A STUDY AND RECONSTRUCTION OF *THE PASSING SHOW OF 1914*: THE AMERICAN MUSICAL REVUE AND ITS DEVELOPMENT IN THE EARLY TWENTIETH CENTURY

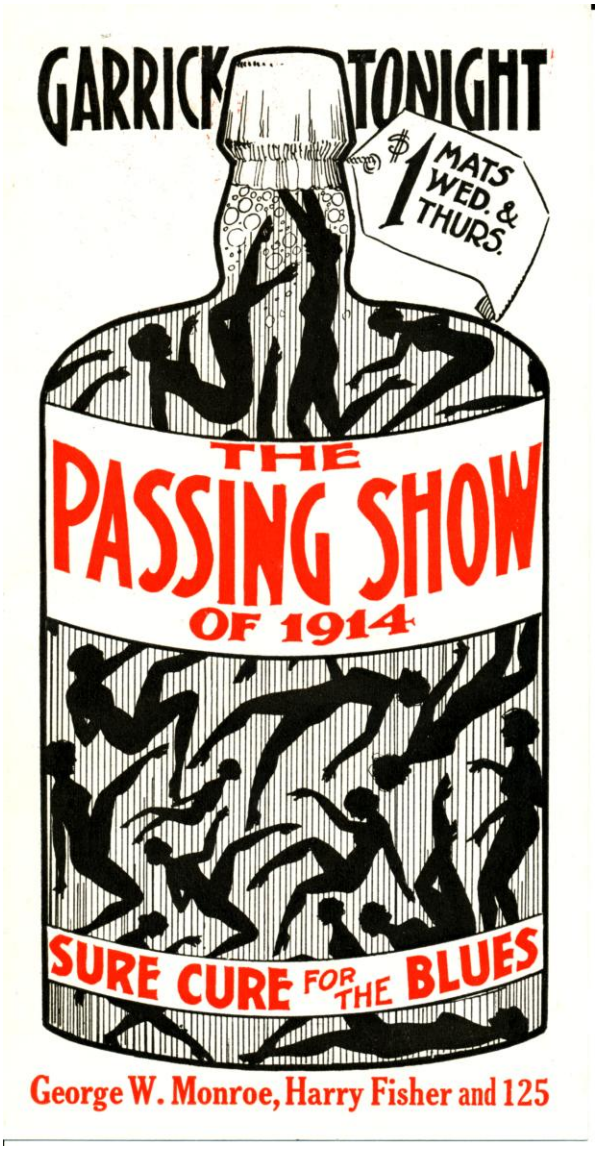
Volume 1: Dissertation and Script

by

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A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

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Abstract

A STUDY AND RECONSTRUCTION OF *THE PASSING SHOW OF 1914*: THE AMERICAN MUSICAL REVUE AND ITS DEVELOPMENT IN THE EARLY TWENTIETH CENTURY

By

Jonas Westover

A Study and Reconstruction of The Passing Show of 1914*: The American Musical Revue and its Development in the Early Twentieth Century* examines a subject that has been neglected in many fields, including those of music, film, and theater: the revue. Specifically, this dissertation offers a complete restoration of one of the earliest examples of the American revue, with a full score, the script in its incarnations, costumes, photographs, contracts, and a vast array of other pertinent information. This study stands as the earliest example of *any* musical comedy reconstructed with its original orchestrations, which in this case are by Frank Saddler, a legend in the business for whom no original work has been examined in depth. This revue is important for many reasons: it is the first musical comedy written by Sigmund Romberg, it is one of the most important starring roles for the female impersonator George W. Monroe, and it presents the Broadway debut of Marilyn Miller, one of the biggest stage stars of the 1920s. Significantly, the show uses a script with recurring characters who act out a plot, challenging the very notion of what constitutes the genre of the revue. Biographies of the creators and actors in the show are explored, as is the reception history of the show and its relationship with its major competitor, Ziegfeld's *Follies*. Issues of orchestration, musical form, melodic and harmonic analysis, and the formulation of a musical "hit" are also examined. The result of this research indicates that *The Passing Show* was a series that relied on its audience's knowledge of the complete Broadway experience—from operettas and "straight" plays to musicals and vaudeville—for

references and for a sense of cohesion that the modern revue purposefully eschews. This study provides a unique window into the world of early American musical theater.

Acknowledgements

First and foremost, I have to thank my advisor, John Graziano, for his tireless devotion to the completion of the dissertation. Dr. Graziano went above the call of duty throughout the process, and it was at his suggestion that I visited the Shubert Archive and delved into the world of the revue. He has been as strong of a backer as any student could have asked for, from the genesis of the project through to the final drafts. I want to offer him my deepest thanks and most humbly offer this dissertation as an example of the high esteem in which I hold him.

The rest of my dissertation committee, including Bill Everett, Allan Atlas, and David Savran, all deserve mention. Without their encouragement, this project would not be as solid or as fruitful as it has been. Dr. Everett, especially, took the time to speak to me during his visits to New York and at meetings of the Society of American Music. I think we both hope that somewhere Sigmund Romberg can look down and see that his music will have a longer life than it otherwise might have had.

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I wish to especially thank the Shubert Theater Archive for all their generous support, especially in terms of access to their extraordinary collection of materials. Maryann Chach was very helpful in preparing materials and discussing the dissertation. I would like to single out Mark E. Swartz for all his time and effort, and for the many discussions that became a part of the writing. Mark always made sure the materials for the show were available for study, and he made several extra trips to the stacks, resulting in some exciting finds.

In February of 2009, I hosted a read-through and sing-through of *The Passing Show of 1914*, and I want to thank everyone who attended and made the event possible and incredible fun. Roberta Graziano and Peg Rivers supplied magnificent refreshments, as well taking on roles themselves. Peg has been an excellent listener throughout the writing of the dissertation, and has always wanted to know what new finds I have come across.

Jennifer Jones-Wilson has been a great friend throughout my time at CUNY, and I especially have to thank her for the use of a laptop that allowed me to start the process of inputting the score into Sibelius months before I received grant money.

Dan Shore has been an excellent partner in crime; he is completing the missing choral parts for the show, which will make it a performable piece when all is said and done. Also many thanks for all the laughter in the process.

This dissertation was unusual in a few ways, and one of them was that the materials for study came from a variety of locations. For a copy of the elusive program for the show, I want to thank Broadway collector Stuart Levy, who provided me with a copy of the show when no one else seemed to have it. I also am thankful for the various sheet music sellers; over the course of two years, many of the songs of the show were able to be fully completed only because of their appearances on ebay.

I have several friends and family members whose continuous support has been instrumental in completing the dissertation. I want to thank my grandmothers, Lucile Westover and Helen Lauber, for pointing out several references in the show, as well as for their love. Emily Corrigan has been an outstanding friend in all ways, listening to my worries about the never-ending project and always being willing to offer advice and encouragement. She also identified the Berlioz reference in the score. It has been very nice to have Luis Morera as a

friend and colleague in a different discipline, and it was fun (!) to write dissertations simultaneously. Nick Nocera was a wonderful roommate to have during the writing period; he kept me honest, kept me working, and we still managed to have fun in the process. Along the way, many other scholars have contributed support, and they are too numerous to mention here, although many of them have been colleagues through the Society of American Music. My thanks go out to Sarah Schmalenberger for her mentorship and Dave Schmalenberger for help with the percussion parts. I also wish to thank Paul Charosh, whose aid in recognizing several passages from older songs was very valuable.

