Moments from Grand Opera." It premiered at the New York Rivoli

¹⁸The Moving Picture World, March 27, 1926, p. 244.

theatre on March 2, 1926 and reached the Detroit Capitol on March 14. The Detroit News said:

"Great Moments from Grand Opera" is an elaborately staged act with about twenty singers. This is also a Publix Theatre presentation, but it is a radical change from the usual run of offerings. The repertoire is of wide range, containing selections of unusual merit from a number of the most popular operas. There are both solo and ensemble singing, while the men and women chosen for the act are songsters possessing voices of rare charm.¹⁹

According to The Moving Picture World, the production was "faultless" proving that "a thing worth doing is worth doing well."

The first scene was "The Prayer Scene" from "Cavalleria Rusticana." A half arc cut drop with stonework design was hung in one. A tapestry effect drop was hung directly back of it

This scene introduced the Ensemble who were grouped in alignment, the characters at left kneeling, about seventeen excellent singers being used. . . . The second scene was the "Miserere" from "Il Trovatore" [by] Verdi. The scene consisted of a well painted drop depicting the upper section of an excellent stronghold with foreboding towers done in gray-blue stone design against an ominous stormy sky; the half arc drop used in the previous scene was also used in this scene to define the foreground which was given an added emphasis with a low stone wall extending across stage. . . .

The big scene was "The Prison Scene from 'Faust,' (Gounod). The prison characteristic of the opera scene was depicted with a painted drop bearing the vaulted design hung in three. . . . Preceding each scene George Dayton dressed in a costume applicable to the various operas appeared in front of the closeins and recited a prologue narrative which gave a brief resume of the opera instances preceding the scene which was to be introduced.²⁰

¹⁹Detroit News, March 16, 1926, p. 28.

²⁰The Moving Picture World, March 13, 1926, p. 128.

Cambria, like Anderson, was concerned that his productions be visually appealing. Unlike shows designed for small theatres, the Publix presentations had to look good from the back row of the largest movie house. Cambria designed a presentation for late March, 1926 which was the essence of visual appeal. It was entitled "A Garden Festival" and was based on a painting with the same name by Watteau. On stage was a huge reproduction of the picture mounted in a gold frame. When lighted properly, performers located behind the picture could be seen. During the course of the show, the picture literally came to life as each character in it sang a song or did a dance until the entire ensemble was involved in a huge finale. The Moving Picture World said:

The idea itself is not new but its treatment, we may say, is perhaps the most pretentious given the idea. The scene as it opens represents a huge painting set in a massive gold frame. The painting is done on a scrim and the frame presumably constructed of papier mache. The painting depicts several characters in life size proportion. An artist is discovered at right to be [adding] the finishing touches to the large masterpiece. The first movement of the song is focused on, a character in costume identical to that indicated in the painting, is revealed standing directly back of the painted character.

After this number is rendered the character next to him is revealed and finally the entire ensemble in a colorful background is introduced. There is a dignity to this number which is enhanced by the artistic lighting treatment²¹

The presentation came to the Detroit Capitol theatre on March 21, 1926 and the Detroit News was impressed. It said

²¹The Moving Picture World, March 20, 1926, p. 207.

that the show "is a dainty fragile piece of stagecraft, and entirely different from anything heretofore offered at the Capitol."²²

Stage bands

After eighteen months of the lavish Anderson and Cambria productions, Paramount-Publix substantially altered its stage shows. Instead of sending out a complete package from New York, Publix began a new type of show that could utilize local talent. In September of 1927, Publix began a policy of what Brother Andrew Corsini of the Theatre Historical Society has called "Vaudeville in front of a band."²³

The idea was simple. Publix provided the acts and the local theatre furnished the band and a master of ceremonies to introduce them. The idea was not new, and it indicated Paramount's recognition of the fact that the Anderson-Cambria kinds of productions were too expensive and far too distracting from the feature film. The shift in policy also indicated Paramount's awareness of the influence of the new talking picture. By the summer of 1927, most theatres had begun to run talking short subjects and newsreels. Audiences were far more interested in them than in lavish stage shows. A lively band with a few acts done in front of it on the stage, was short, interesting, but

²²Detroit News, March 23, 1926, p. 26.

²³Letter from Brother Andrew Corsini, August 10, 1972.

not distracting from the film.

The first Publix show of this type to reach Detroit was a presentation entitled "Joy Bells" that played at the Michigan during the week of September 25, 1927. It featured Lou Kosloff and the Symphonic Syncopators, the Stefano Mascagno Ballet, and several short acts.²⁴ From this point on, Publix offerings decreased in lavishness and began to rely more heavily upon local musicians and talents.

What Paramount-Publix accomplished by inaugurating a band plus vaudeville policy was to embrace a style of stage show which had existed for several years in local moving picture theatres around the country. Capitalizing on the popularity of jazz bands, theatres frequently placed a band on stage, with a master of ceremonies, and built a series of acts around the band's numbers.

The usual setup for such a show was the "cabaret" set. The band was placed at the rear of the stage, sometimes on risers, and the members would be dressed up according to the main theme or "idea" of the show. If the show was about college, the band would be decked out in blazers. If it was about winter, they would be dressed in Eskimo costumes. There would be a master of ceremonies who told jokes, sang a song or two, and introduced the acts which would play on the stage in front of the band.²⁵

²⁴Detroit News, September 25, 1927, p. 15.

²⁵For a discussion about jazz bands, see George T. Simon, The Big Bands, with a Foreword by Frank Sinatra (New York: Macmillan Co., 1967); Leo Walker, The Wonderful

The Detroit Capitol had such a band after Eduard Werner left the Capitol Symphony in 1926. The band was directed by Russ Morgan, who later became famous as a "big band" leader in the 1940's and '50's. It featured a series of masters of ceremonies such as Ed Lowrey, Charles Irwin, Ray Sedley, Gilbert Welles, Jack Waldron, Herbert Rawlingson, and Del Delbridge.²⁶

The State theatre of Detroit which opened in October of 1925 had a stage band from the very beginning. It was led by Herb Straub for a few months, then was taken over by Russ Morgan, and later Charles Moran. The band was the focus of a stage show which featured master of ceremonies Fred Stritt, plus a series of local singers, dancers, jugglers, and comedians. From late 1927 on, the Michigan regularly featured a stage band along with the orchestra and organist. The band was composed of local musicians and had Del Delbridge as its leader. The variety acts that played in front of it were circulated along the Publix chain from New York.²⁷

Examples of the "band with vaudeville" type of stage show abounded in Detroit moving picture theatres. From 1927 to 1929, the Capitol offered this kind of show every week. Sometimes there were two stage shows for each

Era of the Great Dance Bands (Berkeley, California: Howell-North Books, 1964).

²⁶ Detroit News, 1922-1930.

²⁷ Ibid.

performance, one built around the band and the other around the organ. The State ran only this type of show from the time of its opening in late 1925, until it discontinued stage shows in 1928.²⁸

The Detroit News rarely gave a full description of this kind of show probably because it was so typical. Two short descriptions, however, capture some of the flavor of the State's "band with vaudeville" shows:

The title of the presentation is "Collegiate." Charlie Melson and the members of his orchestra appearing in brightly colored sweaters, flannel trousers and those insufficient caps known among the students as "pots." The setting is a college campus, and to close the act there is a drop curtain of electric lights, in the center of which appears the U. of D. [University of Detroit] emblem, also in electric lights.²⁹

On another occasion the Detroit News said:

"April Showers," the current presentation provides a cue for the appearance of Charles Melson and his playboys in golf costumes. Charlie and his stage pal, Eddie Moran, offer more comedy hits this week, receiving some assistance along this line from Johnny Perkins, a sunshine and gloom comedian and singer who recites sad poems and funny pieces. A sweet-voiced young lady in the person of Ruth Durrell is also billed on the program with a few song numbers. Two tap dancers, Stanley and Lee, demonstrate their talent while the orchestra plays a melody from "The Student Prince." Brown and Bailey, two young men with fast stepping abilities perform the Black Bottom and Charleston in the closing act, drawing heavy applause for their efforts.³⁰

According to Ben Hall, credit for developing the

²⁸ Detroit News, 1925-1929.

²⁹ Ibid., April 11, 1927, p. 18.

³⁰ Ibid., April 4, 1927, p. 18.

stage band type of show must go to Jack Partington, who originated the idea at the San Francisco Granda theatre, and later carried it to Chicago and New York where he produced Publix shows in rotation with John Murray Anderson and Frank Cambria.³¹

Partington was born on the Isle of Man but when he was five, his parents moved to California. In 1912, Partington opened a nickelodeon in San Francisco, and then went to work for West Coast exhibitor Sid Grauman. By 1921, Partington was working at the San Francisco Granada and had devised all sorts of technical tricks to make stage shows there more interesting.

He put the orchestra and organ on elevator platforms and figured out a way for the orchestra to roll from the lift, across the footlights, and to the back of the stage. To accomplish this, Partington devised a travelling bandstand for the orchestra and a set of disappearing footlights that would flip down as the bandstand passed over them on its way to the rear stage position.

Partington selected a dazzling young bandleader named Paul Ash and decorated the band members in flashy costumes.³² The shows were fast, light, and breezy. Ben Hall said:

Ash, and his "Merry Mad Musical Gang" set San Francisco on fire. Every week they would appear in a new setting and in some new and outrageous

³¹Hall, The Best Remaining Seats., pp. 214-218.

³²Ibid.

costume; one week Ash and the orchestra would all be Eskimos and perform in a giant igloo; another week, in kimonos and pigtails, they would go on a "trip to Chinatown"--or in jockeys' silks they would be off to the races. Partington provided Paul Ash with a troupe of regular performers who appeared in the stage band shows: George Dewey Washington, the dynamic Negro baritone; GoGo Delys, the personable chanteuse; plus Peggy Bernier, Milton Watson and the Eighteen Granada Sweethearts.³³

In 1925, Balaban and Katz began stage band shows in their Chicago theatres and in late 1927 Paramount-Publix picked up the idea. To the Publix circuit Partington brought a kind of show that was less expensive, easier to produce, and less extravagant than the Anderson revues or the Cambria tableaux.

Throughout 1928 and into the early months of 1929, Publix sent out increasing numbers of stage band shows and offered fewer lavish Anderson-Cambria productions. When Publix ceased producing shows in the spring of 1929, local theatres made up their own shows with a local band and stage talent and billed them as "Publix shows."³⁴ From the spring of 1929 on, the "Publix" presentations at the Detroit Capitol, Michigan, and Fisher were nothing more than local stage band shows with occasional guest artists from New York or Hollywood.³⁵

Roxy's Roadshows

When William Fox opened his Fox theatre in Detroit

³³Hall, The Best Remaining Seats., p. 217.

³⁴Ibid., p. 253.

³⁵Detroit News, 1927-1929.

in September of 1928, he decided to beat Paramount-Publix at its own game. He installed a large orchestra of sixty men led by Adolph Kornspan and a precision dance troupe known as the Fox Tillerettes. In addition, Fox brought in prologues for his feature films which were designed by Roxy and had already been staged at the Roxy in New York. The principal difference between the imported stage shows used by Fox and the Paramount-Publix presentations was that the Roxy produced shows related directly to the feature film. Roxy would design a ten minute prologue that established the mood of the film and then would roll the film minus credits immediately after the prologue. The rest of the stage show was filled out by locally produced acts.³⁶

The opening week's program at the Fox was typical of what the theatre did for a few months in late 1928 and 1929 to rival the Paramount-Publix shows appearing at the Michigan, Capitol, and Fisher theatres. Harold Heffernan, reviewer for the Detroit News, attended the opening night at the Fox and gave this description of the stage show the next day:

The inaugural was properly opened with the playing of "The Star Spangled Banner" by the Fox Theater Grand Orchestra of some 60 pieces, which rose to view on its elevated platform from far down in the bowels of the structure. Adolph Kornspan, director of music, then mounted the rostrum and conducted his musicians through the thunderous notes of Richard Wagner's

³⁶ Interview with Bob Worsham, January 15, 1973.

"Rienzi." Apparently not satisfied with this, Mr. Kornspan immediately launched his men into "Waltz of the Blue Danube Blues," programed as "a symphonic jazz arrangement of the classic." The good Herr Johann Strauss should have been there to hear it.

Also came an appropriate stage production called "The Evolution of Transportation," a pageant depicting the progress of Detroit from the Indian days to the present. This was given in eight scenes and entailed the use of an old Indian drag, a covered wagon, a high-wheeled bicycle, a passenger train and finally a modern motor car, truly the march of progress in transportation. The Fox ballet of 32 dancing girls, called Tillerettes, and an ensemble of 50 voices, took part in these proceedings . . .

Preceding the feature picture, "Street Angel," came an atmospheric prolog, "Neopolitan Festival," in which the entire stage ensemble united to place the audience in a receptive mood for the production³⁷

No future stage show at the Detroit Fox quite equalled the one which Heffernan described. The talking film had already become the major focus of attention in all theatres and in April of 1929, the Fox theatre announced that it would convert to a stage band plus vaudeville policy. The orchestra was placed on stage and stripped of its "classical" character.³⁸ Vaudeville acts from New York replaced the Fox Tillerettes and Roxy pageants, and the Fox offerings came to resemble those at the Michigan, Capital, and Fisher theatres. At the same time, Roxy phased out most of his elaborate productions in New York and began to feature a stage band at the Roxy theatre.³⁹

³⁷Detroit News, September 22, 1928, p. 6.

³⁸Detroit News, April 7, 1929, p. 3.

³⁹Detroit News, April, 1929-June, 1929.

Fanchon and Marco

The vaudeville plus band policy at the Fox lasted until June of 1929 when it was replaced by shows produced by Fanchon and Marco of Los Angeles.⁴⁰

Fanchon and Mark (later Marco) Wolf started off as a brother and sister dance team in West Coast theatres before 1920. By 1919 they were producing revues to be shown in California theatres, and by 1921 they were circulating them to theatres in other states. Each revue was built around a single "Idea," which had nothing to do with the film being shown. Fanchon and Marco set up scenery and costume depots in St. Louis and Niagra Falls and recruited dancers and vaudeville performers by the hundreds. Each show featured a number by the Sunkist Beauties, their precision dance team, and was filled out by a loose assortment of vaudeville acts. The Fanchon and Marco units were so designed that they could incorporate the orchestra and master of ceremonies of the local theatre.⁴¹

In the late 1920's, Fanchon and Marco supplied shows to RKO, Publix, Poli, and Fox theatres and continued their work until the middle 1930's.⁴² After Paramount-Publix had discontinued its stage productions, Fanchon and Marco were still going strong. Ben Hall said this about the Fanchon and Marco Unit "Ideas":

⁴⁰Detroit News, June-July, 1929.

⁴¹Hall, The Best Remaining Seats:, pp. 220-227.

⁴²Ibid., p. 222.

The Ideas were for the masses. Regrettably, they edged out the symphony orchestras and corps de ballets in some of the larger theatres, but they brought live--and lively--entertainment into many theatres that would have otherwise ground out an endless stream of "kiddie revues," solos by choirloft coloraturas, college-boy jazz bands, and smirking organists of more local notoriety than talent. In a Fanchon and Marco Idea, the master of ceremonies always got real chummy with the folks, the Sunkist Beauties looked lovely (from across the orchestra pit), and the settings and costumes were gaudy, professional and (for Wichita), dazzling. So were Idea titles like "Gyp Gyp Gypsy," "Eskimamas," "Fan Fantasy," "Skirts," "Eyes," "Dangerous Curves," and "Knice Knees" that sizzled on marquees around the circuit.⁴³

The Fanchon and Marco Unit "Ideas" were the last big stage shows to play in Detroit, although they represented a comedown from the John Murray Anderson and Frank Cambria Publix productions. By the end of 1929, most theatres in Detroit had converted to sound and, if they had not completely eliminated stage shows and musical productions, had cut them back to a shadow of their former selves.⁴⁴

Talkies were the big attraction and one by one the Detroit theatres, like those in other cities, converted to sound and pushed "live" entertainments aside. The Capitol eliminated everything but the organ interludes, the State did the same, while the Michigan retained Eduard Werner and the Symphony Orchestra to play an overture and to

⁴³Hall, The Best Remaining Seats:, pp. 221-222.

⁴⁴Detroit News, January, 1929-December, 1929.

accompany screen novelties. The Fox continued on with a stage band plus Fanchon and Marco while the Fisher kept up a locally produced "Publix" show plus organ and stage band. By 1930, the "live" musical and stage productions had either disappeared completely or had become occasional events.⁴⁵

The stage shows produced by Paramount-Publix, Roxy, and Fanchon and Marco represented a curious culmination to the "live" entertainment tradition in movie theatres which began with the first experimental films. These big productions came too late to be in step with audience needs. By the time Paramount-Publix shows were going out to local theatres, the first sound films had already appeared. By the time huge orchestras and mammoth organs were installed in grandiose theatres, the public had already lost interest in these in favor of hearing the voices of their favorite stars.

Although the big stage shows were indeed spectacular, they served little purpose. Unlike the earlier orchestral performances, lighting displays, personal appearances, and short tableaux which had focused interest on the feature film, these mammoth presentations served mainly to distract. They represented a final flowering of "live" entertainments in moving picture theatres.

⁴⁵Detroit News, January, 1928-December, 1929.

CHAPTER IX

CONCLUSIONS

On Christmas Day, 1927, the Warner Brothers Vitaphone film entitled The Jazz Singer opened at the Detroit Madison theatre.¹ It contained a few words of recorded dialogue, some songs, and a musical score provided by a record rather than the theatre's orchestra. The picture was hailed as a revolutionary advance in motion picture entertainment. Although there had been earlier Vitaphone films with recorded musical accompaniments, and Fox Movie-tone newsreels with recorded speech, The Jazz Singer was the first feature film which used recorded dialogue to advance the plot. The film stayed at the Madison for weeks, and Detroit audiences, like those throughout the country, went berserk over the new talking film. From then on, everything had to be a "talkie." Films which had been released silently, were redone with recorded music tracks and sound effects, and studios everywhere were rushing to release talking pictures.

The effect of talkies on "live" musical and theatrical presentations in Detroit theatres, and in others

¹Detroit News, December 25, 1927, p. 12.

around the United States, was immediate and devastating. Audiences no longer wanted to sit through an orchestral overture and a stage show, they wanted to see and hear the film. The talking film became the center of attraction and completely overshadowed the "live" performances in the theatre.

John H. Kunsky and George W. Trendle immediately began to convert their Detroit theatres to sound. Vita-phone units were installed in the Madison and Adams theatres in late 1927, and the orchestras in both theatres were put on standby, to be used only when the film had no sound. From January, 1928 on, there were not many times when it was necessary for the orchestras to play in either theatre.²

In June of 1928, Kunsky and Trendle announced that the State theatre would convert to an all talking policy and that stage shows would be eliminated.³ On Saturday, June 16, 1928, the State held its last stage show. On the next day, the theatre featured a part-talking picture entitled Glorious Betsy starring Dolores Costello, and a Fox Movietone talking newsreel.⁴ The orchestra under Emil Hollander did play a short overture, but that was all. Within a few months, the orchestra was dropped entirely.

In August of 1928, the Michigan, a holdout for months against recorded sound, ran its first talking film.

²Detroit News, January, 1928-June, 1928.

³Ibid., June 3, 1928, p. 1.

⁴Ibid., June 17, 1928, p. 2.

It was a short Vitaphone sketch entitled Retribution and starred Henry B. Walthall.⁵ On September 9 of that year, the Michigan presented its first talking feature film, Sawdust Paradise with Esther Ralston.⁶ The stage show was shortened and the orchestra's appearance limited to an overture.

The end came in August of 1929 when John H. Kunsky and George W. Trendle announced that their beloved Capitol would be renamed the Paramount and that all stage shows would cease.⁷ The Detroit News sensed that this event marked the passing of an era in motion picture entertainment for Detroit. It said in a wistful tone:

The Capitol Theater will pass from the history of the Kunsky circle of downtown theaters Friday, August 30 and afterward will bear the name of Paramount. With a change in name will come a change in policy, the stage shows being eliminated from the program, and complete screen entertainment substituted.⁸

Although the Michigan, Fox, and Fisher retained their orchestras and abbreviated stage shows for a few years more, the end of the Capitol as a showplace for "live" music, and stage productions with feature films, marked the conclusion of the silent era in Detroit. Within eighteen months after the coming of The Jazz Singer, the orchestras, organists, Publix shows, bands, and singers were gone for

⁵Detroit News, August 26, 1928, p. 2.

⁶Ibid., September 9, 1928, p. 2.

⁷Ibid., August 18, 1929, p. 1.

⁸Ibid.

all practical purposes. Like every other city in the United States, Detroit had converted to talkies for good.

Although they passed very swiftly from the scene of moving picture exhibition in Detroit and other cities, the "live" entertainments in motion picture houses did have important effects. The rapidity of their disappearance does not indicate that "live" productions had been insignificant, but only that a new and more exciting medium--the talking film--had captured the attention of moviegoers.

"Live" presentations were a part of the moviegoing experience for over thirty years, and during that time they had an influence on the industry from an economic standpoint, a cultural impact on audiences, a psychological effect on the viewing of films, and an influence on radio and vaudeville.

Economics

Throughout the thirty-four year period between 1896 and 1930, "live" presentations in moving picture houses had an important economic effect on the entertainment industry because they provided jobs for thousands of musicians, stage hands, lighting and set designers, and performers.

The hardest hit by talkies were the musicians. No longer were they needed to provide accompaniments to feature films, and most of them lost their jobs. In May of 1929, a suit was filed in San Francisco by the musicians' local to prevent theatres in the area from showing talking films without the presence of a full orchestra and an

organist.⁹ The suit had no effect whatsoever, and the musicians began to look for other work as one by one the theatres covered over their orchestra pits and shut off their pipe organs for good.

Stagehands, producers, directors, and actors were also affected, but not so dramatically. There were fewer of them involved and most were absorbed into the legitimate theatre, the moving picture industry, or radio.

Cultural Effects

"Live" presentations in motion picture theatres also had an important cultural effect on their audiences. Moviegoers came primarily to see films, but in the process heard relatively good music, and saw stage shows that were a cut above vaudeville. Thanks to men like Eduard Werner of Detroit and Samuel L. Rothapfel of New York, audiences heard the best "classical" music presented without the pretensions of the symphony hall and hopefully they learned something about good music. The music directors of many moving picture theatres were not inept piano players as has often been supposed, but rather were intelligent professionals who could easily have taken over the leadership of symphony orchestras. In fact, Eugene Ormandy, an assistant conductor at the New York Capitol theatre, did take over the direction of the Philadelphia Orchestra and continued its reputation as an ensemble of

⁹New York Times, May 26, 1929, II, 6:6.

international renown.

On several occasions, Eduard Werner of Detroit led the Detroit Symphony and enjoyed the highest professional respect from local musicians. His Sunday Noon concerts at the Detroit Capitol theatre contributed significantly to the musical awareness of Detroiters to the extent that Ossip Gabrilowitsch, conductor of the Detroit Symphony, admitted that he had small audiences for Sunday matinees because most of his patrons were down at the Capitol listening to Eduard Werner.¹⁰

At a time when phonograph records were poor in sound quality and radio had not yet begun to carry symphony concerts from New York, "live" musical productions in movie theatres were the only way that many people could hear good music. While the scores for many silent films, with their heavy dependence on Grieg, Tschaikovsky, and Schubert, may seem crude to us today, they were a revelation to musically unsophisticated audiences of the 1920's who did not yet have the advantages of FM radio, phonograph systems, and a booming classical music market.

In areas other than music, audiences were able to see ballets of some quality, lighting effects, sets, props, and performers who were known only to the most sophisticated New York theatregoers. "Live" presentations in movie theatres were a 1920's substitute for good television, and

¹⁰ Interview with Eduard Werner, Detroit, Michigan, November 14, 1972.

they did make audiences more aware of the finest in music and theatre.

Effects on Films

"Live" presentations did several things for films before movies gained the ability to talk. First, musical accompaniments made the pictures more exciting and realistic. The orchestra or organist was the substitute voice that made the silent drama plausible. Nothing is more disturbing than to see a silent film in complete silence. Music helped to bring rhythm, drive, pacing, and excitement to silent pictures, and certainly audiences found them more palatable because of the presence of music.¹¹

Secondly, "live" presentations helped to make the experience of a bad picture acceptable. Although no one was ever able to prove exactly how many people sat through a bad film to see a good stage show, there were certainly some who did. Eduard Werner said that when the film was poor, the Kunsky-Trendle stage managers would do their utmost to design a spectacular stage show to bring in patrons. Undoubtedly, there were many occasions in Detroit and other cities when people went to the movies not for the film but for the orchestra, organist, or stage show.¹²

Third, the appearance on stage of glamorous stars, the excitement of an orchestra, or the glitter of a Publix

¹¹For a more complete discussion of musical accompaniments to silent films, see Appendix A of this paper.

¹²Interview with Eduard Werner, August 22, 1972.

revue helped to keep an image of the innocent and exciting Hollywood before audiences. When the reputation of Hollywood was poor, as it was in the early 1920's, exciting stage shows tended to win audiences which otherwise might have been hostile.

While audiences may have been upset by the Arbuckle scandal, the death of Wallace Reid from an overdose of drugs, or the prevalence of suggestive scenes in films, they were comforted by the presence of the local orchestra and the easy-to-understand glamor of the stage show. The "live" productions were something that local audiences could hang on to. Even if they did not approve of Hollywood, they certainly had nothing to fear from the organist who might have been their nextdoor neighbor.

Finally, "live" presentations helped the moving picture to overcome its greatest limitation--the fact that it could not talk. Music, personal appearances, and stage shows gave a quality to the moviegoing experience that the film itself could not bring. Prologues, interpolations, and personal appearances brought sound into the moving picture theatre and audiences were able to hear as well as see their favorite stars. These "live" presentations helped to give the silent film humanity and warmth while it sought for a means to successfully record and replay sounds by mechanical means.

Cross Media Effects

The era of "live" presentations in moving picture

theatres represents one of those curious periods during which old media slowly disappear and are replaced by new ones which feed upon their parents.