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Introduction

Historical overviews of musical theater in the United States, as rare as they are in current musicological scholarship, are generally shaped by scholars around what has been called the "fully integrated musical."[1] This term refers to the idea that the elements in the show—the music, lyrics, dances, costumes, and sets (with the emphasis on the first three of this list taking precedence)—relate to the overall plot, contributing to furthering the narrative. From the perspective of many scholars, the first musical to strive for this "goal" is the 1927 musical *Showboat*, with music by Jerome Kern and lyrics by Oscar Hammerstein II.[2] The first to fully realize this "goal," however, were Richard Rodgers and Hammerstein in their musical *Oklahoma!*, from 1943. This story of American musical theater then centers on what is called the "book" musical—theater that ties songs together around a single tale or narrative that uses the same characters, locations, and issues throughout the show. This perspective on the history of musical theater eschews most musicals that fall outside of this "evolutionary" development, branding them as trite remainders from variety shows of the nineteenth century or vaudeville entertainments of the early twentieth century. As a result, only a few musicals before *Showboat* have been given the attention they deserve, and thus a large portion of the history of American musical theater remains unexplored. Some of the most successful musicals—many of them

[1] Paul R. Laird goes so far as to include this term in his title in "Choreographers, Directors, and the Fully Integrated Musical," in William A. Everett and Paul Laird, eds., *The Cambridge Companion to the Musical*. 2nd ed. (Cambridge: Cambridge University Press, 2008).

[2] A common enough approach can be seen in Geoffrey Block's *Enchanted Evenings: The Broadway Musical from Showboat to Sondheim* (Oxford: Oxford University Press, 1997). *Showboat* is the first musical he considers, striving to demonstrate a teleological trajectory that finds its greatest achievement in Stephen Sondheim's musicals from *Company* (1970) onward.

"book" musicals—at the turn of the century, like *A Trip to Chinatown* (1891), *Floradora* (1900), and *Forty-Five Minutes from Broadway* (1906), are little more than titles today.[3]

Beyond these shows, there remains another body of musical theater that remains outside the aegis of modern scholarship: the revue. Though the modern history of this genre begins in 1894 with Sydney Rosenfeld (1855-1931) and Ludwig Englander's (1859-1914) *The Passing Show*, the genre did not become a real force on the Broadway stage until Florenz Ziegfeld, Jr. (1867-1932), began his series of shows in 1907, which he called *The Follies* (with his name added to the title in 1911). As currently understood, revues were musicals that did not build their entertainments around a story, but rather stressed *variety* as the key means to keeping the audience interested. As can be seen in the only filmed version of a Ziegfeld show in the 1929 movie *Glorifying the American Girl*, the show could include separately-staged musical numbers, tableaux vivantes, dance specialties, comedy sketches, and often included spectacular finales that could cost enormous sums. Elaborate costumes were worn by a line of chorus girls—a central fixture of the revue—who were frequently fronted by a star (either male or female).[4] After Ziegfeld found success with this type of show, it didn't take long for other Broadway producers to realize that the revue could provide a powerful money-making opportunity, which led to a slow twelve-year increase in the number of revues until the popularity of the genre exploded in 1919 and many, many different series of revues began. These annual musicals had colorful monikers: *The Passing Show* (a new series that borrowed the old title), *The Garrick Gaieties*, *Earl Carroll's Vanities*, *The Music Box Revue*, *The Greenwich Village Follies*, and *Blackbirds*,

[3] Operetta was also one of the most important genres of the turn of the century that contributed to the development of musical theater, but its relationship to the musical does not apply in this case, since it was still a plot-driven genre.
[4] Fred Astaire's Broadway debut as a featured performer (at age 18) was in a number entitled "Twit, Twit, Twit" in *The Passing Show of 1918*, where Astaire and the female chorus line wore aviator outfits and sang about the early airmen of World War I. An important study on this topic explores the chorus girls themselves as well as the institution as a cultural phenomenon. See Linda Mizejewski, *Ziegfeld Girl: Image and Icon in Culture and Cinema* (Durham, NC: Duke University Press, 1999).

to name but a few. As indicated above, scholars know little about the way in which these shows related to one another and even less about the content of specific musicals.

One important facet of the revue is that it was usually intricately tied to its specific moment in time. The songs and characters that appear almost always make references to events of the day: on show business, on New York in general, or even on global events. Even a cursory glance through the early years of the *Passing Shows* demonstrates that the shows made use of dances that were popular at the time (for example, the Hula in 1915); issues that affected the nation (Teddy Roosevelt, Andrew Carnegie, and Woodrow Wilson are characters who appear in different years); and, of course, World War I. From 1916 to 1918, one can actually see the changes in American foreign policy, from "See America First" in 1916 to "Self Defense" in 1917 to the "War Stamp Number" in 1918. As Gerald Mast states, "Musicals are time capsules. They preserve a vision of the past and from the past in its original, pristine condition while seeming perpetually fresh and new on each rehearing."[5] Thus the revue offers a fine opportunity—maybe even more so than many "book" musicals—for examining the ways people in the past understood their own world through music and performance.

This dissertation pursues a number of avenues in order to expand our knowledge about the revue as a genre by focusing on one of the early rivals to Ziegfeld's shows: the series called *The Passing Show*, produced by the Shubert brothers beginning in 1912. The document is divided in two parts. Part I is the "text volume," and places *The Passing Show of 1914* into a wider context of American musical theater. Part II is a full reconstruction and edition of *The Passing Show of 1914*, its music primarily by Sigmund Romberg (1887-1951) and Harry Carroll (1892-1962) and lyrics and script by Harold Atteridge (1886-1938). This edition provides the

[5] Gerald Mast, *Can't Help Singin': The American Musical On Stage and Screen* (New York: Overlook Press, 1987), 6.

basis for a detailed analysis of the structure of the revue, both from the point of view of the script and from the music.

This project is the starting place for new scholarship on a number of levels. First of all, it is one of the first serious studies of the revue from an analytical standpoint, providing a thorough study of the structural elements of the genre. From the research and conclusions reached in this dissertation, the later revues of the 1920s can be more readily understood, while the elements that made up the earlier revue will also be considered and scrutinized. Not only do I provide a good platform for other studies of stage works, but I help to clarify the exact basis for future films that use the revue as a model, including *Hollywood Revue of 1929* and *The King of Jazz* (1930).[6] I also bring *The Passing Show* series to light as the only significant competitor to Ziegfeld from 1912 to 1918. The series is often belittled as "minor," although it saw the Broadway debuts of such stars as Marilyn Miller, Fred and Adele Astaire, and George Gershwin.

A third contribution this study makes is to show that the revue as it is currently understood is not simply an alternate way of writing a musical—one that is usually considered "easier" than writing a "book" musical. In fact, *The Passing Show of 1914* uses several characters who appear throughout the show (one of whom is a large drag-queen character called "Little Buttercup, Queen of the Movies," originally played by George Munroe) and contains a few threads of plot that continue throughout the entire musical. The ways in which this script carves out space for music and dance need to be explored to find how a composer and

[6] Rick Altman lists *The King of Jazz* as a Show Musical in his study, *The American Film Musical*. (Bloomington: Indiana University Press, 1987). His attempt to force this film into a genre "type" is problematic because he stresses narrative over presentation, blurring the line between the revue and other musicals. This kind of far-reaching error will hopefully be addressed in work on the film musical that I hope to do in the future. Analyzing how the Broadway revue functions will be essential for developing an understanding of how the movie revue can either conform to or test those standards.

lyricist/writer worked together with producers, dance directors, and stars to develop the complete show.

Perhaps one of the most important contributions of my dissertation, however, will be the reconstruction of the fully orchestrated score for an early musical. At this time, only a few musicals from 1927 onward are published in full score, mainly because music publishers preferred to rent the parts out to people performing the works. Even the most ambitious recreation of a past musical, George Gershwin's *Strike Up the Band*, is published only in a piano/vocal score. The only significant editions of musicals in full score are by Leonard Bernstein: *Candide* and *West Side Story* are both available, probably owing to the remarkable popularity of the composer even outside of musical theater circles.[7] Making *The Passing Show of 1914* available in full-score format will make comparisons for past and future orchestrations both possible and desirable. In this case, the complete set of parts is available (as well as a full "conductor's score" used on tour), thus making a complete reconstruction possible—even including the rare percussion parts. The inclusion of a harp and two French Horns in this 30-person orchestra already suggests that the pit for this Winter Garden production may have been both unusual and surprisingly large for a Broadway show. The orchestrations are by Frank Saddler (1864-1921)—widely considered the forerunner to Robert Russell Bennett (1894-1981)— and Sol Levy (1881-1920).

The most far-reaching goal of my dissertation, though, is to begin a scholarly consideration of the genre of the American Musical Revue. As will be made clear in the following section, virtually no attention has been given to the revue on its own terms. The result

[7] George Gershwin, Ira Gershwin, and George S. Kaufman. *Strike Up the Band.* Critical Edition by Steven D. Bowen (Los Angeles: WB Music Corp., 1998). Leonard Bernstein, *Candide* (Scottish Opera Version) (New York: Leonard Bernstein Music Publishing, 1989). Leonard Bernstein, Arthur Laurents, and Stephen Sondheim. *West Side Story* (New York: Leonard Bernstein Music Publishing, 2002).

is that thousands of songs from 1894 to the present day (all heard in various revues) have been relegated to a category of musical theater that has been neglected for far too long simply because it is believed they do not adhere to the forward thrust of a larger narrative. Hopefully, this enormous body of songs and the shows that encompass them will begin to see new life in both scholarly writing and on the theater stage, reinvigorating a genre that was an essential part of American culture and history in its time.

The Revue in Scholarly Literature

Before considering the scholarly literature on the revue itself, it is helpful to offer an accurate definition of the revue as a subgenre of musical theater. One of the most recent descriptions comes from my article with co-author Gillian Rodger on "American Revue" in *The Encyclopedia of Music of the World*. We suggest:

> Revue is a form of musical theater that is given coherence by a central theme—such as a season, a single composer, or a topical reference—but that lacks a coherent narrative structure. It consists of a sequence of sketches but can also include solo acts and songs. Particularly in the period around the turn-of-the-twentieth century, revue had links to other forms of popular theater in the US such as burlesque, musical comedy, minstrelsy and variety or vaudeville, as well as to European forms of revue staged in both France and England. The genre relied, in part, on spectacular displays of women as singers, dancers and even as part of the sets, and it flourished in the United States in the early twentieth century and in Hollywood musical film in the 1930s. Its origins lay in the nineteenth century, drawing influences from music-theatrical forms such as spectacular, extravaganza, and others that featured a fragmentary narrative that supported sketches

> and music, large numbers of women in ballets and choruses, and spectacular effects and scenery.[8]

This recent concept of the revue takes into account the key elements of nineteenth-century American theater that contributed to its development, and points to women (and one could even go as far to say women's bodies) as the focus for the genre. For the most part, however, this definition of the revue—a genre with a loose narrative and a wide array of entertainments, musical and otherwise—is standard today and represents the most commonly held beliefs about what the revue is.

The most thorough look through the history of the musical on Broadway can be found in Gerald Bordman's *American Musical Theatre: A Chronicle*.[9] His chronology provides some of the only information in print on the *Passing Show* series in a general study of Broadway's musicals. However, it includes very few particulars concerning the show's music. Instead, Bordman relies both on his own research and on the few other accounts of this series that have been published in the past. Most of the other large-scale texts concerning the American Musical simply do not mention revues at all, but one in particular does mention *The Passing Show of 1914*. Cecil Smith says of it:

> *The Passing Show of 1914* was probably never surpassed in the history of the institution. The two earlier editions had leaned quite heavily on their stars—the Howards and Charlotte Greenwood. but the third *Passing Show* was in every way a rounded, balanced, and lavish entertainment. To be sure, it introduced . . . Marilyn Miller, who was to become within a decade the highest paid star the American musical theatre had known. . .

---

[8] Gillian Rodger and Jonas Westover, "American Revue." in *Encyclopedia of Popular Music of the World,* Volume 6: *Genres.* John Shepherd, general ed. (London: Continuum Press, forthcoming).

[9] Gerald Bordman, *American Musical Theatre: A Chronicle, 3rd ed*. (New York: Oxford University Press, 2001). This is one among several monographs that trace the history of the American Musical, including work by Gerald Mast, Ken Bloom, Geoffrey Block, Stanley Green, Julian Mates, and Steve Suskin (for specific works, see the bibliography).

> But the third *Passing Show* went down in history primarily as the moment of final triumph for the slender, modern chorus girl.[10]

Smith's book was one of the first to cover the musical in any real depth, and subsequent editions included writing by Glen Linton that covered later musicals.[11]

As for the revue itself, there are very few attempts to understand this type of show from either the theatrical or from the musical point of view. A very good, but now outdated, study is Robert Baral's *Revue: A Nostalgic Reprise of the Great Broadway Period*.[12] Baral looks at each revue from what he considers the "golden age" of the form, from Ziegfeld's beginnings in 1907 until the late 1950s, when, the author claims, the genre had its last gasp. This text is so impressive due to the sheer volume of primary material that Baral was able to include, especially the large number of first-hand accounts by show people such as Gene Buck, who worked on many of Ziegfeld's productions. In some cases, however, his information is slightly incorrect; there are many times when Baral mentions a date or a composer that is a few years removed from the exact production in which they participated. In spite of these minor errors, this text remains the most informed of available scholarship.

Another important book for this project is the more focused *American Musical Revue: From the Passing Show to Sugar Babies*, also by Gerald Bordman, whose knowledge of Broadway's long history is extensive and he provides the most scholarly approach to the musical revue.[13] It seems, however, that in many cases, Bordman relied on only a single program for his discussion of a revue, and he rarely mentions the interpolations that occurred during a show's

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[10] Cecil Smith and Glenn Linton. *Musical Comedy In America, 2nd ed.* (New York: Theatre Arts Books, 1981), 107.
[11] Miles Kreuger writes of Smith's early version of the book: "At the time [the 1950s], there was only one book on the American Musical Theatre . . . I carried it around like a Bible, reading it to the end and then starting at the first page all over again." See Miles Kreuger, *Show Boat: The Story of a Classic American Musical* (New York: Oxford University Press, 1977), vii.
[12] Robert Baral, *Revue: A Nostalgic Reprise of the Great Broadway Period* (New York: Fleet Publishing, 1962).
[13] Gerald Bordman. *American Musical Revue: From the Passing Show to Sugar Babies* (New York: Oxford University Press, 1985).

run. Yet the most significant of the book's problems is that Bordman spends more time describing the acts for each show than he does with the particulars—especially the cast or the songs. Since there is little in the way of detailed analyses of musical revues, it is not surprising that his commentary would remain generalized.

The most recent study of this genre is *Scandals and Follies*, by Lee Davis.[14] This work is more extensive in its approach to the histories of the stars of various shows, including the oft-forgotten dancers. But it continues the approach to music that the other writers take—Davis fails to go into depth about the contents of the shows, pieces that were played, and the different musical styles that made up the revues. And, like the other authors discussed here, he fails to examine differences between touring and Broadway versions of the separate revues.

As is clear from my survey, more comprehensive research needs to be done to fully grasp what the revue—as a genre—really was (and is). Some scholars, however, have begun to delve into this area. Two key examples are Ann Ommen's recent dissertation and book concerning Ziegfeld's *Follies*.[15] Ommen's focus is on the songs of the shows rather than on thier overall construction, though she also points the lack of scholarship on the revue.