"Live" presentations bridged the gap between vaudeville and the talking moving picture, while giving impetus to the new medium of radio.

Throughout the period from 1896 to 1930, vaudeville was fighting a losing battle against the moving picture. People turned away from the vaudeville theatre in increasing numbers as they embraced the new medium of the motion picture. But the motion picture was not yet complete, and so, until it learned to talk, it used "live" presentations to attract audiences. Hundreds of vaudeville performers appeared on the stages of moving picture theatres as they offered a blend of the old medium with the new. People were accustomed to seeing "live" presentations and it took them some time to fully embrace the new mechanical marvel--the motion picture. As vaudeville died, movie theatres absorbed its performers and routines.

"Live" presentations also helped another medium, this time a growing rather than a dying one--radio. At a time when radio was hurting for talent, moving picture theatres provided it with musicians, actors, and singers. When AT&T, for example, decided to experiment with remote broadcasts, it went to the New York Capitol theatre. From there it broadcast a description of the stage show with commentary by Roxy himself. Roxy developed the idea into one of the first network shows which was entitled "Roxy

and His Gang." The program later became the basis for Major Bowes' "Amateur Hour."¹³

In Detroit, performers at the Capitol, State, and Michigan often went on WWJ shortly after their stage appearances. Bands such as Fred Waring's and Jean Goldkette's got their first opportunities to broadcast because they were appearing in a local movie theatre.¹⁴ Organists and orchestras from movie theatres broadcast regularly over fledgling radio stations and gave these stations a significant boost.¹⁵

"Live" musical and theatrical presentations in moving picture theatres from 1896 to 1930 did several important things: they gave the film itself a voice by providing it with music and occasionally dialogue; they helped to keep vaudeville alive, they were a talent source for radio, they aided the image of Hollywood, and they educated audiences. They disappeared because the talking film, the development of radio and the phonograph record eliminated the public's need for "live" productions. While they existed, however, in Detroit, and in other American cities, "live" musical and theatrical presentations

¹³Hall, The Best Remaining Seats:, pp. 71-75.

¹⁴Maryland Waller Wilson, Broadcasting by the Newspaper Owned Stations in Detroit, 1920-1927 (unpublished Ph.D. dissertation, University of Michigan, 1952), pp. 40-54.

¹⁵Interview with Eduard Werner, Detroit, Michigan, November 14, 1972.

in moving picture theatres were exciting and enjoyable entertainments which represented a unique and colorful chapter in the history of moving picture exhibition in America.

APPENDIX A

PLAYING THE PICTURE

Many students of the motion picture are unaware of the fact that films made before the coming of recorded sound were not really "silent." Although these movies lacked a soundtrack, they were accompanied by "live" musicians in the theatre. Seldom was the music provided by a pianist, as legend has it, but rather was furnished by a symphony orchestra or an organist. Little information has survived about music for silent films, but its preparation and performance was, nevertheless, the major task of movie theatre musicians prior to 1930.

Historical Prededents

It is not at all strange that the silent film would have required music. The silent picture is after all nothing more than an elaborate pantomime which in many ways resembles the ballet. The history of drama is full of instances in which music has been utilized to embellish pantomime.

As far back as the golden age of Greek drama, music was used to support stage action, especially when dialogue was momentarily suspended. Greek tragedy and comedy were in fact distant cousins of hymns of praise and blame which

used music to accompany the spoken word. Aristotle mentioned in his treatise the Poetics that "Melody is the greatest of the pleasurable accessories of Tragedy."¹ He also said that "one must remember that Tragedy has everything that the Epic has . . . , together with a not inconsiderable addition in the shape of the Music (a very real factor in the pleasure of the drama.)"²

During the Renaissance, music was often interpolated into stage plays and was used to establish the general mood of different acts and to heighten the excitement of the action within various scenes. The plays of Marlowe and Shakespeare contain frequent references to music which the authors called for to support the action on stage.

By the time of the Restoration, music was considered to be indispensable for some plays. William Davenant commissioned Dr. Charles Coleman and Mr. George Hudson to write special music for his play entitled The Siege of Rhodes given at Rutland House in September of 1656. The music was used to accompany an opening tableau for each act and was also brought into the play itself by means of songs.³

Samuel Pepys was particularly impressed by the music which was used in a scene from Dekker and Massinger's

¹Aristotle, Poetics (New York: Modern Library, 1954), p. 232.

²Ibid., p. 265.

³Dougald MacMillan and Howard Mumford Jones, eds., Plays of the Restoration and Eighteenth Century (New York: Holt, Rinehart, and Winston, 1964), p. 8.

The Virgin Martyr, produced at the King's Theatre in London in February, 1668. In his famous Diary, Pepys wrote:

. . . But that which did please me beyond anything in the whole world was the wind-musique when the angel comes down, which is so sweet that it ravished me, and, indeed in a word, did wrap my soul so that it made me really sick, just as I have formerly been when in love with my wife I could not believe that ever any music hath that real command over the soul of a man as this did upon me; and makes me resolve to practice wind-musique, and to make my wife do the like.⁴

The silent motion picture, however, was much closer in style and content to the nineteenth century melodrama which it replaced at the turn of the century. The melodrama made an extensive use of musical backgrounds to accompany spoken dialogue and to heighten spectacular action scenes. Jean Jacques Rousseau initiated the form with his production of Pygmalion in 1775 for which he wrote special music himself.⁵ Within a few years, the form was widespread in America and England with descriptive music as a common element. Ashley Thorndike said that,

. . . the English and American stages were crowded by specimens of this new kind of show, destined to prove the most popular dramatic type of the century Both pantomime and speech were accompanied by descriptive music--harsh for the villain, soft and sweet for the lovers Accompanying music by the orchestra was long considered essential.⁶

⁴John Huntley and Roger Manvell, The Technique of Film Music (London and New York: Focal Press, 1957), p. 11.

⁵Frederick Niecks, Programme Music in the Past Four Centuries (New York: Haskell House, Publishers, Ltd., 1969), pp. 82-83.

⁶Garrett Hasty Leverton, The Production of Later Nineteenth Century American Drama (New York: Bureau of

During the nineteenth century, stage plays were peppered with musical cues to be played by a theatre orchestra at appropriate moments during the action. The music for these plays was often incidental, but as spectacle became more important, the music became a significant part of the play with complete scores being written by accomplished musicians.

The promptbook for the production of Tennyson's Enoch Arden at the Booth's Theatre in New York on June 21, 1869 contained numerous directions for the use of music including such notations as "Slow peculiar music till curtain," "lively music till Annie and children off, then change to slow music till Phillip is on."⁷

Music for melodramas was often carefully prepared. Norman O'Neill, a composer of music for stage plays, stated that he worked closely with the author and the producer to design appropriate music. He said:

When a play in which the music is to be an important feature is to be put upon the stage, the composer usually meets the author and the producer and discusses where it will be advisable to introduce music. The producer or "metteur en scene" of a play draws up a plan of the whole action in every detail, the scenic effects, and so forth, which he intends to employ. These will greatly determine the spirit and atmosphere of the production. It is not enough for a composer only to know the play through and through, but he must also be in close touch with the exact spirit in

Publications, Teachers College, Columbia University, 1936), p. 106.

⁷Vardac, Stage to Screen., pp. 70-71.

which the work is to be given.⁸

When theatre musicians began to devise music for silent films, they looked back to the traditions of melodrama for guidance. The way that music supported action, anticipated entrances, and built climaxes for silent films was similar to the ways in which it had been used for melodramas.

Movie Music

The development of the necessary techniques for matching music to silent films naturally took a long time. Although movie house musicians did have the traditions of melodrama to guide them, it took them several years to perfect the application of those principles to the moving picture.

When motion pictures were first shown in vaudeville houses during the last four years of the nineteenth century, resident orchestras, bands, and pianists played along with the film just as they did with other acts on the bill. The musicians tended to play the latest popular tunes or a familiar classical number and made little effort to match the music to the picture. The important thing was simply to make enough noise to cover the rattling of the projector and the noise of the audience.

A few musicians did try to support the screen action with appropriate music. Cecil Hepworth described his own experiences as a movie lecturer and travelling

⁸Huntley and Manvell, The Technique of Film Music, pp. 13-14.

showman. He talked about the films while his sister played the piano, and apparently she made a valiant attempt to play suitable music. Hepworth said:

I remember one little series which always went down very well indeed. It was called The Storm and consisted of half a dozen slides and one forty-foot film. My sister Effie was a very good pianist and she travelled with me on most of these jaunts. The sequence opened with a calm and peaceful picture of the sea and sky. Soft and gentle music (Schumann, I think). That changed to another seascape, though the clouds looked a little more interesting, and the music quickened a bit. At each change the inevitability of a coming gale became more insistent and the music more threatening; until the storm broke with an exciting film of dashing waves bursting into the entrance of a cave, with wild music (by Jensen, I think).⁹

While some movie musicians may have been as good as Hepworth's sister, little effort was made to improve the quality of silent film music until 1908 when the first score was specially composed for a motion picture. The film was L'Assassinat du Duc De Guise released in 1908 by the Pathe Film d' Art Company. The music was by Camille Saint-Saens and consisted of an introduction and five scenes scored for strings, piano, and harmonium. The score was listed as his Opus 128.¹⁰

As films got better, more directors became concerned about the music that would be played in the theatres. In 1912, D. W. Griffith produced a feature film of four reels in length entitled Judith of Bethulia. Rather than leaving the preparation of the musical score to chance, he

⁹Huntley and Manvell, The Technique of Film Music, p. 16.

¹⁰Ibid., p. 18.

sent out a cue sheet with the film. The sheet contained a complete list of the music that was to accompany the picture. All the local musician had to do was to pull the scores from the theatre's music library and to add a few transitional phrases between selections. This is the cue sheet that Griffith drew up for Judith of Bethulia:

Open with Maritana (Wallace) until Judith in Prayer:
 Then The Rosary (Nevin) until she leaves woman with child:
 Then Maritana until "The Army":
 Then William Tell (Rossini) the last movement. Play this to end of reel:
 Then Pique Dame, overture (Suppe) all through:
 Then Poet and Peasant, overture (Suppe) until "Water and Food Famine":
 Then Simple Avon (Thome) until "The King":
 Then Peer Gynt--Suite II, opus 55 (Grieg) until Judith has vision:
 Then Woodland Sketches I & II (MacDowell) until she dons fine clothes:
 Then Lament of Roses (Sonnakolb) until "The King":
 Then Peer Gynt--Suite II, opus 55 (Grieg) until the end of reel.¹¹

Not all films, however, had their own cue sheets. When a film arrived without a list of musical suggestions, or when the music suggested was not suitable, the local orchestra leader had to devise his own cue sheet. Eduard Werner of Detroit said that he found it necessary to prepare a cue sheet for nearly every film that was shown at the Kunsky-Trendle Detroit motion picture theatres before sound arrived.¹²

The orchestra leader went about preparing his musical score by first viewing the film and making at least a mental note about its overall mood and its crucial scenes.

¹¹Vardac, Stage to Screen., p. 209.

¹²Interview with Eduard Werner, Detroit, Michigan, November 14, 1972.

He then selected music which supported the general mood of the picture and chose tunes for major scenes. He could decide to utilize a musical motif for each main character or one which supported vital scenes. After making these basic choices, the orchestra leader viewed the film one more time and with a stopwatch determined the exact length of each scene. He then altered the music to fit the length of the scenes which it was to accompany and then wrote transitions so that the different musical selections blended together to form a score with a musically consistent style. Mr. Werner said that this process, called "illustration," was almost like writing a complete symphony for every new film that was released.¹³

The orchestra leader did not have to depend completely on his own musical judgments when making his "illustration." There were several books which contained lists suggesting music for different types of scenes. The most widely used publications were the Sam Fox Moving Picture Music Volumes released in 1913, and the Kinobibliothek released by Giuseppe Becce in 1919.¹⁴ The orchestra leader simply looked up "Hate, Passionate," or "Love, Platonic," and found a list of music that would be appropriate. He then went to the theatre's music library and pulled the appropriate score.

¹³Interview with Eduard Werner, Detroit, Michigan, November 14, 1972.

¹⁴Huntley and Manvell, The Technique of Film Music, p. 22.

Two of the greatest practitioners of illustration were Erno Rapee and Dr. Hugo Riesenfeld who worked at Roxy's theatres in New York during the silent era. The two of them composed dozens of illustrations for films which played in the first run New York theatres. Their illustrations were often sent out with the film for use in theatres of other cities. When Fox began to record musical scores for some of its early Movietone releases, Riesenfeld's and Rapee's illustrations were recorded right on the soundtrack.¹⁵

Rapee once said that

'Every big feature picture is made up of themes. It is the job of the musical director to embody each theme in his score and combine them so perfectly that the melody slides gracefully from one to another. In my work I first determine the geographic and national atmosphere of the picture, and then I figure out the more important characters. There must be a musical theme for each character, and one for the entire scenario.'¹⁶

Rapee's own book of musical suggestions entitled Moods and Motives for Motion Pictures was released in 1925.

The best film illustration never lost sight of the fact that the music's function was to support rather than to detract from the film. Rapee said

'If you come out of the theater almost unaware of the musical accompaniment to the picture you have just witnessed, the work of the musical director has been successful. Without music the present day audience would feel utterly lost. With it they should obtain an added satisfaction from the

¹⁵Hall, The Best Remaining Seats., pp. 179-189.

¹⁶Ibid.

show, and still remain unconscious of the very thing which has produced that satisfaction.¹⁷

No matter how carefully it was prepared, an illustration could not be cued as precisely to a film's screen action as is possible with the music for a modern talking film. Illustrations were cued to large bodies of action such as scenes or lengthy shots, but they were not matched to short cuts or brief actions.

This, however, was not the case with the few original scores which were prepared for some silent films. On rare occasions, silent features were released with a complete score (usually original music), which was matched very precisely to the screen's action. These scores were expensive to prepare, difficult to perform, and hard to synchronize even with the help of special attachments on the conductor's stand that allowed him to read off the exact speed of the film.¹⁸

In spite of these difficulties, however, some monumental original scores were produced for silent films. D. W. Griffith and Joseph Carl Briel prepared such music for The Birth of a Nation (1915), and Intolerance (1916). Louis F. Gottschalk wrote a score for Griffith's Broken Blossoms (1919), and Edmund Meisel composed original music for Eisenstein's Potemkin (1925).

¹⁷Hall, The Best Remaining Seats:, p. 180.

¹⁸Dr. Kurt London, Film Music (London: Faber and Faber, Ltd., 1936), pp. 62-65.

The Griffith-Briel score for The Birth of a Nation was a combination of folk tunes, some popular melodies, and original music. Special themes were assigned to major characters, and climactic moments of action were underscored with unusual sound effects. The film was haunted throughout by a strange sound produced on reed whistles and horns which Griffith named "The Klan Call."¹⁹ The love theme for the film was later published as a separate song and was given the title of "The Perfect Song." It was later used as the theme for the "Amos 'n Andy" radio program.

Cueing for the music to The Birth of A Nation was unusually elaborate. Sometimes there were dozens of different cues for just a few moments of screen action. This is just a sample of the numerous cues found in a short section of action:

Lynch's second time with Colonel
 As Lynch's arm crosses chest
 Offers hand second time
 Lynch exits.
 Title "Lynch the traitor"
 Lynch swearing
 The Union League Rally
 Eye in door.
 Wait for door to close
 Lynch at speaker's table second time
 First time: If I don't
 Picture.²⁰

The music changed with each one of these cues, and it is understandable that few local orchestra leaders would have

¹⁹Huntley and Manvell, The Technique of Film Music, p. 21.

²⁰Ibid.

wished to tackle the score.

An extremely interesting approach to preparing original scores was practiced by Edmund Meisel who composed the music for Eisenstein's Potemkin, and October. According to Ernest Borneman

Meisel analysed the montage of some famous silent films in regard to rhythm, emphasis, emotional climax and mood. To each separate shot he assigned a certain musical theme. Then he directly combined the separate themes, using rhythm, emphasis and climaxes of the visual montage for the organization of his music. He wished to prove by this experiment that the montage of a good film is based on the same rules and develops in the same way as music. The result of this experiment was that some so-called good films did not in any way produce music, but merely a chaos of various themes, unordered and unorganized. Others of films which he chose, however, resulted in a kind of strange rhapsody, unaccustomed and extraordinary to the ear, but nevertheless not without a certain musical continuity. By far the best result was from Eisenstein's Potemkin.²¹

Effects of Music on Silent Films

Nothing is more striking than the difference between seeing a silent film without music and seeing the same film accompanied by a pianist, organist, or orchestra. The music adds life, body, and excitement to the picture. Lewis Jacobs has noted that

. . . music on the screen is a potent link between picture and audience, reaching out to the audience's aural senses and engulfing all in a more persuasive emotional experience.²²

²¹Huntley and Manvell, The Technique of Film Music, p. 23.

²²Lewis Jacobs, The Movies as Medium (New York: Farrar, Straus & Giroux, 1970), p. 254.

Music was the voice of the silent film. It overcame the unnaturalness of the silent activity on the screen and helped to communicate the screen action to the audience. Siegfried Kracauer maintained that music assisted audiences in responding to visual images. He said,

. . . music has a tendency to stimulate the listener's receptiveness in general. Experiments have shown that a light seems to shine brighter when a buzzer is sounded . . . music lights up the pale silent images on the screen so that they will stay with us.²³

Indeed, Dr. Kurt London suggested that nothing would have been more unnatural than to see a silent film without musical accompaniment. He said

We are sitting in a hall where a film is being shown, and in front of us on the screen the film is rolled off without any musical accompaniment. We are watching a succession of images which are on a plane, that is, have no definite plastic character We see people speaking, and no sound is heard . . . life is enacted in a world of almost ghostly silence. To sum up . . . films were in a manner of speaking dimensionless. The visual element alone and unsupported can never be sufficient substitute for an actual representation of life²⁴

In spite of its innovative uses of camera, pantomime, and subtitles, the silent film was an incomplete cinematic expression. It needed sound badly and until techniques of sound recording were perfected, music created the

²³Kracauer, Theory of Film., p. 135.

²⁴London, Film Music., pp. 33-34.

aural world that the silent film lacked. Undoubtedly, background music made the silent film more palatable to audiences and sustained their interest in movies until sound films came along. Serious film scholars would be well advised to view classic silent films with their original musical accompaniments so that they can better appreciate the full effect of the work.

Analysis of the Gottschalk Score to D. W.
Griffith's Broken Blossoms

Broken Blossoms was released by D. W. Griffith in 1919. It was based on a short story called "The Chink and the Child" from Thomas Burke's Limehouse Nights collection. The film starred Lillian Gish as the girl, Richard Barthelmess as the Yellow Man, and Donald Crisp as Battling Burroughs, the girl's father.²⁵

The story contained all of the elements of which Griffith was so fond. It was a simple tale of good and beauty versus evil which ended in a tragic but yet triumphant victory of the former over the latter. The story concerned a young Chinaman who, inspired by the teachings of Buddah, decides to live in the Limehouse district of London so that he can convert the heathen Westerners to a more gentle way of life. In Limehouse, the Chinaman meets and falls in love with an innocent young girl who is constantly mistreated by her brutish father, a prizefighter and

²⁵For a more complete discussion of Broken Blossoms, see Mast, A Short History of the Movies, pp. 93-95.

notorious drinker. On one occasion, the girl, staggering from blows by her father, collapses at the Chinaman's door. He takes care of her and nurses her back to health. When the father discovers that she has stayed with an Oriental, he beats her to death, even though there has been no physical contact between the girl and the Chinaman. The Chinaman kills the father and then takes his own life.

Broken Blossoms is Griffith's most eloquent statement about love, beauty, hate, and prejudice. The picture is strangely gentle, direct, and uncomplicated. Griffith utilizes irises, lengthy flowing shot sequences, and quiet closeups to construct a hymn to love and beauty that is deeply moving. The film, with its symbolic broken blossoms, clearly expresses Griffith's belief that love, beauty, and goodness can so easily be destroyed by blind and brutish hate and cruelty. After his complicated and unsuccessful (in boxoffice terms) Intolerance, Broken Blossoms was a welcome relief to Griffith enthusiasts. It stands today as one of his most remarkable achievements.

Just as he had done with The Birth of A Nation (1915) and Intolerance (1916), Griffith collaborated with a composer to produce a special musical score for Broken Blossoms that would assist the mood and action of the film. Griffith did not wish to leave the musical accompaniment for his films to chance, and so went to the trouble of preparing this vital element in advance.

The score for Broken Blossoms was composed mostly by Louis F. Gottschalk (a distant relative of his is the

more famous Louis Moreau Gottschalk) but Griffith assisted by suggesting the kind of music that he wanted for various sequences.

The Gottschalk score was not nearly so elaborate as the Briel score for The Birth of A Nation. Rather than containing elaborate cues for individual shots, the score is cued to larger divisions of action. Gottschalk divided the film into twenty-one scenes and cued music changes to the subtitles which opened these scenes. Occasionally, he would specify a cue within a scene, but for the most part, he contented himself to the simpler cueing system. What Gottschalk produced was a fairly typical moving picture score that was reminiscent of the kind of music that a local music director might himself draw up for the film. In that sense the Gottschalk score for Broken Blossoms was more like an "illustration" than an original score.²⁶

Gottschalk used the relatively simple device of assigning a separate theme to each of the three main characters. There is a strong, tragic theme for the Yellow Man, a sweet, lyrical melody for the girl, and a threatening march for Battling Burroughs. When these characters appear, their theme is usually heard, either in its original form or in variation. The rest of the score is filled out with what is supposed to pass for Chinese music--that is,

²⁶ Louis F. Gottschalk, piano transcription of original orchestral score for D. W. Griffith's Broken Blossoms (unpublished, 1919), Xerox copy of original in American Theatre Organ Society Archives.

lurching tunes supported by harmonies based on parallel fifths.²⁷ This filler music generally supported the action of the film. In other words, when the scene was tranquil, the music was sweet and gentle; when the scene was full of action, the music would be agitato and threatening.²⁸

Gottschalk hit upon the unique idea of having the Yellow Man's theme played by a pseudo-Chinese orchestra located on stage, while the rest of the music was to be played by the regular orchestra in the pit. At its opening performance in New York, Gottschalk's instructions were carried out, and the overture to the film was even transformed into a prologue which suggested the mood of the picture to come.²⁹

The Moving Picture World said:

Inside the theatre the spectator was greeted with a Chinese atmosphere in the decorations and the costumes of the ushers. The first note of the music, composed by Louis Gottschalk and D. W. Griffith, struck the same atmospheric theme and during the entire production kept to a high order of merit. The curtain went up on a full stage, seen dimly as grey draperies parted slowly and the weird Chinese wail of the orchestra kept up its subdued tones. . . .

A shrine to Buddah came slowly into view on the right; next, a couch upon which lay a young girl. At the back, a distant view of buildings that came and went as if by magic crept out of the darkness and as mysteriously crept back again. On the right, to the sound of Chinese musical

²⁷Ibid.

²⁸Ibid.

²⁹The Moving Picture World, May 24, 1919, p. 1158.

instruments, a suggestion of the Orient made itself felt rather than seen. Most of the lighting came from tall candles that seemed never to glow and to die out as inexplicably as they appeared. The air of brooding mystery to the tableaux was a fitting prelude to the tragic story of "Broken Blossoms."³⁰

In the short analysis of the relationship between the musical score and the screen action which follows, I have listed on the left hand side of the page a description of the action and the subtitle cues which Gottschalk designated. On the right, I have listed the musical themes used such as Yellow Man, Lucy, Battling Burroughs, or incidental. This last refers to all music which simply reflects the mood of the screen action without referring to one of the main characters.

FILM ACTION

MUSIC

Overture: Chinese stage orchestra introduces "Yellow Man" theme, pit orchestra plays "Girl" theme, and "Battling Burroughs" themes.

Opening Titles

Scene I

(Action: Boats are seen drifting through fog on the river. Then the Chinese marketplace and its people, the girls, the sailors, and the Old Chinaman are seen in various activities from several different angles.)

³⁰The Moving Picture World, May 24, 1919, p. 1158.

- | | |
|--|------------------|
| Cue 1. Title: "It is a tale of temple bells . . ." | Yellow Man theme |
| Cue 2. Title: "At the turn-
stiles of the East--" | Incidental |
| Cue 3. "Chinese girls" | Incidental |
| Cue 4. "Sailors at table" | Incidental |
| Cue 5. "Old Chinaman" | Incidental |

Scene II

(Action: The Yellow Man receives kind words of peace and advice from his Buddhist teacher before his departure to the west to carry the message of Buddah to the Anglo-Saxons. Priest strikes the temple bells and monks bow before the Buddhist altar.)

- | | |
|--|-----------------------------------|
| Cue 1. Title: "The Yellow man in the temple . . ." | Yellow Man theme |
| Cue 2. Title: "The Yellow Man holds a great dream . . ." | Yellow Man theme,
in variation |

Scene III

(Action: The Yellow Man interrupts three sailors who are about to fight among themselves. In the ensuing battle, the Yellow Man is knocked down. He determines more than ever to visit foreign lands with the message of peace. He rides through the marketplace on his way to the departing ship.)

- | | |
|--|------------|
| Cue 1. Street scene | Incidental |
| Cue 2. Title: "Do not give
blows . . ." | Incidental |
| Cue 3. Title: "The Yellow Man more
than ever . . ." | Incidental |
| Cue 4. Title: "The day set for
departure . . ." | Incidental |

Scene IV

(Action: The Yellow Man, now several years later, has a store in the Limehouse district of London. We see streets of the area, and go into an opium den where the Yellow Man smokes and plays games of chance. He is reminded of his original mission and walks back to his store discouraged.)

FILM ACTIONMUSIC

Cue 1. Title:	"Early morning in the Limehouse district . . ."	Incidental
Cue 2. Title:	"Broken bits of his life . . ."	Incidental
Cue 3. Title:	"In this Scarlet house . . ."	Incidental
Cue 4. Title:	"Fantan, the Goddess of Chance."	Incidental

Scene V

(Action: Battling Burroughs sits at home drinking and talking to his manager. Burroughs thinks about a fight that he has just lost and the manager accuses him of having lost it because he cannot control his drinking. Burroughs' girl friend enters, but soon leaves. Burroughs is in a rage, but saves most of his anger for his daughter Lucy who is about to arrive home.)