The result of these efforts, though, still leaves room for a great deal of study to be done on the revue, with subjects ranging from context to structure and interpolation to orchestration all waiting to be discussed in detail. In this dissertation, I explore this myriad of subject matter by focusing on a single revue, *The Passing Show of 1914*; in the process, I suggest methodological approaches to the revue in general as well as illuminate ways in which a single revue can shed light on the culture from whence it came.

---

[14] Lee Davis, *Scandals and Follies: The Rise and Fall of the Great Broadway Revue* (New York: Limelight Editions, 2000).

[15] Ann Ommen, "Songs of the Ziegfeld Follies," Ph. D. diss. (The Ohio State University, 2007). See also Ann van der Merwe, *The Ziegfeld Follies: A History in Song* (Lanham, MD: Scarecrow Press, 2009).

A Brief Comment on the Revue Before Ziegfeld

In terms of a general history of the revue, the studies by Baral, Bordman, and Davis each include a good overview of the genre's past, though Davis's is by far the most comprehensive. Each study agrees that the first show that provides the basis for Ziegfeld's style and the revues that would follow was *The Passing Show* (1894). Several authors speak briefly about what was contained in this early example of the genre, but in my article with Gillian Rodger, we explain:

> The revival of revue in the United States occurred in 1894. . . . *The Passing Show* was based on the French and English models. This show, which opened on May 12, 1894, was billed as a "topical extravaganza." Links to earlier forms [such as burlesque and the variety show] . . . are evident in this billing, which wedded the idea of urban and topical references to the spectacular scenery and settings of the earlier extravaganza. The flimsy plot, written by Sydney Rosenfeld, was not unlike that of Hoyt's work, depicting a parent's attempt to stop his son's marriage, and its main function was to link together the many sketches and songs presented. The music was written by Ludwig Englander, and included a clever operatic parody and original songs such as "I Love My Love in the Springtime." The show also included songs by other songwriters, particularly popular songs sung by the many variety acts that were interpolated into the production. The *New York Times* was no more impressed with this production than it had been with Brougham's work, or indeed many of the spectacular dramas of the mid-century, seeing it as a not-funny-enough burlesque or a "desiccated variety show" (*New York Times*, May 13, 1894: 4). Even so, the show slowly spawned a number of offspring over the next decade. Parody was the principal source of the comedy and it was this type of satirical plot device—thin, but offering a sense of cohesion— that became the framework most early twentieth century revues would use. Most importantly, it also set the genre apart from similar nineteenth century entertainments, such as the variety show.

> One of the major successes following *The Passing Show* was *In Gay New York* (1896), which had more than one Broadway run and several tours. In this and other productions, the line between vaudeville, variety, and the revue was still unclear, in part because a number of revue producers were also active in the first two areas.[16]

The popularity of *The Passing Show* contributed to a series of other productions, including *Oriental America* (1895), *Higgledy-Piggledy* (1904), and *Mamzelle Champagne* (1906). In these shows, there was no overriding structure that could be identified as a revue; the genre itself did not yet exist, though it soon would be defined when Ziegfeld began his *Follies* series in 1907. As Davis explains, the type of entertainment that the original *Passing Show* offered did not immediately inspire a host of followers:

> The turn of the century was a time of high extravagance, the atmosphere that gave the phrase The Gay Nineties its validity. The productions of the time reflected and energized this, and made the times right and ripe for a producer to seize upon them, intertwine their disparate parts, and build upon a shaky structure to create one coherent musical theatre form.
>
> Florenz Ziegfeld was the man whose time had come.
>
> What had been clumsily patched together in *The Black Crook* and refined through *A Gaiety Girl* [1894], vaudeville and the Weber and Fields Music Halls, was growing and thriving, but it still existed in its separate parts. *The Passing Show* had, it seemed, for all its stir at the time, been a passing fad, although it survived in bits and pieces and influences.[17]

When the Shuberts began to consider mounting a revue in 1912, they hearkened back to the name of the "original" show, also naming their annual series *The Passing Show*. It may not have been exactly the same, but it was the spirit of the original that the Shuberts tried to recreate.

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[16] Rodger and Westover, "American Revue."
[17] Davis, *Scandals and Follies*, 74.

With the opening night of *Vera Violetta* in 1911, the Winter Garden Theatre hosted what would soon become a tradition, with the Shubert brothers establishing a venue where the genre could flourish. And thrive it did; within only a few years, "Winter Garden revues" (essentially a brand name) would become a recognizable and essential part of Broadway musical fabric.

Two Final Notes

The edition of the score created here is not meant to represent an *urtext* of the show, but rather to represent the revue as it unfolded on opening night. There is proof in the parts and the published sheet music that some of the songs and dances changed over time, and these later versions of the musical—the changed script as well as the new numbers—are not included here.

Finally, over eighty original photographs from the show are available on the New York Public Library's website, which has digitized the key sheets created by White Photography, who documented the revue. These pictures can be viewed at:

http://digital.nypl.org/lpa/ted_milleimage.cfm?bibid=12974&rlin=NYPG99-F517

Chapter 1

The Shuberts and Their Revues from *La Belle Paree* to *The Passing Show*

The Shubert brothers and their Winter Garden revues

The Shubert family's choice to begin producing revues in 1911 probably came as no surprise to anyone familiar with the world of theater; there is little doubt that Shubert brothers—Sam, J.J., and Lee—and their organization remains one of the most important founding forces in the early history of Broadway and American theater in general. As a cultural force, they determined many aspects of what constituted the Great White Way; not only did they produce theatrical events, but they also owned and operated theaters, a combination that virtually assured their control over much of what appeared on stage. Very active at the turn of the twentieth century, the Shuberts were still personally involved with productions until the 1950s, even after Sam, J.J., and other family members had passed away. The result of this economic situation was that the brothers could claim responsibility for many theatrical successes as well as a wide range of failures, all the while being able to choose what would and would not be given the best possible chance to survive. The amazing legacy of the Shubert brothers has been well-documented in a survey of theaters still held by the Shubert Organization that includes commentary about some of the shows these theaters have housed over the years.[1]

The Shuberts are portrayed by their own organization and by students of musical theater in two substantially different ways, especially when the topic is the revue. Gerald Bordman claims that the revue format was something that Ziegfeld perfected and that the Shuberts saw as a marketable product:

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[1] Maryann Chach, Reagan Fletcher, Mark E. Swartz, and Sylvia Wang (The Shubert Archive), *The Shuberts Present: 100 Years of American Theater* (New York: Harry N. Abrams, 2001).

> However, by early 1911, after four editions had appeared and a fifth was in the works, the *Follies* had gained both a unique momentum and national celebrity. Broadway's most notorious copycats, the Messrs. Shubert, watched enviously, well aware of the profits and renown that were eluding them. They decided to pounce, although their decision may have been motivated not only by their anxiety to deprive Ziegfeld (and his close allies and the Shuberts' principal rivals, Klaw and Erlanger) of some ticket sales and some fame, but also because they themselves had recently suffered some embarrassing failures in another field [, operetta].[2]

This statement from Bordman is surprising because in the sentence just before this paragraph, he notes that several revues took place between Ziegfeld's first production, in 1907, and 1911, when the Shuberts "pounced" on the format and produced *La Belle Paree*. The show opened on March 20, 1911, and, along with a companion piece, *Bow Sing*, was the inaugural musical at the Winter Garden.[3] The revues that Bordman identifies as happening during the years 1907 and 1911 are: "*The Gay White Way* (1907), *The Merry-Go-Round* (1908), *The Mimic World* (1908), *The Merry Whirl* (1910), and *Up and Down Broadway* (1910)."[4] It is clear that some revues were staged during this time, but the reason Bordman's statement about the Shuberts waiting until they saw a profit-making, tried-and-true venture in Ziegfeld's format is patently false because of the five shows listed above, three of them, *The Gay White Way*, *The Mimic World*, and *Up and Down Broadway* were produced, in whole or in part, by the Shubert brothers. That the Shuberts had already tried the revue before *La Belle Paree* is clear, but their particular relationship to revues is more complicated than Bordman implies.