Cue 1. Title:	"The home of Lucy. . . ."	Battling Burroughs theme, and variations throughout
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Scene VI (A)

(Action: Lucy comes along the docks. She is a pitiful creature, obviously beaten down by her father. She thinks about picking a sailor's

pocket, but decides not to. She sits down on a pile of rope to think about her condition.)

Cue 1. Title: "The Girl when not at home" Lucy's theme.

Scene VI (B)

(Action: Lucy thinks about a visit which she recently had to a poor friend who warns her against marriage.)

Cue 1. Title: "Lucy's surroundings." Lucy theme, variation.

Scene VI (C)

(Action: Lucy remembers a talk to prostitutes who also warn her about men and marriage.)

Cue 1. Title: "Warned as strongly by the ladies" Incidental, leading to Burroughs' theme.

Scene VII

(Action: Lucy goes home to receive the brunt of her father's ill temper. He chases her around the table and she pleads for mercy. Battling orders her to give him a smile, Lucy starts the fire and prepares her father's dinner. She watches him eat while she waits to eat hers later. Battling leaves after the meal. Lucy clears the table.)

Cue 1. Title: "Lucy as usual" Battling Burroughs theme.

Cue 2. "Don't whip me" Burroughs theme, agitato.

Cue 3. "Put a smile on that face" Lucy theme.

Cue 4. The walk around table. Battling Burroughs theme.

Cue 5. Battling picks up spoon. Burroughs theme.

Cue 6. She has to wait.	Lucy theme.
Cue 7. Throws spoon.	Burroughs theme.
Cue 8. Title: "He can't stand poor table manners"	Burroughs theme, tremolo.
Cue 9. Title: "He orders his tea for 5 o'clock"	Incidental, strong and brisk.
Cue 10. Title: "Come on give us a smile"	Burroughs theme, <u>agitato</u> .
Cue 11. Lucy alone.	Lucy theme.
Cue 12. Lucy sits down to eat.	Lucy theme.

Scene VIII

(Action: The Yellow Man outside his shop is confronted by missionaries, one of whom is planning a trip to China to convert the heathens. They give the Yellow Man a tract about Hell and he walks into his shop as they depart.)

Cue 1. Chink shop.	Incidental
Cue 2. Title: "My brother leaves"	Incidental
Cue 3. Title: "I wish him luck."	Incidental
Cue 4. Title: "Hell."	Incidental
Cue 5. Missionaries walking away.	Incidental
Cue 6. Chink alone.	Incidental
Cue 7. Chink exits.	Incidental

Scene IX

(Action: Lucy at home mends her father's socks. She loosens a brick in the floor and extracts from their hiding place, her treasures--a scrap of tinfoil, a ribbon, and a letter from her dead mother. Lucy puts the ribbon

in her hair and takes the tinfoil hoping to buy something with it. Battling is seen briefly at the bar with his girlfriend.)

Cue 1. Title: "The Shopping Trip"

Lucy theme.

Cue 2. Title: "Enough tinfoil"

Lucy theme variation.

Scene X

(Action: Lucy wanders down the Limehouse streets. The Yellow Man is in his shop. Lucy collects more tinfoil, and the Yellow Man watches her. He admires her tender beauty. Lucy looks in his shop window at a doll that she wants. The Yellow Man and the girl see each other. The Evil Eye (a Chinaman) also watches them. The Yellow Man is deeply moved by the girl's beauty. He goes out into the street and watches her purchase some flowers. Again their eyes meet, and the Evil Eye watches their interaction.)

Cue 1. At Lucy's appearance.

Incidental, soft and gentle.

Cue 2. Lucy and Silver paper.

Incidental

Cue 3. Title: "This Child"

Incidental variation.

Cue 4. Title: "The Evil Eye also"

Incidental, threatening and mysterious.

Cue 5. Title: "The Spirit of beauty"

Incidental, soft and sweet.

Scene X (A)

(Action: Inside the bar, Battling drinks and talks with his manager and girlfriend. The manager argues with Battling and together they exit.)

Cue 1. Bar room scene.

Incidental, loud and fast.

Cue 2. Title: "The Manager
horrificed"

Incidental (same),
fast and loud.

Cue 3. Battling sets up.

Incidental, variation,
fast and loud.

Scene X (B)

(Action: Lucy buys a flower. The Evil Eye approaches her, but the Yellow Man comes to her rescue. Lucy wanders home.)

Cue 1. Lucy at store.

Incidental, soft
and sweet.

Scene XI

(Action: The manager protests Battling's drinking. Lucy comes home to find her father angry and despondent. It is time for his tea. Battling becomes angry. Lucy accidentally spills food on her father's hand. He takes out a whip and comes toward her threatening to strike. Lucy dusts his boots with the edge of her skirt. He beats her harshly, throws down the whip, and exits.)

Cue 1. Title: "The Manager's
protest"

Battling Burroughs'
theme, misterioso.

Cue 2. Title: "Taint Five"

Battling and Lucy
theme together.

Cue 3. Title: "His last meal
before"

Battling and Lucy
theme together.

Cue 4. Title: "The terrible
accident"

Battling Burroughs'
theme, threatening.

Cue 5. Lucy wringing hands.

Battling and Lucy
theme.

Cue 6. Title: "Don't do it
Daddy"

Battling theme
very threatening.

Cue 7. Title: "Oh look
Daddy"

Battling theme.

Cue 8. Battling whips Lucy.

Battling theme loud
and animated.

Scene XII

(Action: Lucy struggles to rise from the floor. She gets up and stumbles out into the streets. The Yellow Man returns from dinner and enters his house. Lucy collapses at his doorstep, stumbles in and lies on his floor. The Yellow Man walks in and finally notices her on the floor. He thinks at first that her image is just a dream. She groans, he rubs his eyes, and realizes that she is real and that she is hurt. He brings water to wash her wounds.)

- Cue 1. Title: "Dumbly, blind" Lucy theme, soft and sweet.
- Cue 2. Title: "Returning from tea and noodles" Lucy theme.
- Cue 3. Title: "With perhaps a whiff" Lucy theme.
- Cue 4. He discovers her. Incidental with suggestion of Yellow Man theme.

Scene XIII

(Action: The Yellow Man carries Lucy upstairs and puts her to bed. He lights the lamp and gives her something to drink. He fixes up the room and treats Lucy like a princess. He gives her a treasured robe, and she is impressed by his remarkable kindness, the first that she has ever really known. She thrives in this friendly environment and her beauty shines as never before.)

- Cue 1. Title: "Oh, Lily flowers" Incidental on harp, soft and sweet, to Yellow Man theme.
- Cue 2. A magical robe. Incidental
- Cue 3. Title: "She seems transformed" Yellow Man theme.

Incidental, fast
building to
Battling theme
gradually.

Scene XVI

(Action: Lucy is recovering and moves to go home, but decides to wait until the next day. Battling in the bar says he will wait until after tonight's fight to get the Yellow Man. The Yellow Man gives Lucy the doll she had admired in his shop window. The Yellow Man leaves her alone.)

Cue 1. Title: "The Girl moves to go home"

Incidental

Cue 2. Saloon.

Incidental,
agitato.

Cue 3. Title: "Wait till I'm through"

Yellow Man theme.

Scene XVII

(Action: Battling fights his opponent in the ring.)

Cue 1. Prizefighting.

Battling theme,
fast and loud
throughout.

Scene XVII (A)

(Action: The Yellow Man approaches Lucy as she lies on the couch. His passion is almost beyond his control.)

Cue 1. Girl on couch.

Incidental,
very mysterious
throughout.

Scene XVII (B)

(Action: Battling in the ring.)

Incidental,
fast and loud
throughout.

Scene XVII (C)

(Action: The Yellow Man comes closer and closer to Lucy but finally controls his passion.)

Cue 1. Chink approaching couch.

Incidental, slow
and mysterious
throughout.

Scene XVII (D)

(Action: Battling continues to fight.)

Cue 1. Ringside.

Incidental,
allegro throughout.

Scene XVIII

(Action: Battling wins the fight and proceeds to go after the Yellow Man. Battling goes home and discovers that Lucy is not there. The Yellow Man leaves her alone in his shop while Battling and his friends come to get Lucy. Battling threatens to beat Lucy although she promises him that the Yellow Man has not touched her. Battling smashes the Yellow Man's room. Evil Eye tells the Yellow Man what is happening and he hurries home to save Lucy. Before he arrives, Battling and his friends drag Lucy away.)

Cue 1. The lowering storm.

Battling theme.

Cue 2. Lucy on couch.

Battling theme.

Cue 3. Battling enters Chink house.

Battling theme.

Cue 4. Title: "I ain't done nothing
wrong"

Incidental, slow
and soft.

Cue 5. Title: "I'll learn yer"

Battling theme.

Cue 6. Title: "The Cloaking River
mist"

Battling theme and
agitato fast
incidental through-
out remainder.

Cue 7. Battling approaches Lucy.

Cue 8. Battling and chair.

Cue 9. Title: "Evil Eye gladly
bears"

Cue 10. Title: "Where is he"

Cue 11. Chink seen.

Cue 12. Chink bewildered drops
flowers.

Tympani strike.

Cue 13. Battling and Lucy.

Cue 14. Lucy at door.

Scene XIX

(Action: The Yellow Man alone cries.)

Incidental,
stressful.

Scene XIX (A)

(Action: Lucy hides in a closet
while Battling tries to beat the
door down.)

Battling theme,
very agitato.

Scene XIX (B)

(Action: The Yellow Man leaves to
rescue Lucy. Battling takes an axe
to the closet door. Lucy, a trapped
animal, has no escape. She is
frantic. The Yellow Man runs as fast
as he can. Battling draws Lucy from
the closet, throws her across the
bed, and beats her with the whip
handle. The Yellow Man comes.)

Battling theme,
extreme agitato
throughout.

Scene XX

(Action: Lucy dies, but manages a
smile by turning up the corners of
her mouth with her fingers. The
Yellow Man comes into the room and
discovers her dead.)

Cue 1. Dying she gives her last little
smile.

Lucy theme, very
soft.

Cue 2. Lucy dies.

Soft chords.

Cue 3. Chink enters room.

Soft chords.

Scene XXI

(Action: Battling enters from next room and finds the Yellow Man. The Yellow Man pulls a gun and shoots Battling.)

Cue 1. At Battling's appearance.

Incidental,
agitato.

Scene XXI (A)

(Action: The Yellow Man carries Lucy to his store and places her on the couch.)

Cue 1. Chink places Lucy on couch.

Lucy theme,
very tenderly.

Scene XXI (B)

(Action: Battling's friends discover his body. The Yellow Man alone with the dead girl. Battling's friends report his death to the police. The Yellow Man places flowers on the girl's body. The police search for him. The Yellow Man says farewell to his life, rings a small temple bell for the last time, and bids the dead girl goodbye.)

Cue 1. Chink and Lucy in room.

Incidental

Cue 2. Police enter room.

Incidental

Cue 3. Title: "As he smiles
goodbye"

Incidental

Cue 4. Gongs.

Bells

Scene XXI (C)

(Action: The Yellow Man stabs himself. The police enter and find them both dead. The Priest in faraway China rings the temple bell.)

Cue 1. When Chink stabs himself.

Yellow Man theme
and bells leading
to final statement
of Yellow Man theme.

THE END

APPENDIX B

FEATURE FILMS AND "LIVE" PRESENTATIONS AT THE CAPITOL THEATRE DETROIT, MICHIGAN, 1922-1929

This list of feature films and "live" theatrical and musical presentations at the Capitol theatre in Detroit, Michigan was compiled by checking the advertisement for the Capitol theatre which appeared in every Sunday edition of the Detroit News between January 15, 1922 and August 30, 1929. The Capitol opened on Thursday evening January 12, 1922 and its initial program (the first entry in the list) ran for the remainder of that week and throughout the next week. Stage shows and musical programs continued at the Capitol until August 30, 1929 at which time the theatre's name was changed to the Paramount and all "live" presentations were replaced by talking films.

I have made no attempt to copy every word of each Capitol theatre advertisement. Rather, I have recorded what I believe is the essential information from each one. This includes the title of the feature film, its main star, the title of the stage show, the individuals appearing in it, and the name of the orchestra and its conductor, and the organist when this information is given. In some

instances I have included descriptions of the stage show when they contribute relevant information. The Capitol theatre's programs changed on Sunday and ran for seven days. To the best of my knowledge, the list is, therefore, complete.

This list shows the gradual development of "live" presentations at the Capitol theatre from locally produced shows with a strong emphasis on music, to Paramount-Publix programs, to productions centered on a stage band with a local master of ceremonies.

The list also indicates the kinds of films which were popular during the 1920's. Contrary to what some film students might think, not all movies of the 1920's were of such a quality as Potemkin or The Gold Rush. These were exceptional pictures which played limited roadshow engagements usually at auditoriums and opera houses. The downtown theatres like the Capitol ran trivial comedies, westerns, adventure thrillers, and romances. The standard movie fare of the 1920's was not very different from what is found today on commercial television.

Feature Films and "Live" Presentations at the
Capitol Theatre, Detroit, Michigan,
January 12, 1922-August 30, 1929

1. January 12, 1922

- A. Film: The Lotos Eater, with John Barrymore,
- B. Stage:
1. The Great Capitol Wonder Orchestra, Eduard Werner, conducting,
 2. Capitol Grande Organ, "The Largest West of New York City," William Fishwick, soloist,
 3. Capitol Mixed Quartette,
 4. Theodore Smith and Company in a Terpsichorean Number.

2. January 22, 1922

- A. Film: The Sign of the Rose, with George Beban,
- B. Stage:
1. George Beban, in person, supported by Helen Sullivan and a company of five in the biggest novelty ever seen in a local theater. A scene in actual life taken from the screen and in conjunction with the film which constitutes the feature attraction of the week,
 2. Estelle Carey- soloist,
 3. Smith and Griffiths' "A Night in Venice,"
 4. Capitol Wonder Orchestra.

3. January 29, 1922

- A. Film: A Man's Home, with Harry T. Morey,
- B. Stage:
1. Morey and Valentine enact a dramatic scene from the play in spoken form,
 2. Estelle Carey- soloist,
 3. Walter Smith, Orville Griffiths and the Capitol Mixed Quartette in "Plantation Days,"

4. Capitol Wonder Orchestra, Eduard Werner, conducting.

4. February 5, 1922

A. Film: Her Mad Bargain, with Anita Stewart,

- B. State: 1. Capitol Wonder Orchestra,
2. Capitol Mixed Quartette,
3. Capitol Monster Organ,
4. Walter Smith, baritone soloist.

5. February 12, 1922

A. Film: Penrod, with Wesley Barry,

- B. Stage: 1. Capitol Wonder Orchestra,
2. Capitol Male Quartette,
3. Capitol Mammoth Organ.

6. February 19, 1922

A. Film: The Silent Call

- B. Stage: 1. Capitol Wonder Orchestra,
2. Capitol Mixed Quartette.

7. February 26, 1922

A. Film: French Heels, with Irene Castle,

- B. Stage: 1. Irene Castle in person with a
vaudeville act from the Palace
Theatre in New York,
2. Capitol Wonder Orchestra,
3. Walter Smith, baritone.

8. March 5, 1922

A. Film: School Days, with Wesley Barry,

- B. Stage: 1. Wesley Barry in person in a specially
staged act, "A Day at School," assisted
by Rowland's Ten Kids,
2. Capitol Wonder Orchestra.

9. March 12, 1922

- A. Film: Peacock Alley, with Mae Murray,
B. Stage: 1. Phillip Gordon, pianist, assisted by
the Ampico-in-the Chickering piano,
2. Capitol Wonder Orchestra,
3. Capitol Male Quartette.

10. March 19, 1922

- A. Film: Come On Over, with Coleen Moore,
B. Stage: 1. Victor Herbert, guest conductor,
2. Special Musical Offering--"In the
Hills of Athlone."

11. March 26, 1922

- A. Film: My Boy, with Jackie Coogan,
B. Stage: 1. Capitol Wonder Orchestra,
2. Walter Smith and Ethel McPhee.

12. April 2, 1922

- A. Film: Turn to the Right,
B. Stage: 1. The Capitol Wonder Orchestra,
2. Capitol Mixed Quartette.

13. April 9, 1922

- A. Film: Woman Wake Up, with Florence Vidor,
B. Stage: 1. Arnold Johnson and His Celebrated
Dance Orchestra,
2. Capitol Wonder Orchestra,
3. Louise Carlton, contralto.

14. April 16, 1922

- A. Film: The Woman He Married, with Anita Stewart,
B. Stage: 1. Arnold Johnson and His Celebrated
Dance Orchestra,
2. Louise Carlton, contralto,

3. Capitol Wonder Orchestra, Eduard Werner, conducting.

15. April 23, 1922

- A. Film: My Lady Friends, with Mr. and Mrs. Carter De Haven,
- B. Stage:
 1. "The Battle of Jutland," the greatest novel battle of modern times and described in a thrilling way by a survivor of the great battle,
 2. Helen Thomas,
 3. Capitol Wonder Orchestra.

16. April 30, 1922

- A. Film: The Worldly Madonna, with Clara Kimball Young,
- B. Stage:
 1. Capitol Wonder Orchestra,
 2. Lillian Poli and Walter Smith in a specially-staged song novelty.

17. May 7, 1922

- A. Film: The Ruling Passion, with George Arliss,
- B. Stage:
 1. Will Rogers, in person, presenting his own inimitable act, exactly as he presented it in The Ziegfield Follies and Frolics,
 2. Capitol Wonder Orchestra.

18. May 14, 1922

- A. Film: The Ordeal, with Agnes Ayres and Conrad Nagel,
- B. Stage:
 1. Kitty Jordan, in person, in a specially staged novelty, assisted by Melvin Stokes, star of Maytime, Vera Beresford and Ida Clemence.

19. May 21, 1922

- A. Film: Fools First, with Marshall Neilan,
- B. Stage:
 1. Arnold Johnson and His Celebrated Dance Orchestra,
 2. Capitol Wonder Orchestra.

20. May 28, 1922

- A. Film: Rose O the Sea, with Anita Stewart,
- B. Stage:
 1. Detroit's own comedienne, Margaret Young,
 2. Special-Exposed for the first time--
Sawing A Woman in Half,
 3. Capitol Wonder Orchestra.

21. June 4, 1922

- A. Film: Reported Missing,
- B. Stage:
 1. The biggest novelty ever attempted on a Detroit stage. An actual race between two moving, plunging cars, right on the Capitol stage. Never before, never again, such a stage novelty. Four live actors and real machines whose engines are pounding out sixty miles an hour.
 2. Ruth Chase, soprano solist,
 3. A Tremendous Orchestra.

22. June 11, 1922

- A. Film: His Wife's Husband, with Betty Blythe,
- B. Stage:
 1. Waring's Pennsylvanians,
 2. Capitol Wonder Orchestra.

23. June 18, 1922

- A. Film: Evidence, with Elaine Hammerstein,
- B. Stage:
 1. Eva Tanguay, in person, greatest of all eccentric comediennes with her famous music, original songs, startling costume creations, and a big surprise,
 2. Big novelty number with Clarke and Wilson,
 3. Walter Smith, baritone,
 4. Capitol Wonder Orchestra.

24. June 25, 1922

- A. Film: Gay and Devilish with Doris May,
- B. Stage: 1. The Steinway Four,
2. Capitol Wonder Orchestra.

25. July 2, 1922

- A. Film: My Old Kentucky Home,
- B. Stage: 1. Arnold Johnson and His Celebrated Dance Orchestra,
2. Capitol Wonder Orchestra.

26. July 9, 1922

- A. Film: The Dust Flower, with Helene Chadwick,
- B. Stage: 1. Arnold Johnson and His Celebrated Dance Orchestra,
2. Capitol Wonder Orchestra.

27. July 16, 1922

- A. Film: Beauty's Worth, with Marion Davies,
- B. Stage: 1. Vaudeville's greatest swimming act, Lottie Mayer and her Bathing Beauties,
2. Capitol Wonder Orchestra.

28. July 23, 1922

- A. Film: Human Hearts, with House Peters,
- B. Stage: 1. Lottie Mayer and Her Bathing Beauties,
2. Capitol Wonder Orchestra.

29. July 30, 1922

- A. Film: Borderland, with Agnes Ayres,
- B. Stage: 1. Betty Blythe, offering a presentation of distinct novelty,
2. Eduard Paul and the Capitol Wonder Orchestra.

30. August 7, 1922

A. Film: Trouble, with Jackie Coogan,

B. Stage: 1. Henry Santrey and his world famous symphonic orchestra,

Vaudeville's highest priced act of the kind! America's most gifted exponent of syncopation in its highest artistic sense. A dynamo of jazz and ragtime melody.

2. Capitol Wonder Orchestra.

31. August 13, 1922

A. Film: The Bonded Woman, with Betty Compson,

B. Stage: 1. Henry Santrey and His Celebrated Symphonic Orchestra,

2. Capitol Wonder Orchestra.

32. August 20, 1922

A. Film: Hurricane's Gal, with Dorothy Phillips,

B. Stage: 1. Capitol Wonder Orchestra,

2. Jack Housh, Metropolitan tenor.

33. August 27, 1922

A. Film: The Masquerader, with Guy Bates Post,

B. Stage: 1. The Capitol Orchestra,

34. September 3, 1922

A. Film: The Young Diana, starring Marion Davies,

B. Stage: 1. J. L. Hudson Co. Concert Band,

2. J. L. Hudson Famous Male Quartette,

3. J. L. Hudson Celebrated Women's Quartette.

35. September 10, 1922

A. Film: Slim Shoulders, with Irene Castle,

B. State: 1. Irene Castle's own fashion promenade,

2. Capitol Grande Orchestra.

36. September 17, 1922

A. Film: The Light in the Dark, with Lon Chaney,

- B. State: 1. Stunning screen star Hope Hampton presenting an interesting and novel offering assisted by a special accompanist,
2. Special, destined to become the rage of Detroit, brought directly from the East. Joe Termini and his Eight Harmony Boys,
3. Capitol Grand Orchestra.

37. September 24, 1922

A. Film: The Eternal Flame, with Norma Talmadge,

- B. Stage: 1. Peggy Lawrence, soprano,
2. Capitol Symphony Orchestra.

38. October 1, 1922

A. Film: Kindred of the Dust,

- B. Stage: 1. Ethel McPhee, soprano,
2. Orville Griffiths, tenor,
3. Capitol Grand Orchestra.

39. October 8, 1922

A. Film: Lorna Doone,

- B. Stage: Capitol Symphony Orchestra.

40. October 15, 1922

A. Film: Pink Gods, with Bebe Daniels,

- B. Stage: 1. Seymour Simons and his Syncopated Serenaders,
2. Capitol Grand Orchestra.

41. October 22, 1922

A. Film: What's Wrong with the Women?,

- B. Stage: 1. Seymour Simons
2. Capitol Grand Orchestra.

42. October 29, 1922

A. Film: East is West, with Constance Talmadge,B. Stage: 1. Lillian Poli-soprano,
2. George Du Franne, Metropolitan tenor,
3. Capitol Grand Orchestra.

43. November 5, 1922

A. Film: The Impossible Mrs. Bellew, with Gloria Swanson,B. Stage: 1. Lillian Poli, soprano,
2. George Du Franne,
3. Capitol Grand Orchestra.

44. November 12, 1922

A. Film: Brawn of the North, with Strongheart,B. Stage: 1. Lillian Poli, soprano,
2. Lincoln Quartet.

45. November 19, 1922

A. Film: The Bond Boy, with Richard Barthelmess,B. Stage: 1. Waring's Pennsylvanians,
2. Pesetski, Russian pianist,
3. Capitol Grand Orchestra.

46. November 26, 1922

A. Film: Clarence, with Wallace Reid,B. Stage: 1. Waring's Pennsylvanians,
2. Capitol Grand Orchestra.

47. December 3, 1922

A. Film: The Pride of Palamar,B. Stage: 1. Cameron McLean, Scottish baritone
assisted by Mable Howe, accompanist,
2. Capitol Grand Orchestra.

48. December 10, 1922
- A. Film: A Daughter of Luxury, with Agnes Ayres,
B. Stage: 1. Capitol Grand Orchestra,
2. Charles Donald, baritone.
49. December 17, 1922
- A. Film: Kick In, with Bert Lytell,
B. Stage: 1. Orchestra--Christmas music,
2. Frederick Alden, dramatic singer.
50. December 24, 1922
- A. Film: Oliver Twist, with Jackie Coogan,
B. Stage: 1. Mary Fabian, soprano,
2. Orchestra.
51. January 1, 1923
- A. Film: The Dangerous Age,
B. Stage: 1. Mary Fabian, soprano,
2. Orchestra.
52. January 7, 1923
- A. Film: Omar the Tentmaker, with Guy Bates Post,
B. Stage: 1. Orville Griffiths, tenor.
2. Orchestra.
53. January 14, 1923
- A. Film: The Hottentot, with Thomas Meighan,
B. Stage: 1. Live horseflesh plunging headlong
across the Capitol stage,
2. Lincoln Quartet,
3. Orchestra.
54. January 21, 1923
- A. Film: Peg O' My Heart, with Laurette Taylor,

- B. Stage: 1. Orchestra,
 2. "In Old Ireland" with Mlle. Tremaine, dancer,
 3. Armand Da Silva, tenor,
 4. The Six Rowland Kiddies, directed by Irene Lichenfeld.

55. January 28, 1922

- A. Film: Back Home and Broke, with Thomas Meighan,
 B. Stage: 1. Mlle. Tremaine, New York Danseuse proclaimed by Bernard MacFadden as America's most perfect woman in "Ballet Oriental" with her six charming girls,
 2. Orchestra.

56. February 4, 1923

- A. Film: The Voice from the Minaret, with Norma Talmadge,
 B. Stage: 1. Orchestra,
 2. Adrian Da Silva, Metropolitan tenor,
 3. Mlle. Tremaine and Company.

57. February 11, 1923

- A. Film: The Beautiful and the Damned, with Marie Prevost,
 B. Stage: 1. Sammy Stewart's Ten Knights of Syncopation,
 2. Capitol Orchestra.

58. February 18, 1923

- A. Film: Racing Hearts, with Agnes Ayres,
 B. Stage: 1. "Message of Emile Coue" on film,
 2. Susan Clough, soprano,
 3. Orchestra.

59. February 25, 1923

- A. Film: The Pilgrim, with Charles Chaplin,
- B. Stage: 1. Theodore J. Smith Dancers in a Terpsichorean novelty "The Dance of the Wooden Soldiers,"
2. Orchestra.

60. March 4, 1923

- A. Film: Adam and Eva, with Marion Davies,
- B. State: 1. Orchestra,
2. Dennis Sisters,
3. Keith Headline Act.

61. March 11, 1923

- A. Film: Mighty Lak' A Rose,
- B. Stage: 1. John Breitmeyer's Sons provide a gorgeous floral presentation,
2. The Dennis Sisters,
3. Orchestra,
4. "Nature's Mirror," a painting,
5. "A Quiet Street," with those "Real Kids."

62. March 18, 1923

- A. Film: Night Life in Hollywood,
- B. Stage: 1. Orchestra,
2. Dennis Sisters.

63. March 25, 1923

- A. Film: Daddy, with Jackie Coogan,
- B. Stage: 1. Dennis Sisters,
2. Orchestra.

64. April 1, 1923

- A. Film: The White Flower, with Betty Compson,

- B. Stage: 1. Grand Opera Versus Jazz with Taylor, Macy, and Hawkes; Egbert Van Alstyne and Co.; Emma Noe, Marion Schulze, Robert Clarke, Bruce Logan, The Four Pearls, Cuomo and Williams, and Jules Klein and His Ten Statler Syncopators,
2. Jimmy Anderson, golf pro,
3. Orchestra.

65. April 8, 1923

- A. Film: Bellboy 13, with Douglas MacLean,
- B. Stage: 1. University of Michigan Week--Paul Wilson's Wolverines, University of Michigan Orchestra, Campus Quartet.
2. Taylor, Macy, and Hawks,
3. Orchestra.

66. April 15, 1923

- A. Film: Brass, with Marie Prevost,
- B. Stage: 1. Dr. Catherine Blackford, the world's most famous character analyst. Do you want to know what you are? Do you want to know for what you are best fitted? Do you want to learn how to read others at sight? Do you want to understand yourself? Women--Do you want to choose the best for a life mate? Men--Do you want to choose the right girl for a wife? Dr. Blackford will tell you how.
2. Orchestra,
3. Juan Reyes, celebrated Chilean pianist and Ampico artist,
4. Gladys Rice, soprano.

67. April 22, 1923

- A. Film: The Famous Mrs. Fair,
- B. Stage: 1. Little Sousa--Master Raymond Baird conducting the Capitol Grand Orchestra, the world's youngest musical director,
2. Orchestra,

3. Gladys Rice, soprano.

68. April 29, 1923

A. Film: Prodigal Daughters, with Gloria Swanson,B. Stage: 1. Capitol Grand Orchestra,
2. Brunswick Trio,

69. May 6, 1923

A. Film: Modern Marriage, with Francis X. Bushman
and Beverly Bayne,B. Stage: 1. A scene from Modern Marriage on stage
with Francis X. Bushman and Beverly
Bayne, in a wedding of the arts--the
speaking stage and the silent drama
combined, a great throbbing society
drama play, partly on the screen and
partly on the stage,
2. Orchestra,
3. Mme. Muriel Kyle, soprano.

70. May 13, 1923

A. Film: The Neer-do-well, with Thomas Meighan,B. Stage: 1. De Cou's Dream Pictures, presented with
accompaniment by the Ampico-in-the-Knabe
piano,
2. Capitol Grande Orchestra,
3. Claudine Secor, soprano.

71. May 20, 1923

A. Film: Mr. Billings Spends His Dime, with Walter
Hiers,B. Stage: 1. Syncopation Week--a unique revue pre-
senting Henry Thies and his ten all-
star artists, The Ritz-on-the-Lake
Orchestra,
2. Dolly Connely and Percy Wenrich,
3. Taylor, Macey, and Hawks,
4. The Four Primroses, dancers,

5. Maxine and Joe Reichman,
6. Capitol Grand Orchestra,
7. Charlotte Meyers.

72. May 27, 1923

- A. Film: The Bright Shawl, with Richard Barthelmess,
- B. Stage:
 1. Capitol Orchestra,
 2. Theodore J. Smith Dancers,
 3. Premier Quartet in "An Andalusian Idyll."

73. June 3, 1923

- A. Film: Within the Law, with Norma Talmadge,
- B. Stage:
 1. Prince Lei Lani, direct from the great Chicago Theatre, Chicago in a unique novelty act.
 2. Orchestra.

74. June 10, 1923

- A. Film: Girl of the Golden West,
- B. Stage:
 1. Miss Estelle Carey, soprano,
 2. Prince Lei Lani and Company.

75. June 17, 1923

- A. Film: The Heart Raider, with Agnes Ayers,
- B. Stage:
 1. Bebe Daniels in person assisted by Mr. Eddie Riley,
 2. Roy Dietrich,
 3. Orchestra.

76. June 24, 1923

- A. Film: Penrod and Sam,
- B. Stage:
 1. Golf, as played by the famous Gene Sarazen,
 2. Orchestra,
 3. Roy Dieterich, tenor.

77. July 1, 1923

A. Film: Only 38,

B. Stage: 1. Orchestra, Edward Paul conducting,
2. Roy Dieterich and Eve Lynn in special song presentations.

78. July 8, 1923

A. Film: Children of Jazz,

B. Stage: 1. Orchestra,
2. Dieterich and Lynn in "After the Rain."

79. July 15, 1923

A. Film: Broadway Gold, with Elaine Hammerstein,

B. Stage: 1. Orchestra, Eduard Werner conducting,
2. Dieterich,
3. Lincoln Quartet.

80. July 22, 1923

A. Film: A Man of Action, with Douglas MacLean,

B. Stage: 1. Walter Hiers on stage in a comedy monologue,
2. Bartram and Saxton in a vaudeville special,
3. Orchestra.

81. July 29, 1923

A. Film: Temporary Marriage, with Kenneth Harlan,

B. Stage: 1. Orchestra,
2. Holt and Leonard.

82. August 5, 1923

A. Film: Alice Adams, with Florence Vidor,

B. Stage: 1. Roscoe Arbuckle in person,
2. Orchestra.

83. August 12, 1923
A. Film: Homeward Bound, with Thomas Meighan,
B. Stage: 1. Orchestra,
2. Martin Brefel, soloist.
84. August 19, 1923
A. Film: Lawful Larceny, with Nita Naldi,
B. Stage: 1. Orchestra,
2. Susan Clough, soloist.
85. August 26, 1923
A. Film: Circus Days, with Jackie Coogan,
B. Stage: 1. Orchestra,
2. Texas Comedy Four.
86. September 2, 1923
A. Film: Dulcy, with Constance Talmadge,
B. Stage: 1. Orchestra,
2. Texas Comedy Four.
87. September 9, 1923
A. Film: The French Doll, with Mae Murray,
B. Stage: 1. Orchestra,
2. Madame du Bard, dramatic soprano.
88. September 16, 1923
A. Film: The Marriage Maker, with Agnes Ayres,
B. Stage: 1. Orchestra,
2. Adanac Quartette.
89. September 23, 1923
A. Film: To the Last Man, with Richard Dix,
B. Stage: 1. Syncopation Week with Henry Thies and
his Famous Orchestra from the
Charleton Cafe and a twenty-five people
revue,

2. Susan Clough,
3. Adanac Quartet,
4. The Cameron Duo,
5. The Great Carlos,
6. Orchestra.

90. September 30, 1923

- A. Film: The Age of Desire, with Mary Philbin,
- B. Stage: 1. Orchestra,
2. Suzanne Clough,
3. Edward Albano.

91. October 7, 1923

- A. Film: Zaza, with Gloria Swanson,
- B. Stage: 1. Royal Marimba Band with eight native musicians,
2. Capitol Grand Orchestra.

92. October 14, 1923

- A. Film: The Fighting Blade, with Richard Barthelmess,
- B. Stage: 1. Orchestra,
2. The Rube Quintet.

93. October 22, 1923

- A. Film: Ponjola, with Anna Q. Nilsson,
- B. Stage: 1. Jerry and her Piano Girls,
2. "The Man Around the Corner,"--special stage presentation.

94. October 28, 1923

- A. Film: Woman Proof, with Thomas Meighan,
- B. Stage: 1. Wronski's Chorus of sixteen voices.
2. Capitol Orchestra.

95. November 4, 1923

A. Film: Strangers of the Night, with Barbara LaMarr,

- B. Stage:
1. Seymour Simons and Famous Orchestra,
 2. Maxine Brown,
 3. Donald Brian, assisted by Mrs. Lester Eldridge,
 4. The Owen Sisters,
 5. Bruce Logan, Maude Hill, and the Seven Golden Girls,
 6. Capitol Orchestra.

96. November 11, 1923

A. Film: A Woman of Paris, with Edna Purviance

- B. Stage:
1. Muriel Kyle, soprano,
 2. Joseph Parsons, baritone,
 3. Orchestra.

97. November 18, 1923

A. Film: The Green Goddess, with George Arliss,

- B. Stage:
1. Nita Naldi, America's foremost portrayer of "vampire" roles,
 2. Orchestra,
 3. Original Brown Saxophone Six,
 4. Joseph Parsons, baritone.

98. November 25, 1923

A. Film: Long Live the King, with Jackie Coogan,

- B. Stage:
1. Orchestra,
 2. Original Brown Saxophone Six.

99. December 2, 1923

A. Film: Fashion Row, with Mae Murray,

- B. Stage:
1. Orchestra,
 2. Wronski Operatic Presentation.

100. December 9, 1923

A. Film: Flaming Youth,

B. Stage: 1. Orchestra,

2. Cook and Cohan, two boys and a piano.

101. December 16, 1923

A. Film: Flaming Youth,

B. Stage: 1. Fred Waring's Pennsylvanians

2. Orchestra.

102. December 23, 1923

A. Film: The Dangerous Maid, with Constance Talmadge,

B. Stage: 1. Prologue by the Wronski Trio to a filmed version of Edgar Guest's poem, "The Man Who Couldn't Save,"

2. Orchestra,

3. Andy Hicks and the Rowland Kiddies.

103. December 30, 1923

A. Film: To the Ladies, with Theodore Roberts,

B. Stage: 1. Paul Wilson's Wolverines,

2. University of Michigan Syncopated Orchestra, Ten Boys from Ann Arbor,

3. Taylor, Parson, and Hawks,

4. Orchestra.

104. January 6, 1924

A. Film: The Song of Love with Norma Talmadge,

B. Stage: 1. Orchestra,

2. Mortensen, pianist extraordinary,

3. Walter Bates and Company in a musical offering.

105. January 13, 1924

- A. Film: Black Oxen, with Corinee Griffith,
- B. Stage: 1. Grand Chorus, eighteen voices, in a gorgeously staged presentation, "The Forge in the Forest,"
- 2. Musical Moments a la silhouette.

106. January 20, 1924

- A. Film: Anna Christie, with Blanche Sweet,
- B. Stage: 1. Taylor, Parsons, and Hawks in a musical oddity--"In the Musical Store,"
- 2. Orchestra.

107. January 27, 1924

- A. Film: Woman to Woman, with Betty Compson,
- B. Stage: 1. Betty Anderson and Harold Stanton,
- 2. Orchestra.

108. February 3, 1924

- A. Film: Painted People, with Coleen Moore,
- B. Stage: 1. Finzell's Arcadia Orchestra--fourteen men,
- 2. Taylor and Hawks in "Home Sweet Home,"
- 3. Orchestra.

109. February 10, 1924

- A. Film: Sporting Youth, with Reginald Denny,
- B. Stage: 1. Egbert Van Alstyne, song composer, in a new act,
- 2. Capitol Grand Orchestra,
- 3. Estelle Carey.

110. February 17, 1924

- A. Film: The Yankee Consul, with Douglas MacLean,
- B. Stage: 1. Jack Allyn's Aces with Alice Tyrrell,

2. Orchestra.

111. February 24, 1924
- A. Film: Thy Name is Woman, with Barbara Lamarr,
 - B. Stage: 1. Orchestra, with Louise Loring soloist,
2. Anderson and Stanton.
112. March 2, 1924
- A. Film: Icebound, with Richard Dix,
 - B. Stage: 1. Anderson and Stanton,
2. Capitol Grand Orchestra.
113. March 9, 1924
- A. Film: The Love Master, with Strongheart the dog and Lady Julie,
 - B. Stage: 1. Capitol Grand Orchestra,
2. O'Malley and Maxfield.
114. March 16, 1924
- A. Film: Lillies of the Field, with Corinne Griffith,
 - B. Stage: 1. Capitol Grand Orchestra,
2. M. Senia Gluck in "Out of the Inkwell,"
3. Louise Loring, concert singer.
115. March 23, 1924
- A. Film: Nellie, the Beautiful Cloak Model, with Claire Windsor,
 - B. Stage: 1. Chief Caupolican, former Metropolitan Grand Opera star,
2. Capitol Grand Orchestra.
116. March 30, 1924
- A. Film: Why Men Leave Home, with Lewis Stone,

- B. Stage: 1. Nellie V. Nichols--songs, assisted by Jane Allen at the piano.
2. Orchestra.

117. April 4, 1924

- A. Film: The Fighting Coward, with Ernest Torrence,
B. Stage: 1. Felicia Sorrell, in "The Hymn to the Sun,"
2. Frank Corbett, light opera star,
3. Orchestra.

118. April 13, 1924

- A. Film: Big Brother, with Tom Moore,
B. Stage: University of Michigan Week
1. "Cotton Stockings," with Lionel Ames, Messrs. Hassberg, Reis, Welch, Besancon, and Grills--A University of Michigan Opera,
2. Paul Wilson's Wolverines.

119. April 20, 1924

- A. Film: The Greatest Love of All, with George Beban,
B. Stage: 1. George Beban in person, assisted by his own company of twenty-four players in real life, in a specially staged scene from, and shown in conjunction with, his newest screen play.
2. Capitol Grand Orchestra, Eduard Werner, conducting,
3. Roy Dieterich, tenor.

120. April 27, 1924

- A. Film: A Son of the Sahara, with Claire Windsor,
B. Stage: 1. Alfred Evans and his University Orchestra--Ten Collegians,
2. A Three-D presentation--Plastigrams,
3. Orchestra..

121. May 4, 1924

- A. Film: Cytherea, with Lewis Stone,
- B. Stage: 1. Emma Noe, dramatic soprano,
2. Orchestra.

122. May 11, 1924

- A. Film: The Woman on the Jury, with Sylvia Breamer,
- B. Stage: 1. Jean Goldkette's Graystone
Orchestra--Thirteen Artists,
2. Capitol Orchestra.

123. May 18, 1924

- A. Film: The Confidence Man, with Thomas Meighan,
- B. Stage: 1. Ruth Urban, soprano,
2. Orchestra.

124. May 25, 1924

- A. Film: The White Moth, with Barbara Lamarr,
- B. Stage: 1. The Three Dennis Sisters,
2. Orchestra.

125. June 1, 1924

- A. Film: The Perfect Flapper, with Coleen Moore,
- B. Stage: 1. The Dennis Sisters,
2. Orchestra.

126. June 8, 1924

- A. Film: Men, with Pola Negri,
- B. Stage: 1. The Three Dennis Sisters,
2. Orchestra.

127. June 15, 1924

- A. Film: The Gold Fish, with Constance Talmadge,
- B. Stage: 1. Louise Lovely--in person,
2. Roy Dieterich, singer.

128. June 22, 1924

A. Film: Recoil, with Betty Blythe,

B. Stage: 1. Eduard Werner and the Orchestra.

129. June 29, 1924

A. Film: For Sale, with Claire Windsor,

B. Stage: 1. Texas Comedy Four,

2. Jack Dempsey on film in training,

3. Orchestra.

130. July 6, 1924

A. Film: Daughters of Today,

B. Stage: 1. Texas Comedy Four,

2. Orchestra.

131. July 13, 1924

A. Film: Unguarded Women, with Richard Dix,

B. Stage: 1. Holt and Leonard, singers, in
"An Intimate Song Recital,"

2. Orchestra.

132. July 20, 1924

A. Film: Single Wives, with Corinne Griffith,

B. Stage: 1. Holt and Leonard, singers, in
"An Intimate Song Recital,"

2. Orchestra.

133. July 27, 1924

A. Film: The Arab, with Ramon Novarro,

B. Stage: 1. The Sherwoods--ten artists, and their
swinging band,

2. Orchestra.

134. August 3, 1924

A. Film: Bread, with Mae Busch,

- B. Stage: 1. The Sherwoods,
2. Orchestra, Edward Paul, conducting.
135. August 10, 1924
- A. Film: Never Say Die, with Douglas MacLean,
- B. Stage: 1. Paul Tisen and His World Famous Russian Orchestra from the Capitol Theatre in New York,
2. Orchestra, Edward Paul, conducting.
136. August 17, 1924
- A. Film: Changing Husbands, with Leatrice Joy,
- B. Stage: 1. Nelson Maple and his Internationally Famous S. S. Leviathan Orchestra--A Paul Whiteman Organization,
2. Orchestra, Eduard Werner, conducting.
137. August 24, 1924
- A. Film: Flirting with Love, Colleen Moore,
- B. Stage: 1. The Mitchell Brothers, banjoists,
2. Orchestra.
138. August 31, 1924
- A. Film: The Sideshow of Life, with Anna Q. Nilsson,
- B. Stage: 1. The Six Brown Brothers and their thirty piece saxophone band,
2. Orchestra.
139. September 7, 1924
- A. Film: His Hour, with Eleanor Glyn,
- B. Stage: 1. Orchestra,
2. Newitt and Ferguson.
140. September 14, 1924
- A. Film: Tarnish, with Marie Prevost,
- B. Stage: 1. "A Night in Venice," a musical

novelty with Helen Newitt and Bernard Ferguson, and choral ensemble of twenty-five under Thaddeus Wronski,

2. Orchestra.

141. September 21, 1924

A. Film: Potash and Perlmutter, with Betty Blythe,

- B. Stage: 1. Newett and Ferguson,
2. "A Hawaiian Fantasy" with the Three Hawaiian Maids,
3. Orchestra.

142. September 28, 1924

A. Film: Circe, the Enchantress, with Mae Murray,

- B. Stage: 1. Fred Waring's Pennsylvanians,
2. Orchestra.

143. October 5, 1924

A. Film: Wine of Youth, with Eleanor Bordman,

- B. Stage: 1. Waring's Pennsylvanians,
2. Orchestra.

144. October 12, 1924

A. Film: In Every Woman's Life,

- B. Stage: 1. Waring's Pennsylvanians,
2. Orchestra.

145. October 19, 1924

A. Film: The Fast Set, with Betty Compson,

- B. Stage: 1. The Hickville Follies with Richard Bowen and his Hollywood Blue Streaks,
2. Grant and Adair,
3. Wells and Winthrop,
4. The Pacific Four,
5. Five Farmerettes,

6. Rube Morris Orchestra.

146. October 26, 1924

A. Film: Madonna of the Streets, with Milton Sills,

B. Stage: 1. Addison Fowler and Florenz Tamara
with their Five South American
Troubadors,
2. DeForest Phonofilms,
3. Orchestra.

147. November 2, 1924

A. Film: The Silent Watcher, with Glen Hunter,

B. Stage: 1. Fowler and Tamara with their Five
South American Troubadors,
2. Orchestra.

148. November 9, 1924

A. Film: Married Flirts, with Conrad Nagel,

B. Stage: 1. Vincent Lopez, Jr. Orchestra,
2. Georges Du Franne, French tenor,
3. Orchestra.

149. November 16, 1924

A. Film: The City that Never Sleeps,

B. Stage: 1. Vincent Lopez, Jr. Orchestra,
2. Rowland Kiddies in "Moments in
Kidland,"
3. Thaddeus Wronski's 110 Voice Choir.

150. November 23, 1924

A. Film: Classmates, with Richard Barthelmess,

B. Stage: 1. "Old South Week," a specially staged
musical novelty with Susan Clough,
Taylor, Parsons, and Hawks, The Three
Black Diamonds, Charlotte Meyers,
The Banjo Kings, The Dancing Fools,
and other novelties,
2. Capitol Grand Orchestra.

151. November 30, 1924

A. Film: Husbands and Lovers, with Lewis Stone,

B. Stage: 1. The Temple Chanters--forty-five voices--chanters for Detroit's Moslem Shrine,

2. Orchestra.

152. December 7, 1924

A. Film: The Only Woman, with Norma Talmadge,

B. Stage: 1. Capitol Orchestra,

2. Capitol Trio--Muriel Kyle, Charles Jolley, Thomas Fielder,

3. Stephen Koszakevitch, baritone.

153. December 14, 1924

A. Film: Her Night of Romance, with Constance Talmadge,

B. Stage: 1. In person--J. Warren Kerrigan in "Moments in Screenland,"

2. Orchestra.

154. December 21, 1924

A. Film: Manhattan, with Richard Dix,

B. Stage: 1. Orchestra,

2. Muriel M. Kyle,

3. Helen Fitzgerald,

4. Charles Jolley,

5. Thomas Fielder.

155. December 28, 1924

A. Film: Love's Wilderness, with Corinne Griffith,

B. Stage: 1. The Three Dennis Sisters,

2. Orchestra.

156. January 4, 1925

A. Film: Sandra, with Barbara Lamarr,

- B. Stage: 1. The Three Dennis Sisters,
2. Ben Lyon--in person,
3. Brenak's Golden Horse--spectacular posing in bronze,
4. Orchestra.

157. January 11, 1925

A. Film: Tongues of Flames, with Thomas Meighan,

- B. Stage: 1. "A Night in Romany,"
2. William Rich and the Oriole Terrace Orchestra,
3. Ernie Young's Oriole Beauty Ballet--eighteen marvelous beauties and Olga and Mischa, dancers,
4. Muncie Willard, soprano,
5. Orchestra,
6. Dorothy Seeger.

158. January 18, 1925

A. Film: The Chorus Lady,

- B. Stage: 1. They're Off! Three Live, Breathing Horses. The climax of the story has been reached! The signal is given! Accompanied by the roar of the mighty treadmills and a hidden excitement that makes delicious chills run up and down your spine, the curtains part, revealing three handsome horses in a real race across the Capitol stage! It's the greatest thrill a theater can provide!
2. Capitol Grand Orchestra, Eduard Werner, conducting.

159. January 25, 1925

A. Film: A Thief in Paradise, with Doris Kenyon,

- B. Stage: 1. "A South Sea Idyll,"
2. The Ritz Quartet and the Hula Girls,
3. Orchestra.

160. February 1, 1925

- A. Film: Inez from Hollywood, with Lewis Stone,
B. Stage: 1. The Winter Carnival-Oriole Skating Ballet,
2. Kenny, Mason, and Scholl--skaters supreme,
3. Ben Blue,
4. A gorgeous fur fashion parade, thousands of dollars of gorgeous furs in cooperation with the Annis Fur Post,
5. Capitol Grand Orchestra.

161. February 8, 1925

- A. Film: A Cafe in Cairo, with Priscilla Dean on the screen and in person,
B. Stage: 1. Claudius and Scarlett--late stars of the New York Hippodrome and Ziegfield shows,
2. Orchestra.

162. February 15, 1925

- A. Film: So Big, with Colleen Moore,
B. Stage: 1. Morton Downey--the famous Paul Whiteman tenor,
2. Orchestra.

163. February 22, 1925

- A. Film: If I Marry Again, with Doris Kenyon,
B. Stage: 1. Ned Wayburn's Symphonic Jazz Revue,
2. Music Masters Series--"Franz Liszt,"
3. Orchestra.

164. March 1, 1925

- A. Film: As Man Desires, with Milton Sills,
- B. Stage: 1. Fritzi Ridgeway presenting her own specially staged act entitled "One Week of Studio Life,"
2. Orchestra.

165. March 8, 1925

- A. Film: The Lady, with Norma Talmadge,
- B. Stage: 1. Sam Ash--the golden-voiced tenor,
2. Orchestra.

166. March 15, 1925

- A. Film: Learning to Love, with Constance Talmadge,
- B. Stage: 1. Julian Eltinge, America's fashion plate,
2. Orchestra.

167. March 22, 1925

- A. Film: The Great Divide, with Conway Tearle,
- B. Stage: 1. Duke Yellman and his Irene Castle Orchestra,
2. Nina Brandon and Hilda Oldfield--Dancers supreme.

168. March 29, 1925

- A. Film: Coming Through, with Thomas Meighan,
- B. Stage: 1. The Piano Trio,
2. Haru Onuki, Japanese opera star.

169. April 5, 1925

- A. Film: New Lives for Old, with Betty Compson,
- B. Stage: Personal Appearance Week,
1. Bryant Washburn,
2. Kathryn McGuire,
3. Ena Gregory,

4. Jack Dougherty,
5. Anna May Wong,
6. Ruth Stonehouse,
7. Carl Miller,
8. Harry S. Tighe,
9. Capitol Grand Orchestra, Eduard Werner, conducting.

170. April 12, 1925

- A. Film: New Toys, with Richard Barthelmess,
- B. Stage: 1. Marie MacQuarrie and her wondrous Harpland Fantasy--seven girl harpists in a melodious offering combine art and music,
2. Claudine Secor, soprano.

171. April 19, 1925.

- A. Film: I Want My Man, with Milton Sills,
- B. Stage: 1. Newitt and Ferguson,
2. Orchestra.

172. April 26, 1925

- A. Film: Declasse, with Corinne Griffith,
- B. Stage: 1. Orchestra,
2. Ferguson and Newitt,
3. Wronski Male Chorus in "An Indian Idyll."