A more nuanced look at the development of the revue, with a much more charitable list of shows that might count as part of the genre, is provided by Lee Davis. The author surveys

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[2] Gerald Bordman, *American Musical Revue: From the Passing Show to Sugar Babies* (New York: Oxford University Press, 1985), 52-53.
[3] The Shubert Archive, *The Shuberts Present*,268.
[4] Bordman, *American Musical Revue*, 52.

each of the musicals in turn, though he still deals more with surface elements than with details of songs and the scenes in which they were sung. Davis notes that the Shubert's *The Gay White Way* was not, in fact, a mere copy of Ziegfeld's production: ". . . The *Follies* had caused hardly a ripple on the face of musical theatre in the 1907-08 season. Two "reviews" (American producers were still studiously avoiding the French spelling, as well as Ziegfeld's production techniques) opened within three days of each other [*The Great White Way* and *Hip! Hip! Hooray!*]."[5] As Davis moves through the list of revues that were produced from 1907 through 1911, he raises issues that surrounded the shows, drawing mostly on critical reviews of the shows themselves. For both Bordman and Davis, however, the fact that many of these early musicals still had vestiges of a plot was a weakness. Of *The Mimic World*, Davis mentions several entertainers who made their Broadway debut in this Shubert production, including Vernon Castle and Ned Wayburn, but also says: "as one critic noted, it 'hasn't even the semblance of a plot and makes no pretense of any,' and that was certainly another step on the way to the *pure revue*." [Emphasis mine][6] For both authors, *La Belle Paree* was of particular importance because it was the first show that the Shuberts placed in their newly-opened, large-sized hall, The Winter Garden Theater. Davis, however, does not make *La Belle Paree* quite the event that Bordman does, with the Shuberts playing the melodramatic roles of the sneaky scoundrels, but he does comment on what the show did and didn't have:

> Still, *La Belle Paree* was an important show for two lasting reasons: first, it contained a larger collection of songs by the young Jerome Kern than any other show so far, and second, it contained the first appearance on Broadway of a young singer who had made his way up from the circus . . . Al Jolson. . . . *Le Belle Paree* had some of the trappings of a Ziegfeld show: girls in elaborate and usually pink costumes, opulent sets and

[5] Lee Davis, *Scandals and Follies: The Rise and Fall of the Great Broadway Revue* (New York: Limelight Editions, 2000), 82.
[6] Ibid., 90.

> strutting showgirls. What it didn't have was the Ziegfeld touch: the distinctive eye of the master, the willingness to spend thousands of dollars upon one scene, to dress his girls in real furs and real diamonds because, as he put it, 'it makes them feel like royalty,' to outfit a drugstore scene with real French perfume, to have an unerring eye for beauty, a tin ear for music, and hardly any noticeable sense of humor."[7]

The bias towards Ziegfeld's revues seems to seep through their prose at every step, glorifying Ziegfeld and at the same time vilifying the Shuberts, who, during these years, were Ziegfeld's primary competitors. The result is, according to Bordman and Davis, that whatever choices the Shuberts made about their own productions took on the cloak of the shabby imitator, simply muscling in wherever Ziegfeld made room.

When Davis finally speaks of the inaugural edition of the Shuberts's *The Passing Show* in the summer of 1912, he does admit that Ziegfeld had been slow to open his own *Follies* due to the "monster hit" of *The Winsome Widow*, which had opened on April 11, 1912.[8] However, neither Bordman nor Davis mention how popular the other Winter Garden revues had been. Both *The Revue of Revues* (which opened on September 27, 1911) and *The Whirl of Society* (which opened on February 12, 1912) had a fair number of performances (55 and 136, respectively), and these two shows established the Fall and Spring Revue pattern that the Winter Garden would maintain almost every year until 1923, when *The Dancing Girl* became the first plot-driven musical to hold the spring position. Table 1.1 lists the shows that were part of this pattern.[9] With the exception of *Sinbad* and *Robinson Crusoe, Jr.*—Al Jolson vehicles where the plot would halt for a significant portion of an act to allow Jolson to come out and sing his favorite

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[7] Ibid., 98.
[8] Ibid., 103.
[9] It is worth mentioning that in several instances, revues were also staged in-between the fall and the spring, depending on either the number of performances during the fall and/or the touring schedule of the fall show. The details of these are also worth examining, but there is not room to do so here.

songs—and *Monte Cristo, Jr.*, called an "extravaganza" with "several vaudeville turns thrown in," almost every musical at the Winter Garden during these years was a revue.[10] As shown in table 1.1, the Winter Garden Theater was clearly synonymous with the revue more than a decade after the house opened its doors.

Table 1.1: Fall, Spring, and Summer Revues at the Winter Garden Theater
***=A Musical with Revue Elements**
****=Not a Revue**

Theater Season	Fall Revue	Spring Revue	Summer Revue
1911-12	*The Revue of Revues*	*The Whirl of Society*	*The Passing Show of 1912*
1912-13	*From Broadway to Paris*	None	*The Passing Show of 1913*
1913-14	*The Pleasure Seekers*	*The Whirl of the World*	*The Passing Show of 1914*
1914-15	*Dancing Around*	*Maid In America*	*The Passing Show of 1915*
1915-16	*A World of Pleasure*	*Robinson Crusoe, Jr.**	*The Passing Show of 1916*
1916-17	*The Show of Wonders*	None	*The Passing Show of 1917*
1917-18	*Doing Our Bit*	*Sinbad**	*The Passing Show of 1918*
1918-19	*Sinbad**	*Monte Cristo, Jr.**	*Monte Cristo, Jr.** Held Over
1919-20	*The Passing Show of 1919*	*The Passing Show of 1919* Held Over	*Cinderella on Broadway*
1920-21	*Broadway Brevities of 1920*	*The Passing Show of 1921*	*The Whirl of New York*
1921-22	None	*Make It Snappy*	*Spice of 1922*
1922-23	*The Passing Show of 1922*	*The Dancing Girl***	*The Passing Show of 1923*

[10] Gerald Bordman, *American Musical Theatre: A Chronicle, 3rd ed.* (New York: Oxford University Press, 2001), 338.

It seems probable that because the Shuberts staged revues throughout the year at the Winter Garden, it was not a surprise that they chose to continue making money with this large theater even after the traditional theater season had come to a close. It is possible that the most important idea the Shuberts borrowed from Ziegfeld was the reality that running a show during the summer could be incredibly profitable because there was little competition on Broadway at this time. Ziegfeld's *Follies* were the main summer attraction in New York after 1907 (although it was not the only show playing), and what his show did most effectively, from a financial standpoint, was to prove that an annual market for a show during the hot summer months could be maintained. It was this astute fiscal decision that would lead to the inauguration of the *The Passing Show* series in 1912 and maintain its viability until 1923.