173. May 3, 1925

- A. Film: Sally, with Colleen Moore,
- B. Stage: 1. Orchestral novelty, "The Train Ride,"
2. Henri Kubilik, violinist.

174. May 10, 1925

- A. Film: Men and Women, with Richard Dix,

- B. Stage: 1. The Jubilee Singers and Instrumentalists from the Al Jolson "Big Boy" Company,
2. "The Story of Chopin,"
3. Foxtrotting Around the World.

175. May 17, 1925

- A. Film: His Supreme Moment, with Ronald Colman,
B. Stage: 1. Joe Thomas' Sax-o-tette, internationally famous melodymakers,
2. "Where Solitude Abounds,"--the music-scenic novelty,
3. Orchestra playing the Overture to "Mignon."

176. May 24, 1925

- A. Film: The Crowded Hour, with Bebe Daniels,
B. Stage: Syncopation Week
1. The Eight China Rosebuds in a synchronized dance fantasy produced by the famous New York producer Jack Mason and Macy and Scott--two aces of harmony,
2. Capitol Male Quartette,
3. Al Weeks and Wm. F. Holliday.

177. May 31, 1925

- A. Film: The Night Club, with Raymond Griffith,
B. Stage: 1. Hilton Sisters--Siamese twins sing and play,
2. Cameron Geddes, baritone.

178. June 7, 1925

- A. Film: The Talker, with Lewis Stone,
B. Stage: 1. Arnold Johnson and his Nationally Famous Golf and Country Club Orchestra.

179. June 14, 1925

A. Film: Soulfire, with Richard Barthelmess,

B. Stage: 1. Houston Ray, pianist,

180. June 21, 1925

A. Film: The Little French Girl, with Alice Joyce,

B. Stage: 1. In person, Gilda Gray, in her farewell stage appearance, and with her, six glorious girls,

2. Grand Orchestra, Eduard Werner Conductor.

181. June 28, 1925

A. Film: The Desert Flower, with Colleen Moore,

B. Stage: 1. Chief Caupolican, Metropolitan opera star.

182. July 5, 1925

A. Film: The Making of O'Malley, with Milton Sills,

B. Stage: 1. The Runaway Four.

183. July 12, 1925

A. Film: The Marriage Whirl, with Corinne Griffith,

B. Stage: 1. Hurtado's Royal Marimba Band, with Alberto and Nori, Spanish Dancers.

184. July 19, 1925

A. Film: The Lady Who Lied, with Lewis Stone,

B. Stage: 1. Joan Jahn and G-I-R-L-S in a specially staged and dainty offering, "Music Hath Charms,"

2. Capitol Orchestra in "The Beauties of Nature."

185. July 26, 1925

A. Film: Just A Woman, with Conway Tearle,

B. Stage: 1. Seymour Simons, the popular Detroitter and well-known song composer with his nationally famous orchestra--eleven versatile artists,

2. Capitol Orchestra.

186. August 2, 1925

A. Film: The Unholy Three, with Lon Chaney,B. Stage: 1. Mortensen, wizard of the dual pianos,
2. Capitol Orchestra.

187. August 9, 1925

A. Film: Fine Clothes, with Raymond Griffith,B. Stage: 1. Frank Corbett, tenor,
2. Walter Smith and Ruth Durrell in a
dauntly musical novelty by Detroit's
own Dick Whiting, "Rainy Weather."

188. August 18, 1925

A. Film: Her Sister from Paris, with Constance
Talmadge,

B. Stage: 1. Ted Snyder and Fred Hughes.

189. August 23, 1925

A. Film: The Knockout, with Milton Sills,B. Stage: 1. The Rosalyn Quintette, presenting a
dainty musical novelty,
2. Stanley Perry, tenor, in "A Dream."

190. August 30, 1925

A. Film: Shore Leave, with Richard Barthelmess,B. Stage: 1. Haynes, Lehman, and Kaiser,
2. Dorothy Biese.

191. September 6, 1925

A. Film: Wild Horse Mesa, with Jack Holt,B. Stage: 1. Harry Jolson, famous brother of Al
Jolson in a highly entertaining and
specially-staged melodious offering
of the Old South, supported by his
talented Merry-Making Jubilee Singers.

192. September 13, 1925

A. Film: The Half Way Girl, with Doris Kenyon,

- B. Stage: 1. The Keystone Serenaders, eleven artists presented through the courtesy of, and in conjunction with the Briggs Restaurant Co.,
2. Introducing the Dexter Sisters.

193. September 20, 1925

A. Film: The Man Who Found Himself, with Thomas Meighan,

- B. Stage: 1. "A Slavic Rhapsody," introducing the Royal Slavic Orchestra and the noted Russian Baritone, Stefan Kozakevich,
2. Imperial Russian Dancers,
3. Capitol Orchestra--"Life of Richard Wagner."

194. September 27, 1925

A. Film: The Trouble With Wives, with Tom Moore,

- B. Stage: 1. "Operatic Moments," with Misses Marguerite Schuilling and Thrasher,
2. Messrs. Seibert and Warren,
3. Capitol Orchestra--"Life of Richard Wagner."

195. October 4, 1925

A. Film: What Fools Men, with Lewis Stone,

- B. Stage: 1. The Vanity Fair Ladies Orchestra.

196. October 11, 1925

A. Film: The Dark Angel, with Ronald Colman,

- B. Stage: 1. Mlle. Melva Moore and Charles Jolley,
2. Capitol Orchestra.

197. October 18, 1925

A. Film: A Regular Fellow, with Raymond Griffith,

B. Stage: 1. The Twelve Russian Cossacks, twelve gifted men and women musicians and dancers, a Balalakia Orchestra, gorgeously staged and imported direct for this occasion,

2. Capitol Grand Orchestra.

198. October 25, 1925

A. Film: The Tower of Lies, with Lon Chaney,

B. Stage: 1. Van and Schenck--the world's greatest singing team,

2. Capitol Orchestra.

199. November 1, 1925

A. Film: The Live Wire, with Johnny Hines,

B. Stage: 1. Dornberger's Orchestra,

2. Capitol Orchestra.

200. November 8, 1925

A. Film: The Beautiful City, with Richard Barthelmess,

B. Stage: 1. The National Quartet with Hall and Barr,

2. Capitol Grand Orchestra,

3. Hear it! The Magnificent Wurlitzer \$60,000 organ in a special presentation by Robert G. Clarke and Dudley E. Brewster.

201. November 15, 1925

A. Film: We Moderns, with Colleen Moore,

B. Stage: 1. Ambrose J. Larsen with Robert G. Clarke, playing daily on the magnificent new \$60,000 Wurlitzer organ. Hear this! One of the two mightiest organs in Detroit.

2. Grand Orchestra--Eduard Werner, conductor,

3. "The Girl in the Gilded Cage," a novel song offering,

4. Roy Smeck, Wizard of the Strings.

202. November 22, 1925

A. Film: Graustark, with Norma Talmadge,

B. Stage: 1. The Locust Sisters--those five melodious maids,
2. \$60,000 Wurlitzer organ--Robert G. Clarke with Dudley E. Brewster offering a big organ specialty.

203. November 29, 1925

A. Film: Winds of Chance, with Anna Q. Nilsson,

B. Stage: 1. Waring's Pennsylvanians,
Thirteen Famous and Clever Collegians,
2. Organ with Clarke and Brewster,
3. Grand Orchestra, Eduard Werner.

204. December 6, 1925

A. Film: Clothes Make the Pirate, with Leon Errol,

B. Stage: 1. Robert G. Clarke with Dudley E. Brewster at mammoth Wurlitzer organ,
2. Grand Orchestra, Eduard Werner Conductor,
3. Egbert Van Alstyne--song writer assisted by Clem Dacey and Hal Boland.

205. December 13, 1925

A. Film: His Secretary, with Norma Shearer,

B. Stage: 1. The Seventeen Musical Rosebuds,
2. Robert G. Clarke with Dudley E. Brewster at the organ,
3. Capitol Grand Orchestra.

206. December 20, 1925

A. Film: Woman Handled, with Richard Dix,

- B. Stage: 1. Robert G. Clarke with Dudley E. Brewster at the organ,
2. Capitol Orchestra,
3. Gold Medal Quartette.

207. December 27, 1925

- A. Film: A Kiss for Cinderella, with Betty Bronson,
B. Stage: 1. Robert G. Clarke with Dudley E. Brewster at the organ,
2. Capitol Grand Orchestra,
3. Chantal Sisters--piano duo extraordinary.

208. January 3, 1926

- A. Film: Joanna, with Dorothy Mackaill,
B. Stage: 1. Benson and Novak,
2. Grand Orchestra,
3. Robert G. Clarke and D. L. Brewster at the organ.

209. January 10, 1926

- A. Film: Just Suppose, with Richard Barthelmess,
B. Stage: 1. "A Day at Palm Beach,"--smartest of fashion interludes,
2. Introducing Estelle Carey,
3. Charles Jolley,
4. Grand Orchestra,
5. Robert G. Clarke with Dudley Brewster at the organ.

210. January 17, 1926

- A. Film: The Splendid Road, with Anna Q. Nilsson,
B. Stage: 1. Pepita Granados of the Magic Castanets, assisted by Elvasco,
2. Albert Infantos and his Tango Symphony Orchestra,

3. Robert G. Clarke with Dudley Brewster at the organ,

4. Capitol Orchestra.

211. January 25, 1926

A. Film: Bluebeard's Seven Wives, with Ben Lyon,

B. Stage: 1. Paramount-Publix Presentation, "The Melting Pot," produced by John Murray Anderson,

2. Robert G. Clarke with Dudley Brewster at the organ,

212. February 1, 1926

A. Film: The Only Thing, with Elinor Glyn,

B. Stage: 1. Paramount-Publix Presentation, "The Dime Museum," produced by John Murray Anderson,

2. The Grand Orchestra,

3. Robert G. Clarke at the organ.

213. February 8, 1926

A. Film: Hands Up, with Raymond Griffith,

B. Stage: 1. Paramount-Publix Presentation, "Gypsy Follies," produced by John Murray Anderson,

2. Edna Wallace Hopper--the sixty two year old flapper in person.

214. February 15, 1926

A. Film: Too Much Money, with Lewis Stone,

B. Stage: 1. Paramount-Publix Presentation, "Skylarks," produced by John Murray Anderson, with a stage company of twenty five people,

2. Robert Clarke at the Mammoth organ,

3. Eduard Werner and the orchestra.

215. February 21, 1926

A. Film: The Blackbird, with Lon Chaney,

- B. Stage: 1. Paramount-Publix Presentation,
"Paradise Isle," produced by John
Murray Anderson, with Prince Lei
Lani and his Royal Samoans,
Thelma Harvey, and Tandy McKenzie,
2. Eduard Werner and Orchestra,
3. Robert G. Clarke and Dudley E.
Brewster at the organ.

216. February 28, 1926

A. Film: The Girl from Montmartre, with Barbara
LaMarr,

- B. Stage: 1. Paramount-Publix Presentation,
"Bughouse Cabaret," produced by
John Murray Anderson, with a stage
company of twenty five,
2. Eduard Werner and his Grand Orchestra,
3. Robert G. Clarke at the mammoth organ.

217. March 7, 1926

A. Film: The Grand Duchess and the Waiter, with
Adolph Menjou,

- B. Stage: 1. Kunsy-Publix Presentation, "Garden of
Girls," produced by Gus Edwards,
2. Eduard Werner and his Grand Orchestra,
3. Robert G. Clarke at the Mammoth
Organ.

218. March 14, 1926

A. Film: The Reckless Lady, with Ben Lyon,

- B. Stage: 1. The Kunsy-Publix Presentation,
"Great Moments from Grand Opera,"
produced by Frank Cambria, with a
stage company of twenty,
2. Eduard Werner and his Grand Orchestra,
3. Robert G. Clarke at the Mammoth Organ.

219. March 21, 1926

A. Film: The Dancer of Paris, with Conway Tearle,

- B. Stage: 1. The Kunsky-Publix offering:
 "A Garden Festival," produced by Frank Cambria with a company of twenty people, including Walter Pontius, Helen Cahoon, Herman Ashbaucher, Benjamin Landsman, Carl Bitterl, Yurieva and Swoboda,
2. Eduard Werner and his Grand Orchestra.

220. March 28, 1926

- A. Film: The Far Cry, or A Paris Divorce, with Blanche Sweet,
- B. Stage: 1. The Kunsky-Publix Presentation,
 "Rhapsody in Jazz," produced by John Murray Anderson, with a stage company of twenty five,
2. Eduard Werner and his Grand Orchestra,
3. Robert G. Clarke at the Mammoth Organ.

221. April 4, 1926

- A. Film: Let's Get Married, with Richard Dix,
- B. Stage: 1. On the Stage, America's Most Perfect Girl, winner of the Atlantic City Beauty Contest: Miss America Herself!--Miss Fay Lanphier in person in another of those elaborate Capitol-Publix Presentations "Venus In Greenwich Village" produced by John Murray Anderson, with a company of shapely models, all presented with gorgeous scenery and costumes.

222. April 11, 1926

- A. Film: Skinner's Dress Suit, with Reginald Denny,
- B. Stage: 1. Kunsky-Publix Presentation:
 "Fountain of Gold," produced by John Murray Anderson with a company of twenty people,
2. Milton Hollman, Detroit's own xylophone soloist supreme,
3. Eduard Werner and his Grand Orchestra.

223. April 18, 1926

- A. Film: Torrent, with Ricardo Cortez,
- B. Stage:
 1. Kunsky-Publix Presentation: "The Chinese Plate," and "Pierrot's Serenade," produced by Frank Cambria,
 2. Eduard Werner and his Grand Orchestra,
 3. Robert G. Clarke at the organ.

224. April 25, 1926

- A. Film: Mlle. Modiste, with Corinne Griffith,
- B. Stage:
 1. Kunsky-Publix Presentation: "Kids in Kandyland," produced by Gus Edwards, a delightful presentation of youth and melody, a stage company of nineteen,
 2. Eduard Werner and his Grand Orchestra.

225. May 2, 1926

- A. Film: The Skyrocket, with Peggy Hopkins Joyce,
- B. Stage:
 1. In person, the world's most discussed woman, Peggy Hopkins Joyce, herself, appearing in conjunction with her superb screen super play. This is Miss Joyce's only personal appearance, made under special arrangements for the premier showing of her new picture, which, to a certain extent follows the life of Miss Joyce,
 2. In addition, the Kunsky-Publix Presentation, "Melodies Eternal," produced by John Murray Anderson,
 3. Eduard Werner and the Grand Orchestra,
 4. Robert G. Clarke at the Mighty Organ.

226. May 9, 1926

- A. Film: A Social Celebrity, with Adolphe Menjou,
- B. Stage:
 1. Another of the superlative Kunsky-Publix stage offerings, "A Bird Fantasy," produced by Frank Cambria, an artistic blending of color,

melody and dance, by a clever company of entertainers,

2. Eduard Werner and his Grand Orchestra,
3. Robert G. Clarke at the Mighty Organ.

227. May 16, 1926

A. Film: That's My Baby, with Douglas MacLean,

- B. Stage:
1. One of the most gorgeous presentations of all, the Kunsky-Publix offering, "The Bridal Veil," a John Murray Anderson creation of beauty with a company of beautiful girls,
 2. Eduard Werner and his Grand Orchestra,
 3. Robert G. Clarke at the Mighty Organ.

228. May 23, 1926

A. Film: Old Loves and New, with Lewis Stone,

- B. Stage:
1. "Southern Memories," a Paul Osgood creation, with a stage company of sixteen,
 2. Eduard Werner and his Grand Orchestra,
 3. Robert G. Clarke at the Mighty Organ.

229. May 30, 1926

A. Film: Fascinating Youth, with Paramount Junior Stars on screen and in person,

- B. Stage:
1. The Kunsky-Publix Offering--"Alice in Movieland," with the Paramount Junior Stars in person and each morning from 11: a.m. to 12 Noon, Paramount Pictures Corporation screen tests open to Detroit girls and boys, ages 16 to 26. If you have aspirations to adopt a screen career, here's your chance! If you win, you may be selected to attend the next official Paramount Picture School to be trained to become a star. The public admitted to these tests! Come and see how its done! And the Charleston Beauty Tournament contests held each afternoon at 3 p.m. and each evening during the week at 9 p.m., the winner to be selected Saturday night at 9 p.m.

2. Eduard Werner and his Grand Orchestra,
3. Robert G. Clarke at the Organ.

230. June 6, 1926

- A. Film: Ella Cinders, with Colleen Moore,
- B. Stage: 1. The Kunsky-Publix offering, "The Grecian Urn," A John Murray Anderson Creation presenting the Harp Ensemble Singers, Dancers De Luxe, and other novelties,
2. Eduard Werner and his Grand Orchestra,
 3. Robert Clarke at the Mammoth Organ.

231. June 13, 1926

- A. Take A Chance Week (no titles given).

232. June 20, 1926

- A. Film: Say It Again, with Richard Dix,
- B. Stage: 1. "The Dance of Joy," with a stage company of eleven people--the Publix Production,
2. Eduard Werner and his Grand Orchestra,
 3. Come and sing with Robert G. Clarke at the organ.

233. June 27, 1926

- A. Film: Puppets, with Milton Sills,
- B. Stage: 1. Publix Production--Gus Edwards' "Gingham Revue," with an elaborate stage company,
2. Eduard Werner and his Grand Orchestra,
 3. Robert G. Clarke at the organ in a special July 4th program.

234. July 4, 1926

- A. Film: The Road to Mandalay, with Lon Chaney,
- B. Stage: 1. Boris Petroff's elaborate presentation, "Charleston," with Detroit's own star

choice Jean Francis Warren and a bevy of Charleston beauties from other cities, each girl appearing in this gorgeous presentation as a Charleston beauty is the respective winner of the recently conducted Publix-Charleston Beauty Tournament in the city she represents, and of which selected cities Detroit was one.

2. Eduard Werner and his Grand Orchestra,
3. Robert G. Clarke at the Organ.

235. July 11, 1926

- A. Film: Mantrap, with Ernest Torrence,
- B. Stage:
 1. A Kunsy-Publix Gorgeous stage presentation, "Spanish Nights," a big company of featured artists,
 2. The Capitol Grand Orchestra,
 3. Robert G. Clarke at the Organ.

236. July 18, 1926

- A. Film: Miss Nobody, with Anna Q. Nilsson,
- B. Stage:
 1. On the stage, the Kunsy-Publix offering, "Circus Week" devised and staged by Frank Cambria and presenting Alfred Latell, Delano Dell, Nathaniel Finston, Six Hassans, Carlos Circus, Franz Adelman,
 2. Eduard Werner and his Grand Orchestra,
 3. Robert G. Clarke at the Mammoth Organ.

237. July 25, 1926

- A. Film: Poker Face, with Laura La Plante,
- B. Stage:
 1. A Kunsy-Publix elaborate stage presentation, "Love's Enchantment," directed and staged by the distinguished producer Frank Cambria with an excellent company of featured artists,
 2. Robert G. Clarke at the organ.

238. August 1, 1926

A. Film: The Duchess of Buffalo, with Constance Talmadge,

- B. Stage: 1. Another artistic Kunsky-Publix presentation, Ned Wayburn's Gorgeous Galaxy of Glorified Girls, "Cupid's Holiday,"
2. Capitol Grand Orchestra, Emil Hollander, conductor,
3. Robert G. Clarke at the mammoth organ.

239. August 8, 1926

A. Film: Nell Gwyn, with Dorothy Gish,

- B. Stage: 1. Another of those elaborate Kunsky-Publix presentations, "Sidewalks of New York," devised and staged by Nathaniel Finston, catchy music-clever artists--unique novelties.
2. Capitol Grand Orchestra, Eduard Werner, conductor,
3. Robert G. Clarke at the mammoth organ.

240. August 15, 1926

A. Film: Into Her Kingdom, with Corinne Griffith,

- B. Stage: 1. The Kunsky-Publix Presentation, "Seashore Frolics," devised and staged by Paul Osgood, It's beauty, song and novelty,
2. Capitol Grand Orchestra, Eduard Werner, conducting,
3. Robert G. Clarke at the organ.

241. August 22, 1926

A. Film: It Must Be Love, with Colleen Moore,

- B. Stage: 1. The World-Celebrated Isham Jones and his Famous Brunswick Recording Orchestra and the world-famous stage and vaudeville star, Frances White with Karenoff Maree, and the Cavaliers, all in a Massive Stage Presentation,

2. Robert G. Clarke at the massive organ.

242. August 29, 1926

A. Film: The Amateur Gentleman, with Richard Barthelmess,

- B. Stage:
1. Isham Jones and his Celebrated Brunswick Recording Orchestra, and the famous record artist Ukelele Ike (Cliff Edwards),
 2. Walter Smith, master of ceremonies,
 3. Broadway's famous dancing team, Marque and Marquette,
 4. That great singing combination, The Cavaliers,
 5. Robert G. Clarke at the mammoth organ, in a new novelty.

243. September 5, 1926

A. Film: Fine Manners, with Gloria Swanson,

- B. Stage:
1. Isham Jones and his Celebrated Brunswick Recording Orchestra in a complete new show,
 2. Goldy and Dusty (Hindemyer and Tuckerman), the "Gold Dust Twins," hear them in person,
 3. The Wood Sisters,
 4. The Cavaliers,
 5. Robert G. Clarke at the organ.

244. September 12, 1926

A. Film: Paradise, with Milton Sills,

- B. Stage:
1. Isham Jones and his world-famous Brunswick Recording Orchestra,
 2. "Whispering Smith (Jack Smith, the whispering baritone) famous Victor Recording Artists,
 3. Irmanette,
 4. The Cavaliers,

5. Robert G. Clarke at the Organ.

245. September 19, 1926

A. Film: Hold that Lion, with Douglas MacLean,

B. Stage: 1. Waring's Pennsylvanians, an augmented orchestra of nineteen clever collegians, nineteen in an elaborately staged musical novelty "A Day in College," with the famous stage and screen stars and The Lee Kids (Jane and Catherine Lee),

2. Auriole Craven,

3. The Cavaliers,

4. Robert G. Clarke at the mighty organ.

246. September 26, 1926

A. Film: My Official Wife, with Irene Rich,

B. Stage: 1. Waring's Pennsylvanians, nineteen superb and youthful Victor Recording Artists in a complete change of program assisted by a gorgeous bill of vaudeville headliners,

2. Bernard and Henry,

3. Clemons and Marcy,

4. The Cavaliers,

5. Robert G. Clarke at the organ.

247. October 3, 1926

A. Film: Fools of Fashion, with Mae Busch,

B. Stage: 1. Waring's Pennsylvanians,

2. Cy Landry,

3. Neville Fleeson and Mary Jaynes,

4. The Cavaliers,

5. Robert G. Clarke at the mammoth organ.

248. October 10, 1926

A. Film: One Minute to Play, with Red Grange,

- B. Stage:
1. Waring's Pennsylvanians, nineteen superb Victor recording artists in a complete new program,
 2. The internationally famous dance team, "The Glorias,"
 3. Margie Coates, singer of syncopated songs,
 4. The Cavaliers,
 5. Robert G. Clarke at the organ.

249. October 17, 1926

A. Film: Take it From Me, with Reginald Denny,

- B. Stage:
1. Isham Jones and his celebrated Brunswick Recording Orchestra,
 2. The Six Tivoli Girls,
 3. Joe Termini,
 4. Capitol Quartet,
 5. Walter Smith, master of ceremonies,
 6. Robert G. Clarke at the organ.

250. October 24, 1926

A. Film: Syncopating Sue, with Corinne Griffith,

- B. Stage:
1. Isham Jones and his famous Brunswick Recording Orchestra,
 2. Gene Gorey,
 3. Earl and Bell, late stars of Ed Wynn's "Grab Bag,"
 4. Burnoff and Josephine, world-famous dancing team,
 5. El Cleve, xylophonist,
 6. The Cavaliers, greatest of all quartets,
 7. Walter Smith, master of ceremonies,

8. Robert G. Clarke at the great organ.

251. October 31, 1926

A. Film: The Quarterback, with Richard Dix,

- B. Stage:
1. Isham Jones and his celebrated Brunswick recording orchestra,
 2. Lubin, Lowrie, and Mandy,
 3. Gamble Brothers,
 4. Capitol Quartet,
 5. Robert Clarke at the great organ.

252. November 7, 1926

A. Film: London, with Dorothy Gish,

- B. Stage:
1. Isham Jones and his celebrated Brunswick recording orchestra,
 2. The Gluck Dancers,
 3. The Premier Trio,
 4. Muer and Gillen,
 5. Walter Smith,
 6. Robert Clarke at the organ.

253. November 14, 1926

A. Film: Everybody's Acting, with Betty Bronson,

- B. Stage:
1. Walter Hiers in person (every ton of him),
 2. Isham Jones and his Sizzling Syncopators,
 3. Gene Austin,
 4. Walter Webb,
 5. Smith and Jolley,
 6. White and Manning
 7. Joe Pesci,
 8. Robert Clarke at the organ.

254. November 21, 1926

A. Film: The Popular Sin, with Florence Vidor,

- B. Stage:
1. Walter Hiers, in person,
 2. Isham Jones,
 3. Corinne Arbuckle,
 4. Gus Mulcay, harmonica blueblower,
 5. Adler and Bradford, dancers from danceland,
 6. Sherman, Van and Hyman,
 7. Organ novelty by Robert Clarke.

255. November 28, 1926

A. Film: The White Black Sheep, with Richard Barthelmess,

- B. Stage:
1. Billy Glason, master of ceremonies,
 2. George Sisters, dance favorites,
 3. Burns and Foran, Red Grange dancers,
 4. Judson House, record artist,
 5. Smith and Jolley,
 6. Isham Jones and his Jazz Experts.

256. December 5, 1926

A. Film: Twinkletoes, with Colleen Moore,

- B. Stage:
1. Oklahoma Bob Albright,
 2. Peggy English, Indigo singer,
 3. Roy Alvino and Joys--Jazz minstrels,
 4. Gordon and King,
 5. Isham Jones and his Jazz-Makers,
 6. Organ novelty by Robert G. Clarke.