The large stage of the Winter Garden (though not as large as the Hippodrome's) allowed for an extravagant setting and a significant number of performers, and would have been ideal for the genre in these early years. The theater itself had been built originally to house the American Horse Exchange and therefore needed to have large open spaces. When the Shuberts leased the property from William Vanderbilt, they immediately went about making changes to turn the space into a theater:

> Lee and J. J. Shubert hired architect William Albert Swasey to convert the existing horse exchange building into an auditorium with only one balcony and decorate it with a garden motif. The existing space dictated that Swasey design a playhouse that was unusually wide; the proscenium arch, measuring approximately forty-five feet, was wider than any other Broadway house of its day, and the breadth of the auditorium brought the audience closer to the stage. Swasey left the American Horse Exchange's trusses exposed, giving the interior the look of a giant erector set. He covered the ceiling in sky blue canvas and trimmed both ceiling and walls with latticework. The overall color scheme was ivory and gold. Garlands and leaves entwined the box fronts and proscenium arch. The curtain was constructed of heavy rose-pink plush; the floors were covered with red Pompeian

> tile; and the wall spaces were decorated with Pompeian pottery, statuary, shrubs, and flower boxes.[11]

This grand interior was intended to display a level of opulence that would have easily matched the over-the-top nature of the revues that graced the stage at the time. Baral describes the location as representing an important step towards extending "The Great White Way" northwards.

> The Winter Garden [at Broadway and 50th Street] . . . was first of all a Music Hall devoted to the continental idea of variety. Eat, drink, be merry—and watch a show. The surrounding Broadway landscape was anything but continental or even picturesque, though. Anything above 44th Street was practically in the jungle. Across the street from the theatre were some one-story buildings and the rest of the block was boarded up—just plain empty lots. Behind the Winter Garden was a car-barn; at Broadway and 51st Street was a small apartment house, and another one was located at the southeast corner of Seventh Avenue and 50th Street, where the Earl Carroll Theatre later went up. . . . But in 1910, when the Shuberts plotted a new theatre, the uptown movement towards Columbus Circle started, and the Winter Garden was among the first important projects to go up. . . . Seating capacity was twelve hundred in the orchestra, four hundred in the balcony, and twenty-five boxes for six people each. . . . A promenade . . . lounge space, and a White Room on the balcony level were available, with cafés scattered throughout. On matinee days smoking was permitted in the balcony only.[12]

This enormous structure, boasting 1750 seats, was one of the largest of the theaters on Broadway in 1911 (and still is today), and it is no surprise that it was here that the Shuberts put on their most opulent musicals. Overall, the revue was something of a specialty for the Winter Garden Theater and even for the company in general. As the members of the Shubert Archive note,

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[11] The Shubert Archive, *The Shuberts Present*, 267-8.
[12] Robert Baral, *Revue: A Nostalgic Reprise of the Great Broadway Period* (New York: Fleet Publishing, 1962), 104-05.

"between 1906 and 1943 the Shubert brothers produced a staggering 104 revues. At their most basic, these shows featured lots of scantily clad chorus girls, popular songs, and colorful sets and costumes. At their best, they represented the height of wit, glamour, and sophistication."[13] The theater can be seen in a postcard in figure 1.1, in which *The Passing Show of 1916* is featured.

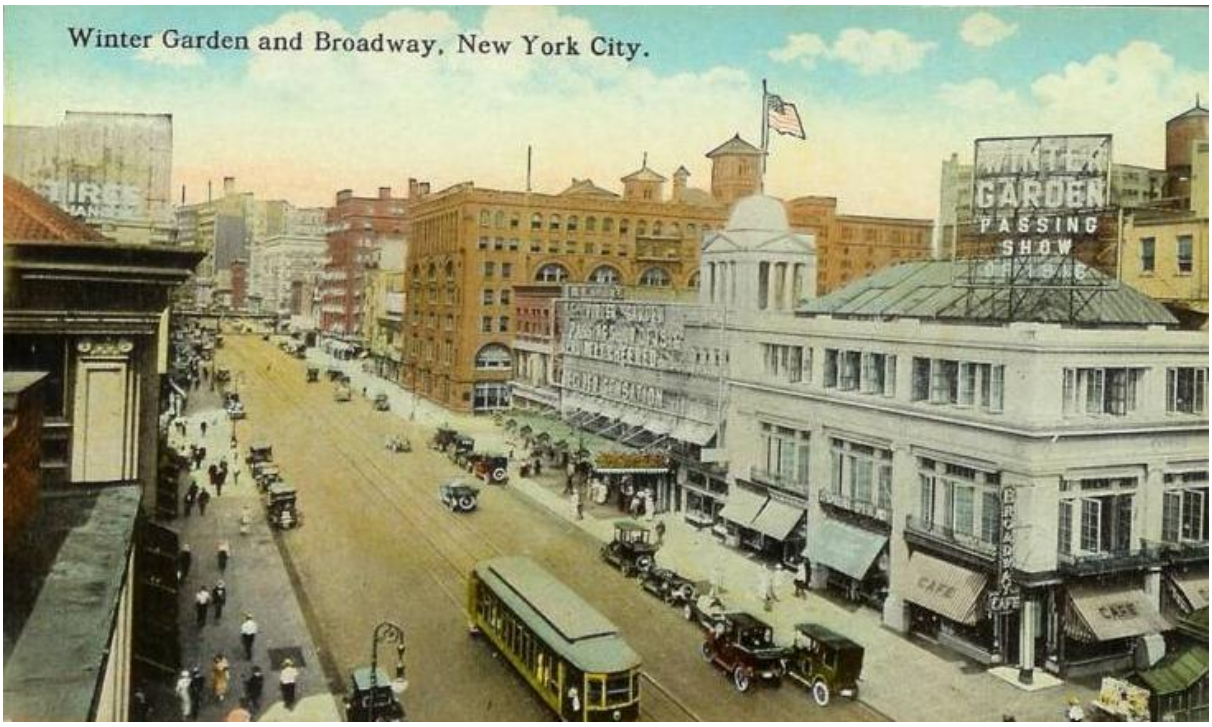


Figure 1.1: The Winter Garden Theater, 1916. Author's collection.

Finally, it is worth noting that the Winter Garden shows often had a life beyond of Broadway, just like many of the other theatrical productions mounted by the Shuberts. For example, *The Whirl of the World*, the spring revue that preceded *The Passing Show of 1914*, was sent on the road only a short time before the summer revue was to open. In May of 1914, the *New York Times* reported:

> "The Whirl of the World" will bring its New York run at the Winter Garden to a close Wednesday evening. The following day the production will be taken to Chicago, where it

[13] The Shubert Archive, *The Shuberts Present*, 287.

> will open for a Summer run. The Winter Garden will remain dark for a week and a half, when it reopens on June 6 with "The Passing Show of 1914."[14]

This brief article demonstrates that the Shuberts clearly felt that New York was not the only city where an elaborate production was profitable during the summer, and it is clear that they felt that their spring revue could continue to thrive elsewhere.[15] However, New York was the home of Broadway, and it is here that the Shuberts would open their new series of revues in 1912.

The Passing Shows of 1912 and *1913*

When the Shuberts unveiled *The Passing Show of 1912*, it is clear that they were trying to impress audiences with the extravagance of the production and, at the same time, set a sort of standard by which other revues, especially those of Ziegfeld, would be measured. The first two *Passing Shows*, in 1912 and 1913, certainly fulfilled the expectations of audiences who were used to seeing revues at the Winter Garden; both shows had long runs (136 and 116 performances, respectively), and each was then launched on a tour that continued well into the spring of the following year. Though these first two editions of the annual summer revue were different in some ways, they shared a host of similarities; both the 1912 and 1913 *Passing Shows* had a large number of well-established stars; spotlighted dance as a special part of the performance; featured a large number of chorus girls (and a few boys); made use of talent from the vaudeville circuits; had a script with recurring characters and a thin (but evident) plot; and were staged by many of the same members of the creative team. Of course, the similarities do

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[14] Anonymous, "Whirl of World Ends Wednesday," *The New York Times*, 24 May 1914, p. X5.