257. December 12, 1926

A. Film: Tin Hats, with Conrad Nagel,

- B. Stage:
1. Isham Jones and his Melody-Men,
 2. Charles Irwin,
 3. Vivian Holt and Myrtle Leonard,
 4. Markell and Faun,
 5. Smith and Jolley,
 6. Billy (Uke) Carpenter--symphony in black,
 7. Robert Clarke at the organ.

258. December 19, 1926

A. Film: The Whole Town's Talking, with Edward Everett Horton,

- B. Stage:
1. Ed Lowry, master of ceremonies,
 2. Mitchell Brothers, banjomaniacs,
 3. Layman and Kling,
 4. Dorothea Sommers,
 5. Smith and Jolley,
 6. The New Capitol Orchestra, twenty Romeos of rhythm.

259. December 26, 1926

A. Film: The Cheerful Fraud, with Reginald Denny,

- B. Stage: "Capitol Capers, New Year's Greetings,"
1. The New Capitol Orchestra,
 2. Harry Hines,
 3. The Clarion Trumpeters,
 4. The Ponce Sisters,
 5. Smith and Jolley,
 6. Handers and Millis,
 7. Robert Clarke--Capitol organ novelty.

260. January 2, 1927

A. Film: The Lady in Ermine, with Corinne Griffith,

- B. Stage:
1. Herbert Rawlinson, in person,
 2. New Capitol Orchestra, twenty Romeos of Rhythm,
 3. Joseph Howard, noted composer, with Anita Case,
 4. Adrienne Brothers,
 5. Parish and Parue,
 6. Smith and Jolley,
 7. Robert Clarke in organ novelty.

261. January 9, 1927

A. Film: Flesh and the Devil, with John Gilbert,

- B. Stage: Fifth Anniversary Show!
1. Herbert Rawlinson, in person,
 2. New Capitol Orchestra, twenty Romeos of Rhythm,
 3. Jim and Betty Morgan,
 4. Sayre and Mack,
 5. Shorr Sisters,
 6. Smith and Jolley,
 7. Robert Clarke in organ treat.

262. January 16, 1927

A. Film: Summer Bachelors, with Madge Bellamy,

- B. Stage:
1. "Hello California," with Charles Irwin as master of ceremonies,
 2. Capitol Rhythmic Orchestra,
 3. Myers and Handford,
 4. Robert Van Alstine and Company,
 5. Patterson Twins,

6. Smith and Jolley,

7. Robert Clarke at the organ.

263. January 23, 1927

A. Film: It, with Clara Bow,

B. Stage: 1. "Monte Carlo Nights,"
 2. Charles Irwin, master of ceremonies,
 3. Trado Twins,
 4. Raymond and Bolger,
 5. Margaret McKee,
 6. Smith and Jolley,
 7. Russ Morgan leading the Capitol
 Rhythmic Orchestra.

264. January 31, 1927

A. Film: Don't Tell the Wife, with Irene Rich,

B. Stage: 1. "A Viennese Melody,"
 2. Charles Irwin, master of ceremonies,
 3. Madcap and Lorraine,
 4. Smith and Jolley,
 5. Robert Clarke in a special organ
 feature,
 6. Capitol Rhythmic Orchestra with Russ
 Morgan.

265. February 6, 1927

A. Film: The Show, with John Gilbert,

B. Stage: 1. "Milady's Fan,"
 2. Charles Irwin, as master of ceremonies
 3. Salt and Pepper,
 4. Helen O'Shea,
 5. Mattison and Branch,

- 6. Smith and Jolley,
- 7. Robert Clarke, organ novelty,
- 8. Capitol Rhythmic Orchestra, with Russ Morgan.

266. February 13, 1927

- A. Film: Women Love Diamonds, with Pauline Stark,
- B. Stage:
 - 1. In person, Raymond Hitchcock,
 - 2. "Valentine Frolics," with Russ Morgan and the Capitol Rhythmic Orchestra,
 - 3. Rath Brothers,
 - 4. Irmanette,
 - 5. Esther Sterling,
 - 6. Smith and Jolley,
 - 7. Robert Clarke at the organ.

267. February 20, 1927

- A. Film: Let it Rain, with Douglas MacLean,
- B. Stage:
 - 1. Raymond Hitchcock in "Hotel Topsy Turvy,"
 - 2. Texas Comedy Four,
 - 3. Ryan, Ryan, and Ryan,
 - 4. Charles Jolley,
 - 5. Losce and Dailly,
 - 6. Robert Clarke,
 - 7. Capitol Rhythmic Orchestra with Russ Morgan.

268. February 27, 1927

- A. Film: The Sea Tiger, with Milton Sills,
- B. Stage:
 - 1. Raymond Hitchcock in "Down on the Farm,"
 - 2. Vox and Walters,

3. Kimm and Ross,
4. Ethel, the horse,
5. Texas Comedy Four,
6. Charles Jolley,
7. Robert Clarke at the organ.

269. March 6, 1927

A. Film: The Lunatic at Large with Leon Erroll,

- B. Stage:
1. Sophie Tucker,
 2. Jack Waldron, master of ceremonies,
 3. Russ Morgan and the Capitol Rhythmic Orchestra.

270. March 13, 1927

A. Film: Orchids and Ermine, with Colleen Moore

- B. Stage:
1. Charles Irwin, master of ceremonies,
 2. The Rollickers,
 3. Gypsy Byrne,
 4. Bronson, Shields, and Maxon,
 5. Charles Jolley,
 6. Russ Morgan and the Capitol Rhythmic Orchestra,
 7. Robert Clarke at the Capitol Organ.

271. March 20, 1927

A. Film: Three Hours, with Corinne Griffith,

- B. Stage:
1. Charles Irwin and the Capitol Merry-makers in "In Dutch,"
 2. Rollickers Quintet,
 3. Charles Jolley,
 4. Jack Kates,
 5. Vivian Glenn,

- 6. Robert Clarke at the organ,
- 7. Capitol Rhythmic Orchestra with Russ Morgan.

272. March 27, 1927

- A. Film: Mr. Wu, with Lon Chaney,
- B. Stage:
 - 1. "Mirth and Melody," with Charles Irwin,
 - 2. Leibling Sextette,
 - 3. Eddie Nelson,
 - 4. Charles Jolley,
 - 5. Ted Trevor and Dina Harris,
 - 6. Robert Clarke at the organ.

273. April 3, 1927

- A. Film: Fashions for Women, with Esther Ralson,
- B. Stage:
 - 1. Miss America, in person Norma Smallwood, 1926, Atlantic City Bathing Beauty, prize-winner, in dazzling display of pulchritude! Clever dancer and style creator! Headlining a big stage revue-- "Whizz-Bang Blues,"
 - 2. Rita Owin,
 - 3. Jack Waldron--master of ceremonies,
 - 4. Charles Jolley,
 - 5. Stanelli and Douglas,
 - 6. Beise and Hendrie,
 - 7. Robert Clarke at the organ,
 - 8. Russ Morgan and the Capitol Rhythmic Orchestra.

274. April 10, 1927

- A. Film: Lovers, with Ramon Novarro,
- B. Stage:
 - 1. "Springtime Echoes,"

2. Jack Waldron, master of ceremonies,
3. Jack North,
4. Charles Jolley,
5. Three Glersdorf Sisters,
6. Leonora's Dolls,
7. Ruth Durrell,
8. Russ Morgan and the Capitol Rhythmic Orchestra,
9. Robert Clarke in an Easter Organ Feature.

275. April 17, 1927

A. Film: Afraid to Love, with Florence Vidor,

- B. Stage:
1. "Fantasy in Jazz,"
 2. Charles Jolley,
 3. Jack Waldron, master of ceremonies,
 4. Jack North,
 5. Murray and Allen,
 6. Tivoli Dancing Girls,
 7. Russ Morgan Makin' Mad Melody.

276. April 24, 1927

A. Film: The Love of Sunya, with Gloria Swanson,

- B. Stage:
1. "Oriental Romance,"
 2. Russ Morgan and his Romeos in Loveland,
 3. Charles Irwin, master of ceremonies,
 4. Page and Page,
 5. Decrescent Brothers,
 6. Robert Clarke at the organ.

277. May 1, 1927

A. Film: Frisco Sally Levy, with Sally O'Neill,

- B. Stage:
1. "Melody Mad,"
 2. Joe Howard,
 3. Six English Tivoli Girls,
 4. Newhoff and Phelps,
 5. Henri Kubelick,
 6. Lincoln and Fedora,
 7. Robert Clarke.
 8. Charles Jolley,
 9. Russ Morgan and Band.

278. May 8, 1927

A. Film: Rough House Rosie, with Clara Bow,

- B. Stage:
1. "Maytime Gambols,"
 2. Jack North, master of ceremonies,
 3. Evelyn Hoey,
 4. Charles Jolley,
 5. Anthony, the Birdman,
 6. Kimm and Ross,
 7. Robert Clarke,
 8. Russ Morgan and his Merrymakers.

279. May 15, 1927

A. Film: The Climbers, with Irene Rich,

- B. Stage:
1. "In A Springtime Garden," featuring Frances White,
 2. Bob La Salle,
 3. Helen Stephen,
 4. Theodore Stephanoff,

5. Sylvia Hanley,
6. Robert Clarke at the organ,
7. Russ Morgan and his Romeos.

280. May 22, 1927

- A. Film: A Million Bid, with Dolores Costello,
- B. Stage:
1. Herb Rawlinson in "Music Shop Revue,"
 2. Charles Jolley,
 3. Bennett Brothers,
 4. Willie Craeger,
 5. Charles Guglieri,
 6. Carlo Restivo,
 7. Ball and LaMarr,
 8. Carol Marvin,
 9. Robert Clarke,
 10. Russ Morgan and His Rhythmic Romeos.

281. May 29, 1927

- A. Film: Fast and Furious, with Reginald Denny,
- B. Stage:
1. Herb Rawlinson in "At West Point,"
 2. Six Tivoli Girls,
 3. Val and Ernie Stanton,
 4. Edwin George,
 5. Robert Clarke, organ favorite,
 6. Russ Morgan and Band,
 7. Charles Jolley.

282. June 5, 1927

- A. Film: The Unknown, with Lon Chaney,
- B. Stage:
1. Ruth Royce,
 2. Herbert Rawlinson,

3. Charles Jolley,
4. Six English Tivoli Girls,
5. Robert Clarke, organ novelty,
6. Nat Nazarro, Jr.,
7. Hall, Ermine and Brice,
8. Russ Morgan and His Rhythmic Romeos.

283. June 12, 1927

- A. Film: Running Wild, with W. C. Fields,
- B. Stage:
 1. "Whispers of Spain,"
 2. Irving Edwards, master of ceremonies,
 3. Eight Sunshine Girls,
 4. Rosella,
 5. Robert Clarke at the organ,
 6. Russ Morgan and Band,
 7. Charles Jolley.

284. June 19, 1927

- A. Film: Naughty but Nice, with Colleen Moore,
- B. Stage:
 1. Edna Leedom with Dave Stamper in "Midst Whispering Pines,"
 2. Charles Irwin, master of ceremonies,
 3. Eight Sunshine Girls,
 4. Charles Jolley, (celebrates his 1,400th performance),
 5. Sid Gary and the Andre Accordion Sextet,
 6. Robert Clarke at the organ,
 7. Russ Morgan and His Rhythmic Romeos.

285. June 26, 1927

- A. Film: The Poor Nut, with Charlie Murray,

B. Stage: Charles Jolley Week,

1. Charles Jolley,
2. Arthur Graham,
3. Charles Irwin, master of ceremonies,
4. Ernie Young Girls,
5. DuFor Boys,
6. Three Gibson Girls,
7. Robert Clarke at the organ,
8. Russ Morgan and Band.

286. July 3, 1927

A. Film: The Heart of Maryland, with Dolores Costello,

- B. Stage:**
1. "Red, White, and Blue,"
 2. Ernie Young Dancers,
 3. Charles Irwin, master of ceremonies,
 4. Ann Garrison,
 5. Lora Hoffman,
 6. Charles Olcott,
 7. Charles Jolley,
 8. Russ Morgan and His Romeos.

287. July 10, 1927

A. Film: Dance Magic, with Paulie Starke,

B. Stage: Charles Irwin Week,

1. DeWolf and Kindler,
2. Evelyn Hoey,
3. Johnny Dove,
4. Ernie Young,
5. Charles Jolley,

6. Russ Morgan and His Romeos.

288. July 17, 1927

A. Film: Barbed Wire, with Pola Negri,

B. Stage: 1. "The Gypsy Trail,"

2. Charles Olcott, master of ceremonies,

3. Evelyn Hoey,

4. Ernie Young Dancing Girls,

5. Robert Clarke,

6. Russ Morgan and the Capitol Orchestra.

289. July 24, 1927

A. Film: Old San Francisco, with Dolores Costello,

B. Stage: 1. "Southland Fancies,"

2. Roy Sedley as master of ceremonies,

3. Charles Jolley,

4. George Lyons,

5. Sonia Merhoff,

6. Robert Clarke at the organ,

7. Ernie Young's Eight Rosebuds with the three Adams Sisters,

8. Russ Morgan and Band.

290. July 31, 1927

A. Film: For the Love of Mike, with Ford Sterling,

B. Stage: 1. Kramer Boyle,

2. Moran and Wiser,

3. Charles Jolley,

4. Roy Sedley,

5. Palmera and Doree,

6. Ernie's Young Rosebuds,

- 7. Three Adams Sisters,
- 8. Robert Clarke,
- 9. Russ Morgan and Band.

291. August 7, 1927

A. Film: Alias the Deacon, with Jean Hersholt,

- B. Stage:
- 1. "In Old Japan,"
 - 2. Forsythe and Kelly,
 - 3. Bernardo DePace,
 - 4. Charles Jolley,
 - 5. Ernie Young's Rosebuds,
 - 6. Bernard and Henry,
 - 7. Lorelei Lee,
 - 8. Robert Clarke at the organ,
 - 9. Russ Morgan and the Capitol Orchestra.

292. August 14, 1927

A. Film: Smile Brother Smile!, with Jack Mulhall,

- B. Stage:
- 1. "Melody Court,"
 - 2. Eddie Lambert,
 - 3. Forsythe and Kelly,
 - 4. Pauline Alpert,
 - 5. Capitol's Dancing Princesses,
 - 6. Lassiter Brothers,
 - 7. Charles Jolley,
 - 8. Russ Morgan and Capitol Band.

293. August 21, 1927

A. Film: Mockery, with Lon Chaney,

- B. Stage:
- 1. "In the Old Neighborhood,"
 - 2. Gilbert Wells, as master of ceremonies,

3. Llorna Hoffman,
4. Senator Ford,
5. Charles Jolley,
6. Nina Olivette,
7. Capitol Dancing Octette,
8. Russ Morgan and Capitol Orchestra.

294. August 28, 1927

A. Film: Hula, with Clara Bow,

- B. Stage:
1. "The Flower Festival,"
 2. Harry Tighe, new master of ceremonies,
 3. Charles Jolley,
 4. Lewis and Dody,
 5. Capitol's Dancing Girl Octette,
 6. Llora Hoffman,
 7. Carlana Diamond,
 8. Russ Morgan and Capitol Orchestra.

295. September 4, 1927

A. Film: Soft Cushions, with Douglas MacLean,

- B. Stage:
1. "In A Palace Garden,"
 2. Harry Tighe,
 3. Florence Brady,
 4. Llora Hoffman,
 5. Charles Jolley,
 6. Caite Brothers,
 7. Palmere and Doree,
 8. Eight Dancing Daisies,
 9. Don Miller at the Capitol Organ--
(debut).

296. September 11, 1927

A. Film: Out All Night, with Reginald Denny,

B. Stage: 1. Vincent Lopez and his Casa Lopez Orchestra,

2. Russ Morgan and the Capitol Orchestra,

297. September 18, 1927

A. Film: Breakfast at Sunrise, with Constance Talmadge,

B. Stage: 1. "Black and White Blues,"

2. Bert Hanlon,

3. Hicks Brothers,

4. Lyndon and Farnum,

5. Charles Jolley,

6. Capitol's Dancing Octette,

7. Don Miller,

8. Russ Morgan and the Capitol Band.

298. September 25, 1927

A. Film: The Crystal Cup, with Jack Mulhall,

B. Stage: 1. Jan Garber, Jazzadom's collegiate star and his famous orchestra,

2. "The Evolution of Jazz," with Russ Morgan and the Capitol Orchestra,

3. Don Miller,

4. Capitol Jazz Ballet,

5. Charles Jolley.

299. October 2, 1927

A. Film: The Drop Kick, with Richard Barthlemess,

B. Stage: (two stage features using larger stage and new effects),

1. "Midget Follies of 1927," a big revue

of little people, eleven scenes,
twelve remarkable Lilliputian actors,
petite flapperettes and Shieklets,

2. "Cap and Gown," another Capitol Organ-Orchestra-Stage-Screen novelty, Don Miller, genius of the Grande Organ, Assisted by Ray Rottach, Elizabeth Swanson, Teddy Huntoon, Charles Jolley, Russ Morgan and the Capitol Orchestra.

300. October 9, 1927

A. Film: The College Widow, with Dolores Costello,

B. Stage: (Two big stage shows),

1. "Carnivalesque,"
 - a. Lomas Troupe,
 - b. Charles Jolley,
 - c. Eddie Mathews and the Capitol Orchestra,
2. "Musical Generations,"
 - a. Don Miller,
 - b. Lillian Poli, with Chorus of twenty directed by Thaddeus Wronski.

301. October 16, 1927

A. Film: Figures Don't Lie, with Ford Sterling,

- B. Stage:
1. Karyl Norman, the Creole Fashion Plate, the World's most famous female impersonator, the envy of all womanhood--gorgeous gowns--stunning beauty--surrounded by a cast of forty,
 2. Charles Jolley,
 3. Wilkins and Wilkins,
 4. Palmere and Doree,
 5. Capitol Orchestra,
 6. Don Miller in "The Phantom Organ."

302. October 23, 1927

A. Film: College, with Buster Keaton,

- B. Stage: 1. Buster Keaton in person in a lavish production doing his comedy "Salome" dance,
2. Arnold Johnson and his orchestra,
3. Don Miller.

303. October 30, 1927

A. Film: Dress Parade, with William Boyd,

- B. Stage: 1. "Tropical Symphonies," with a cast of forty-five,
2. Don Miller at the organ.

304. November 6, 1927

A. Film: Forbidden Woman, with Joseph Schildkraut,

- B. Stage: 1. "Legend of the Blossoms," with Don Miller and thirty-five artists,
2. "Over There,"
Capitol Stage Orchestra,
Walter Bastian and a Cast of Sixty.

305. November 13, 1927

A. Film: The Roughriders, with Noah Beery,

- B. Stage: 1. Colonel Fred Lindsay,
2. Blossom Seely and Company and the Diplomats on Vitaphone,
3. Don Miller at the organ.

306. November 20, 1927

A. Film: Man, Woman, and Sin, with John Gilbert,

- B. Stage: 1. "Shaking the Blues Away," with Jerry Green, Maestro of Jazz,
2. The Yacht Blue Boys,
3. Joe Phillips and Company,
4. Shean, Phillips, and Anger,

5. Walter Bastian and the Capitol Orchestra,
6. Don Miller at the organ.

307. November 27, 1927

- A. Film: On Your Toes, with Reginald Denny,
- B. Stage:
 1. "Broadway Hits,"
 2. Don Barclay,
 3. Dancing Debutantes,
 4. Three Melody Girls,
 5. Lipari Brothers,
 6. Smith and Hadley,
 7. Jerry Green,
 8. Don Miller at the organ.

308. December 4, 1927

- A. Film: Honey Moon Hate, with Florence Vidor,
- B. Stage:
 1. Graham McNamee, world famous radio announcer in person,
 2. An elaborate stage show, with Henry Green, Don Miller, and big cast of stars.

309. December 11, 1927

- A. Film: A Silver Slave, with Irene Rich,
- B. Stage:
 1. Fannie Ward, in person, The Miracle Woman, she sings and dances at sixty,
 2. Jerry Green and the Capitoliens,
 3. Don Miller,
 4. Walter Bastian.

310. December 18, 1927

- A. Film: Good Time Charley, with Helene Costello,
- B. Stage: Original Capitol Entertainment,

1. Jerry Green and the Capitoliens in "Southern Melodies,"
2. Florence Brady,
3. Don Miller at the organ.

311. December 25, 1927

- A. Film: Her Wild Oat, with Colleen Moore
- B. Stage: 1. "Kids in Candyland," with Jerry Green.

312. January 1, 1928

- A. Film: London After Midnight, with Lon Chaney,
- B. Stage: 1. Irving Aaronson and his Commanders,
2. "Red" Stanley and Phil Saza,
3. Capitol Symphony Orchestra, Samuel Benavie.

313. January 8, 1928

- A. Film: Get Your Man, with Clara Bow,
- B. Stage: 1. The Captiol's new type of stage show combines popular with classical music! Hear Samuel Benavie and the Capitol Symphony Orchestra play "Orpheus"!
2. A new, gay Capitol stage creation, Irving Aaronson and his Commanders,
3. Jean Houston,
4. Seglin and Wilbur,
5. Margaret Werner
6. Ensemble of "It" Girls,
7. Walter Bastian and Capitol Orchestra.

314. January 15, 1928

- A. Film: The Lovelorn, with Sally O'Neil
- B. Stage: 1. "Sparkles of 1928," with Mercedes, the amazing musical mind wizard,
2. Bernardo DePace, world's greatest mandolin genius,

3. Ferrai and DeWees, dance sensation,
4. Dennis Sisters,
5. Capitol's "Lovelorn" Ensemble Girls,
6. Walter Bastian and the Capitoliens,
7. Don Miller is back! (organist) Come and sing with him!
8. Capitol Symphony Orchestra, Samuel Benavie, in "Mlle. Modiste."

315. January 22, 1928

- A. Film: The Noose, with Richard Barthelmess,
- B. Stage: Capitol's Sixth Anniversary Show!
Joyous birthday party on stage!
 1. Boyd Senter,
 2. Louise Massart,
 3. Roy Sedley,
 4. Van, Tyson, and Van,
 5. Mackenzie and Bishop,
 6. Capitol's Dancing Octette,
 7. Walter Bastian,
 8. Don Miller,
 9. Samuel Benavie and Capitol Symphony Orchestra.

311. January 29, 1928

- A. Film: Quality Street, with Marion Davies,
- B. Stage:
 1. "Melody of Youth,"
 2. Milton Watson,
 3. Bayes and Specht,
 4. Earl LaVere,
 5. Myrtle Gordon,
 6. Jack and Kaye Spangler,

7. Capitol Symphony Orchestra, with Samuel Benavie--"Dances of the World,"

8. Walter Bastian and the Capitoliens.

312. February 5, 1928

A. Film: Gentlemen Prefer Blondes, with Ruth Taylor,

B. Stage: 1. Lewis and Dody in "Hello, Hello, Hello," with Milton Watson,

2. Pauline Gaskins,

3. Grace Doro,

4. Al and Gussie,

5. Capitol "Hello" Girls,

6. Don Miller, organ vocasolo,

7. Stanley Perry,

8. Walter Bastian and Capitoliens,

9. Capitol Symphony Orchestra with Samuel Benavie.

313. February 12, 1928

A. Film: Wife Savers, with Wallace Beery,

B. Stage: 1. "Valentines,"

2. Milton Watson,

3. Tommy Wonder,

4. Fenton and Fields,

5. Mills and Shea,

6. Meehan and Newman,

7. Valentine Girls,

8. Capitol Symphony Orchestra, with Samuel Benavie,

9. Don Miller,

10. Walter Bastian,

11. Special Vitaphone novelty.

314. February 19, 1928

- A. Film: The Devil Dancer, with Gilda Gray,
- B. Stage:
 1. Gilda Gray, in person, come, see her new, exotic dancing!
 2. Capitol Symphony Orchestra, with Samuel Benavie,
 3. Vitaphone novelty.

315. February 26, 1928

- A. Film: The Big City, with Lon Chaney,
- B. Stage:
 1. "Banjoland,"
 - a. Perl Barti,
 - b. Billy Adams,
 - c. Gardner and Douglass,
 - d. Margit Hegedus,
 - e. Boyce Coombs,
 - f. Banjo Beauties,
 2. "Sweethearts of the World," with Don Miller,
 - a. Charles Mulcahey,
 - b. Ruth Durrell,
 - c. Stanley Perry,
 3. Symphony Orchestra, with Samuel Benavie.

316. March 4, 1928

- A. Film: Red Hair, with Clara Bow,
- B. Stage:
 1. "Musical Tinkers,"
 2. Coscia and Verdi,
 3. Munoff and Clifford,
 4. Henry Fink,
 5. Collins and Brown,

6. Gene Joyce,
7. Walter Bastian,
8. Capitol Symphony Orchestra with Samuel Benavie,
9. Vitaphone novelty.

317. March 11, 1928

- A. Film: Rose Marie, with Joan Crawford,
- B. Stage:
1. "Vanities,"
 2. Harry McDonald,
 3. Zeck and Stewart,
 4. Olsen and Jenson,
 5. Capitol Dancing Girls,
 6. Capitol Symphony Orchestra, with Samuel Benavie,
 7. Ruth Durrel,
 8. Stanley Perry,
 9. Don Miller at the organ.

318. March 18, 1928

- A. Film: The Patsy, with Marion Davies,
- B. Stage:
1. "Checkers" with Harry MacDonald,
 2. Jack North,
 3. Lloyd Bryce,
 4. Eva Mandell,
 5. Samuels Brothers,
 6. Eight Patsy Girls,
 7. Bastian's Capitoliens,
 8. Capitol Symphony, Samuel Benavie,
 9. Vitaphone Novelty.