[15] Very little research has been produced about the revues cited in table 1, with little known about them other than that many of them were star vehicles which starred Al Jolson. A detailed analysis of these shows might help to explain the ways in which the various series of annual revues were different from those that were seen regularly on Broadway. Much of the materials for these shows—including the original orchestrations, parts, and scripts—are extant and are available for perusal at the Shubert Archive in New York City. Further research in this area would greatly enrich the context of musical theater during this era, as well as deepening our knowledge of the history of the revue.

not end there, but these traits would become a part of the overall fabric of *The Passing Show* series, demonstrating that there was a certain method to the apparent madness occurring on stage.

At least one element of the first Shubert *Passing Show* was unique to that presentation and did not carry over to other editions. *The Passing Show of 1912* was the second half of the evening's entertainment and not nearly as long as its descendants. The first part of the presentation, which opened its doors on July 22, 1912, was *The Ballet of 1830*. Gerald Bordman explains where the Shuberts acquired this part of the evening's entertainment:

> Interestingly, the work that preceded the revue was *The Ballet of 1830*, a three-scene mime-drama imported from London's Alhambra [Theatre]. It may have been added to bring a small touch of "class" to the whole evening, but it also, however unintentionally, foreshadowed the importance dance and music would have for much later revues.[16]

After 1912, none of the annual summer shows included such an "introduction." Instead, the shows were dedicated to the primary attraction of the evening: the revue. Bordman's comment about the importance of dance and music is slightly unclear, although it may refer to revues decades later. This comment does not, however, apply to the other *Passing Shows*. Music and dance were fundamental components of the series and would remain so. As Marilynn Miller's role in the 1914 musical demonstrates (see Chapter 2), a ballet was a mainstay of the revue.[17] In fact, this aspect of the early revue was so important that two feature films concerning Ziegfeld included ballet as a fundamental part of the show. In *Glorifying the American Girl* (1929), a scene starring Mary Eaton, who had been a Ziegfeld chorus girl and star on stage, shows the young woman prancing about on toes in ballet shoes. Since this is some of the only original footage of Ziegfeld's revues still extant, it is clear that even near his death in 1932, the producer

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[16] Bordman, *American Musical Revue*, 71.

[17] Miller's name was originally spelled as "Marilynn," but was later changed to "Marilyn," with only one "n." I will use her original name because that was her name during this production.

was still including ballet elements in his annual *Follies*. Another indication that ballet was a regular feature of these shows is its inclusion in MGM released its *Ziegfeld Follies* in 1946. In the opening number, "Here's To The Girls," Fred Astaire introduces the song and then begins tap dancing. He is quickly followed by Cyd Charisse, who wears ballet shoes and is *en pointe*. Though this is the only reference to ballet in the movie, its presence reminded the audience of the *Follies* they had seen years before—the movie is, after all, more about reminiscence than it is about transforming an old form into something new. Though it appears as a separate feature of the musical in the first *Passing Show*, classical dance is most certainly a persistent facet of the revue that cannot (and should not) be ignored. Bordman's suggestion that this was a means of adding "class" to a show that was otherwise bereft of it simply ignores the repeated use of ballet in the early revue.[18]

Though a few descriptions of the show appear in Bordman, Davis, and other sources, the discussions are limited to famous personages in the show and the visual aspects of the extravaganza. The most focused study is Brian Drutman's brief article on "The Birth of the Passing Show."[19] Drutman is mostly concerned with the stars of the show, like Charlotte Greenwood, who would become even more famous on stage and screen in the coming years. Her "Kangaroo Hop" was remarked upon for her dancing and singing, but also for the "dancing furniture" that accompanied Greenwood.[20] He also reviews the career of the featured player, Trixie Friganza, a "large" comedienne known for her comic cleverness and her strong voice; she

[18] The subject of dance in the revue has, as a rule, been one of the least discussed in the literature. One of the reasons for this, of course, is that dance is ephemeral by nature and, even with the score and the script in hand, it is often difficult to ascertain what, exactly, the dancers actually did. The best way to go about this research is to find reviews that give details about the dances and dancers and to try to connect these statements to photographs that may depict the dance and the original costumes. The issue of ballet in the revue is one that might offer a better understanding of what producers were trying to appeal to in their audiences and could be substantially developed by other scholars.

[19] Brian Drutman, "The Birth of the Passing Show" in *The Passing Show: The Newsletter of the Shubert Archives* 11/1 (Summer, 1987): 1-3.

[20] Anonymous, "'Passing Show' At The Shubert," *The Boston Globe*, 19 November 1912, p. 8.

had the most established career of anyone in the show, and her weekly pay of $300—the highest for a woman in the cast—attests to this.[21] One reviewer gushes, "To Miss Friganza must be given the credit of saving the stretches between the appearances of the Wayburn trained choruses,"[22] while another says, "Friganza, with all her accomplishments of yore—witty, magnetic and with every right to the hearty applause she received."[23]

Several dancers could also be found in the show, including Hilarion and Rosalie Ceballos, a South American couple. The featured dancers, however, were Adelaide and Hughes, who had been performing in New York at the time they were engaged by the Shuberts in the spring (and were jointly paid $400 per week by the producers). The comedy dancing/singing team of Eugene and Willie Howard did impersonations and also a few short skits.[24] Only a few reviewers mention the team of Moon and Morris, "two eccentric dancers" who "were a 'scream' every time they did anything."[25]

Commentators both past and present also mention a particular addition to the house—a huge runway that went out into the audience—that was a featured attraction. It was referred to by some as the "Bridge of Thighs" because of the dancing girls on it.[26] At least one reviewer felt that showing off these "ponies" in such as way was troublesome: "The performers being thus brought intimately to the audience . . . although nothing in particular is gained, for in the theater, above all other places, it is distance that lends enchantment, and to see the make-up—the paint

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[21] All references to financial records from the production are taken from a bill on the expected cost of the weekly show written up by J.J. Shubert on June 20, 1912. The memo is written to "L.S." (Lee Shubert) and the "Office." Several check marks appear next to some of the names, but their significance is as yet unclear. Some of the stars mentioned on the first program are not on this list, suggesting either that there were some casting changes just before the performance began or that the program may be from a date later in the opening run, where performers had been replaced. The total expected price for the show was to be $10,622/week.

[22] Anonymous, "Dame Nature On View At Shubert," *The Boston Journal*, 19 November 1912, p. 9.

[23] Anonymous, "'Passing Show' At The Shubert."

[24] The Howard Brothers became associated with the series through multiple appearances over many years. Willie Howard was even involved with a failed revival of the *Passing Show* in the mid-1940s.

[25] Anonymous, "'Passing Show' At The Shubert."