319. March 25, 1928

A. Film: The Blue Danube, with Leatrice Joy,

B. Stage: 1. "On the Radio," with Harry MacDonald,
2. Six Tivoli Girls,
3. Capitol Waltz Girls,
4. Helen O' Shea,
5. Morgan and Stone,
6. Moore and Shy,
7. Dean Newton,
8. Ruth Durrell,
9. Don Miller at the organ,
10. Capitol Symphony with Samuel Benavie,
in "Flower Fantasy."

320. April 1, 1928

A. Film: The Cohens and Kellys in Paris, with
George Sidney,

B. Stage: 1. "Artist's Fantasy," with Charlotte
Meyers and Mary Tudor,
2. Master Gilbert,
3. Harry MacDonald,
4. Samuel Benavie and the Capitol
Symphony Orchestra,
5. Ruth Durrell, soloist,
6. Vitaphone novelty.

321. April 8, 1928

A. Film: The Little Shepherd of Kingdom Come, with
Richard Barthelmess,

B. Stage: 1. "Springtime," with Harry MacDonald,
2. Brown and Bailey,
3. Bud and Eleanor Coll,

4. Charles Althoff,
5. Ten Capitol Girls,
6. Capitol Symphony Orchestra with Samuel Benavie,
7. Don Miller in a springtime organlude.

322. April 15, 1928

- A. Film: Across to Singapore, with Ramon Novarro,
- B. Stage:
 1. "Musical Hours," with Harry MacDonald and his Capitolians,
 2. Jack Joyce,
 3. Moore and Pal,
 4. Fauntleroy and Van,
 5. Arco Brothers,
 6. Capitol Symphony Orchestra,
 7. Vitaphone Feature.

323. April 22, 1928

- A. Film: The Showdown, with George Bancroft
- B. Stage:
 1. Publix Stage Show, "Bubbling Over," with Harry MacDonald and Capitolians, Ginger Rogers, Paul Small, Midnite Trio, Billy "Uke" Carpenter, Bob, Bob, and Bobble,
 2. Don Miller at the organ.

324. April 29, 1928

- A. Film: Laugh, Clown, Laugh, with Lon Chaney,
- B. Stage:
 1. Publix Stage Show, "The Blue Revue," with Harry MacDonald and his Capitolians, Lou Jenkins, Cully and Claire, Four Symphonists, Freddie Martin, Bennett Brothers,
 2. Vitaphone Novelty.

325. May 6, 1928

- A. Film: Easy Come, Easy Go, with Richard Dix,

- B. Stage: 1. Publix Stage Show,
"A Jazz Bouquet," with Harry
MacDonald, Charles Irwin, Phelps
Twins, Betty Webb, Don Abbott,
Smith and Hadley,
2. Capitol Symphony Orchestra with
Samuel Benavie, Lillian Poli--
soprano, Andro Del Sarto--tenor.

326. May 13, 1928

- A. Film: Good Morning Judge, with Reginald Denny,
- B. Stage: 1. Publix Stage Show,
"The Song Shoppe" with Harry MacDonald
and the Capitoliens, The Robbins Family,
Nell Nelson, Jack Richmond, Stanley
House, Rodney and Gould, Capitol Girls,
2. Capitol Symphony Orchestra with
Samuel Benavie,
3. Don Miller at the organ in "Troubles."

327. May 20, 1928

- A. Film: The 50-50 Girl, with Bebe Daniels,
- B. Stage: 1. Publix Stage Show, "The Jazz Town,"
with Harry MacDonald and the
Capitoliens, Mirth Mack, Toots
Novello, Crandall and Morley, Healy
and Clifford, Tom Leahy, Vitaphone
Act, Hyams and McIntyre,
2. Capitol Symphony with Samuel Benavie,
in "Dance of the Hours,"
Andro Del Sarte--tenor.

328. May 27, 1928

- A. Film: Hold 'Em Yale, with Rod La Rocque,
- B. Stage: 1. Publix Stage Show,
"Broadway Blues," with Paul Whiteman
and his Orchestra, Coleman Goetz,
Lillian Dawson, Al and Jack Rand.

329. June 3, 1928

- A. Film: Diamond Handcuffs, with Eleanor Bordman,
- B. Stage: 1. Publix Stage Show,
"Dixie Flyer," with Harry MacDonald

and the Capitoleans, Kole Brothers,
Jazz Lip Richardson,

2. Capitol Symphony with Samuel Benavie.

330. June 10, 1928

A. Film: A Certain Young Man, with Ramon Novarro,

B. Stage: 1. Publix Stage Show,
"Sunshine Days," with Harry MacDonald
and the Capitoleans,

2. Ed and Morton Beck,

3. Samuel Benavie and the Capitol
Symphony,

4. Don Miller at the organ.

331. June 17, 1928

A. Film: Wheel of Chance with Richard Barthelmess,

B. Stage: 1. Publix Stage Show,
"Mission Bells," with Del Delbridge
and the Capitoleans, "Uke" Carpenter,
Alice Weaver, The Carrs,

2. Samuel Benavie and the Capitol
Orchestra,

3. Vitaphone Act.

332. June 24, 1928

A. Film: Happiness Ahead, with Colleen Moore,

B. Stage: 1. Publix Stage Show,
"Top O' the World," with Del Delbridge
and the Capitoleans, Shannon Trio,
Ormond Sisters, Waltzer and Dwyer,
Walter Willson, Wallace and Boone,
Carl Lang,

2. Capitol Symphony with Samuel Benavie,
in "Friml's Favorites,"

3. Don Miller at the organ.

333. July 1, 1928

A. Film: Ladies of the Mob, with Clara Bow,

B. Stage: 1. Publix Stage Show,

"Here Comes the Bride," with Del Delbridge and the Capitoleans, Sammy Lewis and Patti Moore, Marguerite Bali, Emmerson and Baldwin, Pall Mall, Benny Strong,

2. Don Miller,

3. Capitol Symphony with Samuel Benavie.

334. July 8, 1928

A. Film: Forbidden Hours, with Ramon Novarro,

B. Stage: 1. Publix Stage Show,
"Jazz Butterflies," with Del Delbridge, Mae Wynn, Toki, Yoki, and Kee, Rector and Cooper, Lang and Voelk, Erner and Fisher, Capitol Girls,

2. Capitol Symphony Orchestra, in "Slavish Rhapsody,"

3. Vitaphone Creation, Hobart Bosworth in "A Man of Peace."

335. July 15, 1928

A. Film: The Michigan Kid, with Conrad Nagel,

B. Stage: 1. Publix Stage Show,
"Ride 'Em Cowboy," with Del Delbridge and the Capitoleans, Helen Kennedy, Schormer and Doyle, Alda Broadbent,

2. Don Miller at the organ,

3. Capitol Symphony Orchestra in "Melodic Moments,"

336. July 22, 1928

A. Film: The Cop, with William Boyd,

B. Stage: 1. Publix Stage Show,
"Fine Feathers," with Lou Holtz in person and Del Delbridge, Doris Rue, Blair Stewart, Earl La Vere, Sybil Sanderson, Fagan, Evans and Percy, Holland Essley,

2. Samuel Benavie and the Capitol Symphony in "Composers and Moods,"

3. Don Miller at the organ.

337. July 29, 1928

A. Film: Heart to Heart, with Mary Astor,

- B. Stage: 1. Publix Stage Show,
 "Levee Lovers," with Del Delbridge and
 George Dewey Washington, Lucille
 Sisters, Jerrie, Capitol Girls,
2. Capitol Symphony with Samuel Benavie,
 Jean Ruth Price--soloist,
3. Don Miller at the organ.

338. August 5, 1928

A. Film: Forgotten Faces, with Clive Brooks,

- B. Stage: 1. Publix Stage Show,
 "A Greater Movie Party," with Del
 Delbridge, Chief Eagle Feather,
 Murray and Allen, Janet Sisters,
 Rose Valyda, Blair Stewart,
 Capitol Studio Girls,
2. Capitol Symphony with Samuel
 Benavie, in "Spain in Song,"
3. Don Miller at the organ.

339. August 12, 1928

A. Film: The Mysterious Lady, with Conrad Nagel,

- B. Stage: 1. Publix Stage Show,
 "Del's Follies," with Del Delbridge,
 Chilton and Thomas, Coleman Goetz,
 Anita La Pierre, Scotty Weston,
 Capitol Girls,
2. Capitol Symphony with Samuel Benavie.

340. August 19, 1928

A. Film: Out of the Ruins, with Richard Barthelmess,

- B. Stage: 1. Baby Peggy in person with the Publix
 Stage Show, "Carnival Nights" with
 Del Delbridge,
2. Capitol Symphony Orchestra with
 Samuel Benavie.

341. August 26, 1928

- A. Film: Warming Up, with Richard Dix,
- B. Stage:
 1. "Pacific Breezes" with Del Delbridge, Ruth Durrell, Earl and Bell, Thelma Edwards, Reed and Duthers, Carlton and Bellew,
 2. Don Miller,
 3. Capitol Symphony Orchestra with Samuel Benavie.

342. September 2, 1928

- A. Film: The Cardboard Lover, with Marion Davies,
- B. Stage:
 1. Publix Stage Show, Del Delbridge in "Cairo," with Billy Glason, Darling Twins, Al Norman, Helen MacFarland,
 2. Capitol Symphony.

343. September 9, 1928

- A. Film: Craig's Wife, with Irene Rich,
- B. Stage:
 1. Publix Stage Show, "Del's Night at Coney Island," with Orville Rennie, Maurine and Sonny, Fenton and Fields, Fink and Ayres,
 2. "Gypsy Airs," by the Capitol Symphony Orchestra, with Samuel Benavie,
 3. Don Miller at the organ.

344. September 16, 1928

- A. Film: Our Dancing Daughters, with Joan Crawford (sound),
- B. Stage:
 1. Publix Stage Show, "Stop--Look--Listen," with Del Delbridge, Fredericks and Dabney, Athlone, "Limberlegs" Edwards, Fauntleroy and Van, Del's Dimpled Daisies,
 2. Don Miller in an organlude,
 3. Capitol Symphony with Samuel Benavie, in "Thieving Magpie."

345. September 23, 1928

- A. Film: Oh Kay, with Colleen Moore,
- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Chinese Nights,"
with Honorable Wu,
2. Capitol Symphony with Samuel Benavie,
3. Don Miller at the organ.

346. September 30, 1928

- A. Film: The Fleet's In, with Clara Bow,
- B. Stage: 1. Del Delbridge in "All Aboard," with
Sid Lewis, Gordon and King, Vera Van,
Clifton and DeRex, Capitol Girls,
2. Samuel Benavie and the Capitol
Symphony in "Merry Widow,"
3. Vitaphone with Jack Benny.

347. October 7, 1928

- A. Film: Moran of the Marines, with Richard Dix,
- B. Stage: 1. Publix Stage Show with Del Delbridge
in "Icy Hit Jazz," with Bob La Salle,
Bonnie, Roy Shelton, Del's Dancing
Girls,
2. Don Miller at the organ,
3. Capitol Symphony Orchestra with
Samuel Benavie in "Southern
Rhapsody."

348. October 14, 1928

- A. Film: Midnight Taxi with Antonio Moreno (sound),
- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Close-Ups," with
Connors Twins, Will Aubrey, Mills and
Shea, Gray and White, Don Thrallikill,
2. Samuel Benavie Orchestra.

349. October 21, 1928

- A. Film: Waterfall, with Jack Mulhall,

- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Melody A La Mode,"
with Ben Blue, Donna Damerai, Emily
and Romaine, Charles Jolley,
2. Samuel Benavie--"Beethoven Symphony"
with Harry Wismer, soloist, Capitol
String Quartet.

350. October 28, 1928

- A. Film: Caught in the Fog, with Conrad Nagel (sound),
- B. Stage: 1. Harry Langdon in person with Mia
Marvin--Langdon presents a real
comedy act--not just a Hollywood
speech,
2. Publix Stage Show,
Del Delbridge in "Creations in Jazz,
with Lydia Harris, Eddie Hill,
Bernie Brothers, Suzette and Jose,
3. Samuel Benavie Symphony.

351. November 4, 1928

- A. Film: Varsity, with Buddy Rogers (sound),
- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Neapolitan Nights,"
with Tripoli Trio, Stadler and Rose,
Stanley and Birnes, Geraldine and
Joe, Dick Rolfe,
2. Don Miller at the organ,
3. Capitol Symphony with Samuel
Benavie in "Modern Hits,"
4. Vitaphone Playlet.

352. November 11, 1928

- A. Film: Companionate Marriage, with Betty Bronson,
- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Japansy," with Don
and Marian, Kimiwa Japs, Stall and
Kain, Helen Johnson, C. O. Kniseley,
Aubrey Sisters, Don Miller, Capitol
Girls,
2. Capitol Symphony, Samuel Benavie, in
"Morning, Noon and Night," Adolph
Wohl, soloist,

3. Vitaphone Singing Playlet with
Jane Green.

353. November 18, 1928

A. Film: His Private Life, with Adolph Menjou,

- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Bag O' Tricks,"
with Six Lucky Boys, Johnny Paine,
Stanley Twins, Capitol Ensemble,
Lytell and Fant, Mystery Tenor,

2. Capitol Symphony Orchestra,

3. Vitaphone Playlet.

354. November 25, 1928

A. Film: Show Girl, with Alice White (sound),

- B. Stage: 1. Lew Cody, in person,

2. Publix Stage Show,
Del Delbridge in "Sunny Spain,"
with Boyd Senter, Grace and Mary
Eline, Walter and Russell, Dolores
Espanosa, Harm and Noe,
Capitolians, Surprise Finale with
Del and Ensemble,

3. Capitol Symphony in "Zampa
Overture,"

4. Stuart Barrie, our great organ
genius, in "Melodies on Trial."

355. December 2, 1928

A. Film: West of Zanzibar, with Lon Chaney (sound),

- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Revue Exotique,"
with Ilonay Bailey, Bill Meyers,
Capitol Harem Ballet, Al and Gussie,
Turkish Towel Dance, Jack Lavier,
Fortunello, The Capitolians,

2. Capitol Symphony--Emil Hollander, in
"Melodies in S,"

3. Stuart Barrie playing "A Detroit
Concert."

356. December 9, 1928

A. Film: Manhattan Cocktail, with Nancy Carroll (sound),

- B. Stage:
1. Red Grange in person,
 2. Publix Stage Show, Del Delbridge in "Come on Red," with Carroll and Gorman, Wally Jackson, Kellogg and Lewis, Billy Hutchins, Collegiate Ensemble, Co-ed Ballet, "Doing the Raccoon," with the Capitoliens,
 3. Capitol Music Innovation, "Clock Shop," with the Capitol Symphony, Emil Hollander, conducting,
 4. Sutart Barrie--guest organist in "Music With a Laugh."

357. December 16, 1928

A. Film: Naughty Baby, with Alice White,

- B. Stage:
1. Publix Stage Show, Del Delbridge in "Pickin' Peaches," with Blossom Sisters, Cy Willis, Charles Barnes, Kenna Girls, Thriee Diamonds, Capitol Peaches,
 2. Sutart Barrie in "A Farewell Concert,"
 3. Capitol Symphony, Emil Hollander in "Musical Divertisement."

358. December 23, 1928

A. Film: Annapolis, with Talking Prologue,

- B. Stage:
1. "Night Before Christmas," with Billy Burnes, Baby Harriet, Graham Kids, Eleanor Peters, Kluting's Animals,
 2. Del Delbridge and Capitoliens in "Bits of Broadway," with Pasquale Brothers, Richey Craig, Marie Peterson Girls, Agnes Gilroy, Nick Long,
 3. Capitol Symphony--Emil Hollander,

4. Doris Gutow at the organ.

359. December 30, 1928

A. Film: Adoration with Billie Dove,B. Stage: 1. Publix Stage Show,
Del Delbridge in "Make Believe," with
Johnny Perkins, Billy Meyers, Jeffrey
and Miller, Doris Roche, Wilford
DuBouis, Miller and Lyle,

2. Capitol Symphony with Emil Hollander.

360. January 6, 1929

A. Film: Synthetic World, with Colleen Moore,B. Stage: 1. Publix Stage Show,
Del Delbridge in "Dancing Along,"
with Wilton Crawley, Wallace Sisters,
Bert Darrell, Regan and Beck,2. Capitol Symphony Production,
"Hits and Heights of '28'," with
Emil Hollander and augmented
orchestra.

3. Newhoff and Phelps (Vitaphone).

361. January 13, 1929

A. Film: The Spieler with Renee Adoree,B. Stage: 1. Seventh Anniversary Show,
Del Delbridge in "Hold Everything,"
with Moore and Pal, Olga Restova,
Buddy Raymond, Jack Vann, Capitol
Girls, George Dewey Washington
(Vitaphone), Miss Patricola,2. Capitol Symphony, "1812," Emil
Hollander.

362. January 20, 1929

A. Film: The Hometownners with Richard Bennet
(sound),B. Stage: 1. Publix Stage Show,
Del Delbridge in "Gypsyland,"2. Capitol Symphony with Emil Hollander
in "Hungarian Rhapsody,"

3. Doris Gutow, organ soloist.

363. January 27, 1929

- A. Film: The Doctor's Secret, with Ruth Chatterton (sound),
- B. Stage:
1. Publix Stage Show, Al Evans in "Night Club," with Haynes, Lehman and Kayser, Patterson Twins, Gene Boydell, Douglas Wright and Co., Geraldine and Joe, Capitol Girls,
 2. Capitol Symphony--Emil Hollander in "Rubenstein," with the Capitol Ensemble and Capitol Ballet,
 3. "Persian Garden," a color-cinema organologue, with Doris Gutow.

364. February 3, 1929

- A. Film: The Last Warning, with Laura La Plate (sound),
- B. Stage:
1. Publix Stage Show with Del Delbridge in "Beaux and Belles," with Sid Lewis, Maxine Hamilton, Johnny Payne, Walley and Zella, Palmere and Doree, Capitol Southern Belles,
 2. Capitol Symphonic Production with Emil Hollander in "Americana."
 3. Don Miller is back. Hear his home-coming concert.

365. February 10, 1929

- A. Film: The Greyhound Limited, with Monte Blue (sound),
- B. Stage:
1. Publix Stage Show, Del Delbridge in "Playtime," with the Darling Twins, Fortunello and Sirilline, Sally Mayo, the Capitol Girls,
 2. The Capitol Symphony with Emil Hollander in "Beautiful Gardens,"
 3. Don Miller in "Valentines."

366. February 17, 1929

- A. Film: Conquest, with Lois Wilson (sound),
- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Zig Zag Follies,"
with Senator Murphey, Hope Black,
McCune Sisters, Edgecomb Four, Grace
Johnson, and others,
2. Capitol Symphony with Emil Hollander,
3. Don Miller.

367. February 24, 1929

- A. Film: Love and the Devil, with Milton Sills,
- B. Stage: 1. Del Delbridge in "Out on Deck," with
Tommy Atkins Sextette, Neil O'Day,
2. Capitol Ballet Symphony with Emil
Hollander,
3. Don Miller.

368. March 3, 1929

- A. Film: The Shady Lady, with Phyllis Haver (sound),
- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Rushin' Revue," with
Sammy Cohen, Sally Tilden, Russian
Quartette, Warren and Gill, Capitol
Ensemble,
2. Capitol Symphony with Emil Hollander,
Palmere and Dorne, George Kinsely,
3. Don Miller in "Love Song."

369. March 10, 1929

- A. Film: Why Be Good, with Colleen Moore (sound),
- B. Stage: 1. Publix Stage Show
Del Delbridge in "Fore," with El
Cleve, Clemons and Marey, Barnett and
Clark, the Capitol Caddy Setters,
2. Capitol Symphony with Emil Hollander,
with Capitol Ballet,
3. Don Miller.

370. March 17, 1929

- A. Film: Redskin, with Richard Dix,
- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Revue de Rouge,"
with Maurice Marseille, Carl
McCullough, Ishikawa Japs, Capitol
Lipstick Girls, The Howard Brothers,
2. Capitol Symphony with Emil Hollander
in "Sweethearts on Parade,"
3. Don Miller "Hall of Fame."

371. March 24, 1929

- A. Film: Chinatown Nights, with Wallace Beery
(sound),
- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Grab Bag," with
Frank Masters, Pauline Gaskins, Lloyd
and Brice, Tillyon and Roger,
2. Capitol Symphony with Emil Hollander,
3. Don Miller at the organ.

372. March 31, 1929

- A. Film: The Shakedown, with James Murray (sound),
- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Tulip Time," with
Grace Doro, Fred Harper, Ed Ford and
Whitey, Prosper and Maret, and Don
Merrifield,
2. "The M in Music," by Emil Hollander
and the Capitol Symphony.

373. April 7, 1929

- A. Film: The Canary Murder Case (sound),
- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Pastels,"
2. Capitol Symphony with Emil Hollander,
3. Don Miller,
4. Frank Crumit on Vitaphone.

374. April 14, 1929

- A. Film: The Wild Party, with Clara Bow (sound),
- B. Stage: 1. Publix Stage Show,
Del Delbridge in "All Star Revue,"
with Henry Downing, Mayakos, Traps,
2. Capitol Symphony with Emil Hollander,
3. Don Miller at the organ.

375. April 21, 1929

- A. Film: The Wild Party, with Clara Bow (sound)
- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Melody Menu."

376. April 28, 1929

- A. Film: Syncopation, with Fred Waring's
Pennsylvanians (sound),
- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Dude Ranch,"
with the Caites Brothers, Duffin
and Draper, Nat Specter, Ashley
Paige, Capitol Broncho Girls,
Jack Kelsey,
2. Capitol Symphony Orchestra with
Emil Hollander,
3. Don Miller at the organ.

377. May 5, 1929

- A. Film: The Pagan, with Ramon Novarro (sound),
- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Footlights," with
Doris Roche, Lapano and Bastedo,
Follies Stars, Joe and Willie Hale,
Walter and Andro, Capitol Ballet,
2. Capitol Symphony with Emil Hollander,
3. Don Miller at the organ.

378. May 12, 1929

- A. Film: Queen of the Night Clubs, with Texas Guinan
(sound),

- B. Stage: 1. Publix Stage Show
Del Delbridge in "Stop Thief," with
Newman and Rogers, Catherine Lewis,
Lovey Girls, Earl La Vere,
2. Capitol Symphony Orchestra with Emil
Hollander,
3. Don Miller at the organ.

379. May 19, 1929

- A. Film: Hot Stuff, with Alice White (sound),
- B. Stage: 1. Publix Stage Show
Del Delbridge in "On the Levee," with
Sam and Lawrence, Edison and Gregory,
the Cotton Pickers, Meadows and Grace,
Sammy Arro, Capitol Dixie Belles,
2. Capitol Symphony with Emil Hollander,
3. Don Miller at the organ.

380. May 26, 1929

- A. Film: No Defense, with May McAvoy (sound),
- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Springtime," with
Burt and Lehman, Max and Gang, Jue
Fong, Capitol Spring Girls,
2. Emil Hollander and the Capitol
Symphony,
3. Don Miller at the organ.

381. June 2, 1929

- A. Film: Prisoners, with Corinne Griffith (sound),
- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Play Ball," with
Maurine Marseilles and Ray Bolger,
Brown and Bailey, and Bobby Gilbert.
2. Capitol Symphony with Emil Hollander,
3. Don Miller at the organ.

382. June 9, 1929

- A. Film: The Studio Murder Mystery, with Neil
Hamilton (sound),

- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Paris Nights," with
The Gaetanos, Jackie Goldie, Belle
Osborne, Alexander and Swanson, Fred
Sweeney,
2. Capitol Symphony Orchestra with Emil
Hollander,
3. Don Miller at the organ.

383. June 16, 1929

- A. Film: Broadway Babies, with Alice White (sound),
- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Bright Lights," with
Newhoff and Phelps, Frits and Jean
Hubert, Dean Twins, Sally and Sunny,
Jeannette and Lucille,
2. Capitol Symphony with Emil Hollander,
3. Don Miller at the organ.

384. June 23, 1929

- A. Film: The Time, The Place, The Girl, with Betty
Compson (sound),
- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Chinatown Nights,"
with Norman Prescott, Helen Kennedy,
Lamberti, Marie and Bobby,
2. Capitol Symphony with Emil Hollander,
3. Don Miller at the organ.

385. June 30, 1929

- A. Film: The Girl in the Glass Cage, with Loretta
Young (sound),
- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Frivolities of 1929,"
with Gaudsman Brothers, Forsythe and
Kelly, Leon Navarro, Earl Capps and
Sisters, Capitol Symphony with Emil
Hollander.

386. July 7, 1929

- A. Film: The Man and the Moment, with Billie Dove
(sound),

- B. Stage: 1. Publix Stage Show,
Del Delbridge in "Great Town,
Detroit," with Joe Christie and
Company, Paul Kirkland, Madeline
Mackenzie, Jack Riano, George Kaisley,
Capitol Ballet,
2. Capitol Symphony with Emil Hollander.

387. July 14, 1929

- A. Film: Divorce Made Easy, with Marie Prevost
(sound),
- B. Stage: 1. Fred Waring's Pennsylvanians,
2. Capitol Symphony with Emil Hollander,
3. Don Miller at the organ.

388. July 21, 1929

- A. Film: Madonna of Avenue A, with Dolores Costello
(sound),
- B. Stage: 1. Publix Stage Show,
Del Delbridge in a stage revue with
Reed and Lavere, Eddie Matthews,
Namba Duo, Dorothy Neville, Madelon
McKenzie, Capitol Ballet,
2. Capitol Symphony.

389. July 28, 1929

- A. Film: Charming Sinners, with William Powell
(sound),
- B. Stage: 1. Ben Bernie in person with his radio
orchestra,
2. Capitol Symphony,
3. Don Miller at the organ.

390. August 4, 1929

- A. Film: Thunder with Lon Chaney (sound),
- B. Stage: 1. Publix Stage Show, with
Al Donahue in "Southland," with Ted
and Auriole Craven, Reed and Duthers,
"Peg Leg" Jones,
2. Capitol Symphony Orchestra with Emil
Hollander,

3. Don Miller at the organ.

391. August 11, 1929

A. Film: The Gamblers with Lois Wilson (sound),

B. Stage: 1. Henry Santrey and his own orchestra,
 2. Don Miller,
 3. Symphony.

392. August 18, 1929

A. Film: Street Girl with Betty Compson (sound),

B. Stage: 1. Publix Stage Show
 Del Delbridge in "Vanities," with
 Hart, Whitestone and Folly, Colleen
 Adams, the Great Howard, Pete and
 Peaches,
 2. Capitol Symphony,
 3. Don Miller.

393. August 25, 1929

A. Film: Smiling Irish Eyes with Colleen Moore
(sound),

B. Stage: Hurry! Don't miss this great Capitol
 "Good-bye" show!
 1. Art Landry in person with his
 orchestra.

(LAST WEEK OF STAGE SHOWS)

APPENDIX C

In this Appendix is reproduced the script of a typical stage band with vaudeville presentation that was popular in motion picture theatres throughout the 1920's. This script was loaned to me by Brother Andrew Corsini of the Theatre Historical Society who had acquired it from Ben M. Hall.

The date of the script is December 5, 1930, and although it was prepared after the close of the silent film era, the script represents the kind of show which was seen frequently in moving picture theatres between 1920 and 1930. The orchestra and master of ceremonies were supplied by the local theatre while the name acts were sent out from New York. In the script is all the information that a local motion picture theatre manager would need to set up such a presentation.

LOEW'S THEATRES
PRODUCTION DEPARTMENT
1540 BROADWAY, NEW YORK CITY

General Production Advice Sheet

Title of Revue _____ **[ODDS & ENDS]**
Road Carpenter _____ **JOHN MC LAUGHLIN**
Wardrobe Mistress _____ **MRS. LARKIN**

House Scenic Requirements

PLATFORMS and Parallels
AS REQUIRED TO ELEVATE BAND

BAND CAR

USED BUT DOES NOT MOVE

HOUSE DROPS REQUIRED

FULL BLACK VELOUR SET

Number of Working Lines Required.

10 SETS OF LINES

SPECIAL NOTATION

Note: The accompanying Blue Print of the Scenic Equipment for this Production should be used as a PLACEMENT PLOT. It is flexible in treatment and will permit adjustment of the set to any stage without impairing the general effect.

Dressing Rooms are assigned by the Road Carpenter on arrival.

LOEW'S THEATRES

PRODUCTION DEPARTMENT

1540 Broadway, New York City

General Music and Program Routine

TITLE OF REVUE: [ODDS & ENDS] Producer Arthur KnorrRunning Time of Revue App. 40 Minutes. People in Unit
6 Men 12 WomenDESCRIPTION OF IDEA A stage band presentation
bringing you oddities with out end.CAST OF TALENT in Revue

Name	Type
<u>JULES BLEDSOE</u>	<u>VOCALIST</u>
<u>WALTER "DARE" WAHL (2 men)</u>	<u>COMEDY ACROBATS</u>
<u>JIMMY RAY</u>	<u>DANCER</u>
<u>IVAN TRIESAULT</u>	<u>PANTOMIMIST & DANCER</u>
<u>LITTLE CHARLEY HOEY</u>	
<u>CHESTER HALE GIRLS (12)</u>	<u>LINE DANCERS</u>
<u>DOROTHY & ROLAND (2 women)</u>	<u>DANCERS-PART OF HALE LINE</u>

NOTE: We have made no commitments with any artist regarding
billing except as specified in instructions from
publicity department.

EXTRA PEOPLE REQUIREDNONEDESCRIPTION OF SCENES IN REVIEW

FULL STAGE SET-Four decorative screens, two right and left,
used as legs. Black velour house borders. Band on car center
stage with steps right and left leading to up stage platform
on which are mounted aluminum paneled sliding doors. A
hanging chandelier center over band car. FINALE-doors slide
off revealing cut window and fountain drop.

STAGE BAND INFORMATION

Leaders Costume Tuxedo Band Costumes Tuxedos
Requirements for Specialty SEE PLOTS

NOTE: An EMERGENCY SCORE for this Revue is ON FILE at OFFICE of Louis K. Sidney, 1540 Broadway, New York City.

IMPORTANT MEMO: SCORE SHIPMENT: Complete Score for this Revue which you are now using is to be shipped to the following address

MUSIC and PROGRAM ROUTINE for [ODDS & ENDS]IMPORTANT

To Managers, Leaders, and ALL People Concerned with the above Revue:

"The following routine of the various numbers, the musical arrangements and all presentation data corresponds with the score of this Revue as approved by me. All musical markings and announcements are to be followed without changes and the time allotted to each number is to remain the same. This Revue must be presented in a manner identical with its New York opening, and changes of any nature will not be permitted without first receiving permission from me.--LOUIS K. SIDNEY.

<u>TITLE OF NUMBER</u> with <u>MUSICAL NOTATIONS</u>	<u>DATA CONCERNING</u> <u>Presentation</u> <u>Of Number</u>	<u>Time</u> <u>of</u> <u>Number</u>
--	---	---

"CHEERFUL LITTLE EARFUL"-----	Played by the organist as accompaniment to the revue announcement trailer.	
-------------------------------	--	--

1. OPENING

"BABY'S BIRTHDAY PARTY" ----- (As arranged)	On the first note of music, the act curtain flies revealing the full stage set of four decorative screens two right and two left, used as legs. Black velour house borders. The band car is built center stage with steps right & left of the car, leading to up stage elevation on which are mounted aluminum paneled sliding doors. There is a hanging chandelier center over the band car.
--	---

The CHESTER HALE GIRLS are on stage, the orchestra being conducted by the assistant leader.

"BABY'S BIRTHDAY PARTY"----- (As marked)	Dance routine by the CHESTER HALE GIRLS who exit at the finish of the number.
---	---

2. BAND NUMBER-"Body & Soul"

As the HALE GIRLS exit, the MASTER OF CEREMONIES enters.

ANNOUNCEMENT BY M.C.

"Mergers being all the vogue these days, we have gathered together

-(Continued)-

TITLE OF NUMBER
with
MUSICAL NOTATIONS

DATA CONCERNING
Presentation
Of Number

Time
of
Number

(continued)

a lot of loose odds & ends of songs, smiles and steps, and merged them all together into one big happy combine. But what's the odds, and who cares how it ends, so long as it makes you applaud good friends, and give our actors lots of bends. Shakespeare. First we offer a melody which I can safely say is the season's supreme song achievement. "BODY & SOUL".

2. BAND NUMBER-(Continued)-

"BODY & SOUL"-----Played by the stage band. A
(As arranged) pantomime is done by IVAN
TRIESAULT & ROLANDE, during a
chorus as marked in the score.

3. JIMMY RAY

ANNOUNCEMENT BY M.C.

"And now for some odd stepping by a young chap to whose cleverness there is no end. I really think he's Broadway's latest and greatest find. JIMMY RAY."

HIS OWN MUSIC-----Two dance routines done by
JIMMY RAY.

4. MASTER OF CEREMONIES' SPECIALTY

AS SELECTED

5. DOG NUMBER-Ivan Triesault & Chester Hale Girls-

ANNOUNCEMENT BY M.C.

"Every dog has his day, to say nothing of his nights. Our ring master, IVAN TRIESAULT and his CHESTER HALE CANINES, offer a cute little oddity of dog-land with a happy ending, and thereby hangs a tail."

SPECIAL MEDLEY AS FOLLOWS-

"SING SOMETHING SIMPLE"-----IVAN TRIESAULT enters in clown
"CHEERFUL LITTLE EARFUL" costume and after a bit of pan-
"MY BABY JUST CARES FOR ME" tomime, THE CHESTER HALE GIRLS
enter in dog skin outfits carry-
ing stools. They do a comedy
routine. On cue, LITTLE CHARLEY
HOEY enters and takes part in the
number.

TITLE OF NUMBER
with
MUSICAL NOTATIONS

DATA CONCERNING
Presentation
Of Number

Time
of
Number

6. WALTER "DARE" WAHL

ANNOUNCEMENT BY M.C.

"And here we have that odd fellow,
WALTER "DARE" WAHL, and if he isn't
the nuttiest nut of all the nuts I've
ever nut, then I'm nut any judge
of nuts, I'm nut."

HIS OWN MUSIC-----Comedy acrobatic routine by
-----WALTER WAHL AND PARTNER.

7. JULES BLEDSOE

ANNOUNCEMENT BY M.C.

"Of course you all know that great
song OLD MAN RIVER. This afternoon
(evening) I'm pleased to present the
artist for whom it was originally composed
and who made it famous as a recent feature
of Ziegfeld's "Show Boat", MR. JULES
BLEDSOE."

"OLD MAN RIVER"-----Sung by JULES BLEDSOE
&
NUMBER AS SELECTED

8. FINALE

NO ANNOUNCEMENT

(a) "DON'T FORGET ME
IN YOUR DREAMS"-----

-----On the first note of music,
the sliding doors up stage part
revealing a cut window drop
thru which can be seen a
fountain drop.

Four of the CHESTER HALE GIRLS
make their entrance from the
platform, the rest coming on
from right and left on stage.

THE HALE GIRLS do a fan routine.

(b) "KISS WALTZ"-----
(As marked)

-----IVAN TRIESAULT, DOROTHY &
ROLANDE enter and do dance
routine. THE HALE GIRLS re-
maining on stage doing move-
ments with their fans.

On a cue, the act curtain is
lowered.

C U R T A I N

GENERAL MEMORANDA and ROUTINE for [ODDS & ENDS]

ROUTINE

FROM

COLBY HARRIMAN

"ODDS & ENDS"

Devised and Staged by

ARTHUR KNORR

Under Personal Supervision of

LOUIS K. SIDNEY

1. OPENING
Chester Hale Girls' Clown Number
2. BAND NUMBER-"Body & Soul"
With TRIESAULT & ROLANDE
3. JIMMY RAY
4. MASTER OF CEREMONIES'-SPECIALTY
5. DOG NUMBER
Chester Hale Girls
Ivan Triesault
Little Charley
6. WALTER "DARE" WAHL
7. JULES BLEDSOE
8. FINALE-Fan Number
IVAN TRIESAULT
CHESTER HALE GIRLS
DOROTHY & ROLANDE

STAGE WORKING PLOT for [ODDS & ENDS]1. OPENING1. CUE-ON THE FIRST
NOTE OF MUSIC

FLY THE ACT CURTAIN REVEALING
THE FULL STAGE SET.

NO WORKING CUES UNTIL FINALE

8. FINALE1. CUE-ON THE FIRST
NOTE OF MUSIC

PART DOORS ON UP STAGE PLATFORM.

2. CUE-WHEN TRIESAULT
FINISHES SPIN

LET IN ACT CURTAIN.

GENERAL INFORMATION for [ODDS & ENDS]**WARDROBE INFORMATION: Costumes carried with Company.****CHESTER HALE GIRLS**

12 3-piece satin & organdie clown costumes

12 Organdie clown ruffs

12 White felt clown hats

12 Face masks

12 Pr. white linen spats

12 White fur dog costumes

12 White fur dog heads

12 Pads

12 Net spangled feather leotards

12 Spangled & rhinestone headdresses

12 Large black & peach feather fans

DOROTHY & ROLANDE

2 Pink chiffon evening dresses

2 Black velvet hats

ROLANDE

1 Yellow organdie costume

1 Net brazziere

1 Rhinestone necklace

IVAN TRIESAULT

1 White linen clown pants

1 White linen clown coat

1 Organdie ruff

1 Felt hat

1 Pr. black trousers

1 Black eton coat

1 White dress vest

1 Monks robe

CHARLEY HOEY

1 White fur dog costume & head

SHOES12 Pr pink satin theo
ties black heels

12 Pr black flats

12 Pr white canvas

dog shoes

12 Pr white satin theo
ties**ROLANDE**1 Pr white satin pumps
dyed yellow**DOROTHY & ROLANDE**2 Pr pink satin strap
shoes**CHARLES HOEY**1 Pr black patent
leather flats1 Pr white canvas dog
shoes**IVAN TRIESAULT**1 Pr brown leather
oxfords

12 Pr short red gloves

2 Pr black elbow

length gloves

1 Pr red & white stripe
stocking

2 White dress shirts

1 White bow tie

1 Skull cap

1 Set Curls for ROLANDE
from "Hepners"**PROPERTY DEPT. INFORMATION:****The Following Properties are Carried with Company:--**

16 Square stools

1 Small stool

9 Resin dog-bark effects

3 Rubber jazz effects

24 Black sateen music stand panels

2 Black sateen piano covers

1 Prop chandelier.

The Following Properties to be Provided by Local Theatre

ELECTRICAL CALL PLOT for [ODDS & ENDS]

FOOTS - RED (110). BLUE (33). WHITE Circuit.

BORDERS- RED (110). BLUE (33). GREEN (40) in WHITE
Circuit.

PROSCENIUMS- RED (110). BLUE (33). AMBER (9) in WHITE
Circuit.

BALCONY 2 Circuits-WHITE. Strip head high on girls.
RAILS- 1 Circuit--GREEN (40). Flood over all.
1 Circuit--ROSE PURPLE (24). Flood over all.

(Set R & L in two)

DOWN 2 Lamps-GREEN (40). 1 Lamp Stage R on chandelier.
STAGE 1 Lamp--RED (110). Concentrate all lamps
on stage band.
TOWERS- 1 Lamp--BLUE GREEN (131).
1 Lamp--ROSE PURPLE (24). Lamp Stage L on
chandler.
OLIVETTES- 2 Lamps-ROSE PURPLE (24).

(Set R & L in back of doors at end of plat-
form).

UP 2 Lamps-RED (110). Shaft these lamps
STAGE 2 Lamps-ROSE PURPLE (24). across metallic
TREES- 2 Lamps-SKY BLUE (132). hangings on window
drop.

BUNCHES- 1 Lamp--ROSE PURPLE (24). Set R & L in three.
1 Lamp--GREEN (40). Place R & L in one.

OVERHEAD 1 Circuit--SKY BLUE (132). Concentrate on band.
SPOTS- 1 Circuit--MAGENTA (22). Shaft on band.

OVERHEAD GREEN (40). Hang in back of window drop.
BOXES-

TROUGHS- GREEN (40). Set in back of window drop.

FOOT SPOTS- GREEN (40). Place to light front of band car.

EXTRA 1 Lamp--SPOT. RED (110). Place in one Stage
EFFECTS- left to highlight people during band
number.
1 Lamp--SPOT. GREEN (40). Place in one stage
right to highlight people doing
pantomime in band number.

STAGE LIGHTING PLOT for [ODDS & ENDS]1 OPENING1. CUE-ON FIRST NOTE
OF MUSIC

HAVE UP THE FOLLOWING:
 WHITE Foots
 RED Foots & Prosc.
 BLUE Foots, borders & prosc.
 All overhead spots
 Towers, olivettes & bunches

2. CUE-WHEN ACT CUR-
TAIN IS AWAY

Up Foot spots
 " All Balcony rails

2. BAND NUMBER-"Body & Soul"1. CUE-ON FIRST NOTE
OF MUSIC

Up GREEN Borders
 Dim WHITE Foots
 " ROSE PURPLE & GREEN Rails 1/2

2. CUE-AT ENTRANCE OF
TRIESAULT AND
ROLANDE

DIM EVERYTHING EXCEPT:
 Bunches in three
 GREEN Balcony rails 1/2
 Music stands
 Bring up spots in one

3. CUE-AT EXIT OF
TRIESAULT
& ROLANDE

Up everything dimmed above.

3. JIMMY RAY1. CUE-ON FINAL NOTE
OF MUSIC

Dim BLUE Borders
 " RED Foots & Prosc.
 " Spots in one
 " ROSE PURPLE Balcony rails
 " Foot spots.

STAGE LIGHTING PLOT for [ODDS & ENDS]4. MASTER OF CEREMONIES' SPECIALTY

CUES AT THEATRE

5. CHESTER HALE GIRLS-Dog Number1. CUE-ON FIRST NOTE
OF MUSIC

HAVE UP THE FOLLOWING:
 BLUE Foots & Prosc.
 WHITE Foots & GREEN Borders 1/2
 Towers, Olivettes & Bunches
 All Overhead Spots
 WHITE Balcony Rails 1/2
 GREEN & ROSE PURPLE Rails 1/2

6. WALTER "DARE" WAHL1. CUE-ON FIRST NOTE
OF MUSIC

Up WHITE Foots 3/4
 " AMBER Prosc. 1/2
 " RED Foots & Prosc.

7. JULES BLEDSOE1. CUE-ON FIRST NOTE
OF MUSIC

Dim WHITE Foots & AMBER Prosc.
 " RED Foots & Prosc.
 " BLUE Foots & Prosc.
 " GREEN Borders
 " All Overhead spots
 " Towers, Olivettes & bunches
 " WHITE Balcony rails
 " ROSE Purple Rails

2. CUE-AT FINISH OF
FIRST NUMBER

Up BLUE Foots & Prosc.
 " GREEN Borders
 " Towers, Olivettes & Bunches
 " ROSE PURPLE Rails

3. CUE-AT FINISH
OF NUMBER

Up Overhead boxes & troughs
 " Trees
 " BLUE Borders
 " All overhead spots

STAGE LIGHTING PLOT FOR [ODDS & ENDS]8. FINALE1. CUE-ON FIRST NOTE
OF MUSIC

Up Foot Spots

2. CUE-WHEN ALL
GIRLS ARE
ON STAGEUp WHITE Balcony Rails 1/2
" RED Foots, borders &
prosc. 1/23. CUE-WHEN TRIESAULT
SPINS BOTH GIRLSUp WHITE Foots
" AMBER Prosc.
" RED Foots, borders & prosc.
" All Balcony rails.

PROJECTION ROOM PLOT for [ODDS & ENDS]

LAMP NO. 1

1. HALE GIRLS

WHITE SQUARE SPOT LEFT HALF AT CURTAIN - OFF
WHEN GIRLS EXIT

2. BAND NUMBER

PURPLE (123) STRIP FLOOD WHEN MAN AND GIRL
ENTERS, AFTER STAGE DIMS - EXIT OFF

3. JIM RAY

WHITE SPOT LEFT IN TWO AND BOWS

4. M.C.'S SPECIALTY

CUES AT THEATRE

5. DOG NUMBER

WHITE SPOT RIGHT MAN IN TWO. TAKE TWO
OFF FOR BOWS

6. DARE WAHL

WHITE SPOT RIGHT IN ONE

7. JULES BLEDSOE

STRAW (6) SPOT RIGHT. WHITE FOR BOWS.
STRAW FOR 2nd NUMBER

8. FINALE

ALL GIRLS GROUP CENTER PINK (112) SPOT. OFF
AT BREAK - PINK (112) SPOT LEFT GROUP OF GIRLS -
BREAK OFF, WHEN MAN IS CENTER PINK (112) SPOT
MAN AND COVER GIRLS. MAN SWINGS TWO GIRLS GO
WHITE TO CURTAIN.

PROJECTION ROOM PLOT for [ODDS & ENDS]

LAMP NO. 2

1. HALE GIRLS

AT CURTAIN WHITE SQUARE SPOT HEAD HIGH RIGHT
HALF OF STAGE, OFF WITH SIDE CURTAIN.

2. BAND NUMBER

BLUE (131) SQUARE ON BAND STAND. WHEN STAGE
DIMS, BLIND. FLOOD AGAIN WHEN STAGE LIGHTS
COME UP.

3. JIM RAY

OKAY

4. M.C.'S SPECIALTY

CUES AT THEATRE

5. DOG NUMBER

GIRLS ENTER WHITE HEAD HIGH STRIP

6. DARE WAHL

WHITE SPOT RIGHT, SECOND MAN ON

7. BLED SOE

OKAY

8. FINALE

PURPLE (123) FULL FLOOD AT START OF FINALE.
WHEN GIRLS COME DOWN STAIRS GO PINK (112)
HEAD HIGH OFF WHEN THEY GROUP CENTER. WHEN
THEY FORM 3 GROUPS PINK (112) SPOT CENTER
GROUP. OFF AT BREAK. MAN SWINGS 2 GIRLS
GO WHITE FULL FLOOD TO CURTAIN.

PROJECTION ROOM PLOT for [ODDS & ENDS]

FLOOD LAMP

1. HALE GIRLS

O.K.

2. BAND NUMBER

WHITE SPOT LEFT M.C.'S ENTRANCE AND HOLD
UNTIL STAGE LIGHTS DIM THEN BLIND.
PICK UP WHEN LIGHTS BUILD.

3. JIM RAY

WHITE SPOT M.C. ANN. & BOWS

4. M.C.'S SPECIALTY

CUES AT THEATRE

5. DOG NUMBER

WHITE SPOT RIGHT LITTLE DOG ENTERS. WHITE SPOT
WHEN DOG JUMPS HURDLES. WHITE SPOT SMALL DOGS
& HOLD TILL MAN PICK HIM UP, THEN WHITE SPOT
M.C. FOR BOWS

6. DARE WAHL

WHITE SPOT M.C. FOR ANN., WHEN WORKING WITH
ACT AND FOR BOWS

7. BLED SOE

WHITE SPOT FOR ANNOUNCEMENT

8. FINALE

WHEN GIRLS FORM GROUP CENTER, SPOT PINK (112) -
OFF AT BREAK. WHEN GIRLS FORM 3 GROUPS, SPOT
RIGHT GROUP PINK (112). AT BREAK, PINK (112)
HEAD HIGH STRIP.

APPENDIX D

Photographs found in this appendix were reproduced from originals donated by Mr. Eduard Werner of Detroit, Michigan.

PLATE I

EDUARD WERNER



PLATE II
SAMUEL BENAVIDE



PLATE III

MADISON THEATRE ORCHESTRA, JOHN H. KUNSKY,
CENTER, LEFT: EDUARD WERNER, CENTER, RIGHT



PLATE IV

MICHIGAN THEATRE ORCHESTRA, IN REHEARSAL,
EDUARD WERNER, CONDUCTING



PLATE V

ROBERT CLARKE AT THE CAPITOL THEATRE WURLITZER
PIPE ORGAN

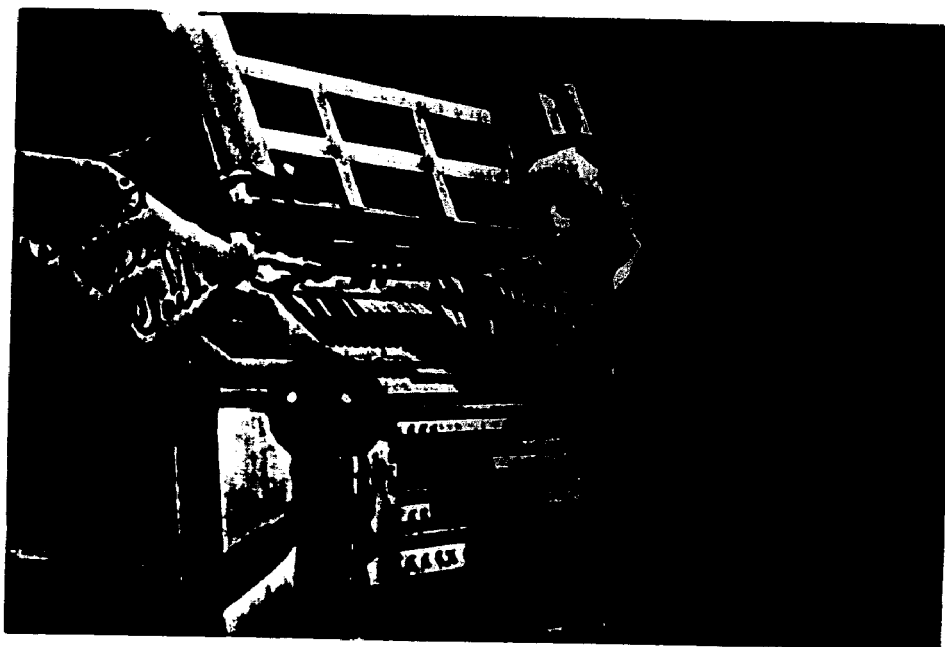


PLATE VI

MARGUERITE WERNER AT THE STATE THEATRE
WURLITZER PIPE ORGAN

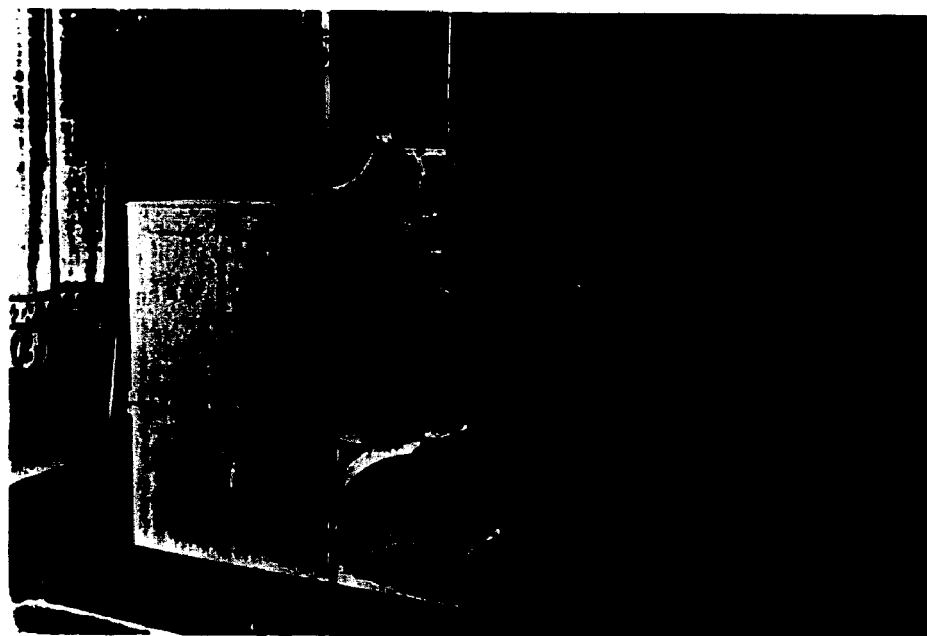


PLATE VII
FRED WARING'S BAND



PLATE VIII
GEORGE BEBAN



PLATE IX
MAE MURRAY



PLATE X
GILDA GRAY



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