[26] Ibid., 268. The runway was taken from a Kabuki-styled runway in Max Reinhardt's *Sumrun* (1912).

and powder and the India ink—so near at hand is rather disillusioning."[27] The show was a satire on several popular shows in New York at the time, as was common practice for a revue; the parodied shows included *Kismet, The Quaker Girl, Oliver Twist, Bought and Paid For, Bunty Pulls the Strings, Rigoletto,* and *The Pirates of Penzance,* the last of which had been revived by the Shuberts the previous season, with Friganza in the lead female role of Mabel. The elaborate set-up of *Kismet,* which even included the large pool that appeared in the original show, allowed Friganza to "ham it up" with her physical comedy. Apparently, one of the moments that "stopped the show" was when Friganza fell into the pool with all the other bathing beauties. It was during this "Harem of Sewer-Man" sequence (act 1, scene 3) that Adelaide and Hughes did their dance entitled "The Spark of Life." A brief memo from the dance team mentions this scene and expounds on two other dances they performed, including one where the time would change from day to evening: "Here we do a waltz which we are going to call "A One Step Waltz," in which we will try to introduce a waltz we created in London, called "The Hoop Waltz," which was stolen bodily from us and put into the *Count of Luxembourg*."[28]

The plot of the musical was not a directed narrative, even though a few characters, such as the Strenuous Citizen and the Quaker Girl, were used in several scenes. Performers such as Friganza changed roles as the scenes required, and the revue generally moved from scene to scene with little or no connection whatsoever. Nicholas Young comments in the *Boston American*: "None of the devices that are guaranteed to coax large-eyed men into the two-dollar seats were missing at the Shubert last evening. . . . It was plain that the 'Passing Show' made no appeal to reason. . . . You don't know what it's about, and further, you don't care."[29] Three versions of the script exist, each from different times in the show's history, and though there are

[27] W.E.M., "*'Passing Show'* Is Among The Best." Source unknown, Shubert Archive, *Passing Show of 1912* box.
[28] Memo to J.J. Shubert from Adelaide and Hughes, undated, Shubert Archive, *Passing Show of 1912* box.
[29] Nicholas Young, "'Passing Show of 1912' Proves Winner," *The Boston American*, 12 November 1912, p. 8.

similarities, many of the lines and scenes have been substantially altered. This follows practices that were common for early musical theater, from *The Black Crook* (1866) until at least the early 1920s, where it was common for a show to keep the same title but undergo multiple transformations.[30] This was a way of creating a "fresh new" version of the production while capitalizing the success of the original. The ending of the show, which takes place in 2010, remains in the same location, Times Square, for all three versions, but the dialogue is different each time. What is so important about this early script is that it sets a part of the pattern for future *Passing Shows*, where a thin plot offers characters that appear in multiple scenes.

The cover page of one of the scripts actually carries a date—"As played July 23rd, 1912, two days after opening."—and the names of the writers: George Bronson-Howard (1883-1922) and Harold Atteridge (1887-1938). The practice of dating scripts was common for the Shuberts, and one can see from the documents that each *Passing Show* script carries a date stamped on the front. The reason this is so important is that it clarifies what the show was like on the opening night, or as close to that night as possible, and therefore the events in *that particular* script was the version of the show that is reflected in the reviews. As the analysis of the script of *The Passing Show of 1914* in chapter 3 demonstrates, it is clear that changes were made over time, especially while the musical was on tour. Thus, this date—July 23, 1912—becomes the key for grappling with at least one accurate version. George Bronson-Howard was a novelist and playwright with a troubled past, [31] and it is unclear how much of the script (or the lyrics) was

[30] One could make the case that this practice still happens today, since a show can actually take on multiple forms even during its Broadway run. This was the case with Lincoln Center's production of *The Light In the Piazza*, which underwent changes long after the show had officially opened. This process can also be true for revivals; the 2008-9 production of *Pal Joey* used many of the original show's songs and concepts, but used a radically transformed book. The general mutability of the Broadway show—as a rule rather than an exception—can make for a very interesting study.

[31] Several very juicy documents in the *New York Times* show that during the years of 1909 to 1916, George Bronson-Howard was frequently in trouble with the law, an irony in light of the fact that his first play (also co-written) on Broadway was entitled *The Only Law* (1909). His first transgression involved the theft of a $750

written by him and how much of the show came from Atteridge. Whatever their division of work in this first show, Atteridge would become the sole script-writer for the rest of the series. As he was responsible for the lyrics of these shows, it is not an exaggeration to say that Atteridge was the driving force behind the annual Winter Garden shows, especially the entire run of the *Passing Show* from the initial musical in 1912 to the final revue in 1924.[32] As the following section demonstrates, his involvement went far beyond merely handing in a finished draft and then moving on to another production; Atteridge's contributions to the series cannot be understated.

The one issue that very few scholars discuss in much detail is the music, which is surprising given the fact that these shows contained so much of it, in the form of dance music, songs, and incidental numbers. The program for *The Passing Show of 1912* provides a list of the main musical numbers that appear in the production, almost all of which are by Louis A. Hirsch (1887-1924), a composer often engaged by the Shuberts and a founding member of ASCAP.[33] Providing a distinctive sound for these songs was Frank Saddler (1864-1921), who orchestrated most of the music.[34] Some of the songs are topical, highlighting the burlesque elements of the show. One scene involves Andrew Carnegie talking with characters meant to parody Belasco and Teddy Roosevelt (re-named "The Strenuous Citizen"). The song they sing, "Handy Andy," plays on the different ways to pronounce Carnegie's name, his political ties, and his odd

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diamond and emerald ring from Miss Theodora Gerard, an actress. In a moment that foreshadows Batman's foe, Two-Face, Bronson-Howard flipped a coin to determine whether or not to kill Miss Gerard, and was arrested that night trying to attack her with an eighteen-inch knife. Upon putting up bail, Bronson-Howard presently skipped town and ran to Europe. He later wrote a novel entitled, *God's Man*, in order to "get even" with the magistrate who "railroaded" him after the previous incident. Given these circumstances, it is difficult to imagine that the Shuberts relied on the writer for any length of time. See Anonymous, "Arrest Playwright on Actress' Charge," *New York Times*, 22 August 1909, p. 1, and Anonymous, "Broadway Gossip Rife in Libel Trial," *New York Times*, 8 December 1916, p. 20.

[32] Later versions of the revue continued into the 1940s, but the annual shows only ran until 1924.

[33] Hirsch was a regular contributor to early revues, since he wrote for Ziegfeld's *Follies* as well as for *The Greenwich Village Follies*. A study of how his music helped to shape the form of the genre would be a welcome addition to musical theater scholarship.

[34] On Saddler, see chapter 4.

penchant for philanthropy: "I want to give all of my cash away/ So take it pray, don't let it stay/ I'll send you a library P.D.Q./ Or give a medal to you." "Pirates and the Quaker Girl" combines characters from two different shows—not surprisingly, *The Quaker Girl* and the *Pirates of Penzance*—and uses musical material from the latter show. However, the song has new lyrics and even uses new musical material, thus employing new and old elements simultaneously: "If you don't go, I will bawl/ I won't be your wife at all./ I know you Pirate of Old Penzance;/ You only fight in a song and dance." "The Policeman's Song" also uses the *Pirates of Penzance* as a musical reference on which it can burlesque with new lyrics: "We're policemen that you know (Taran-ta-ra)/ From the old Casino Show (etc.)/ But we're only actor men (etc.)/ For we've made a change again." Most of the references to other shows are more textual than musical, but the script calls for brief musical interpolations of several famous works, including Rimsky-Korsakov's *Scheherezade*, the "Anvil Chorus" (from Verdi's *Il trovatore*), and the "Flower Song" from Bizet's *Carmen*. At only a cursory glance, the rest of the music uses simple syncopation for ragtime numbers and contrasts this with lilting, romantic ballads.[35] One song, "The Wedding Glide," is a duet that makes use of both of these musical styles; it was particularly popular and was actually recorded by Shirley Kellogg, who sang it in the show. Figure 1.2 shows the cover for the sheet music of the song.[36]

[35] One reviewer remarks: "As for the music, it is all syncopated, which is merely a fancy word for the popular type of "rag." There was every imaginable rag ever known, with the possible exception of the dishrag." Unsigned review, "Dame Nature On View At Shubert."

[36] The full sheet music is available through the Lester S. Levy Collection of Sheet Music at Johns Hopkins University. See <http://levysheetmusic.mse.jhu.edu/otcgi/llscgi60> for the complete song.

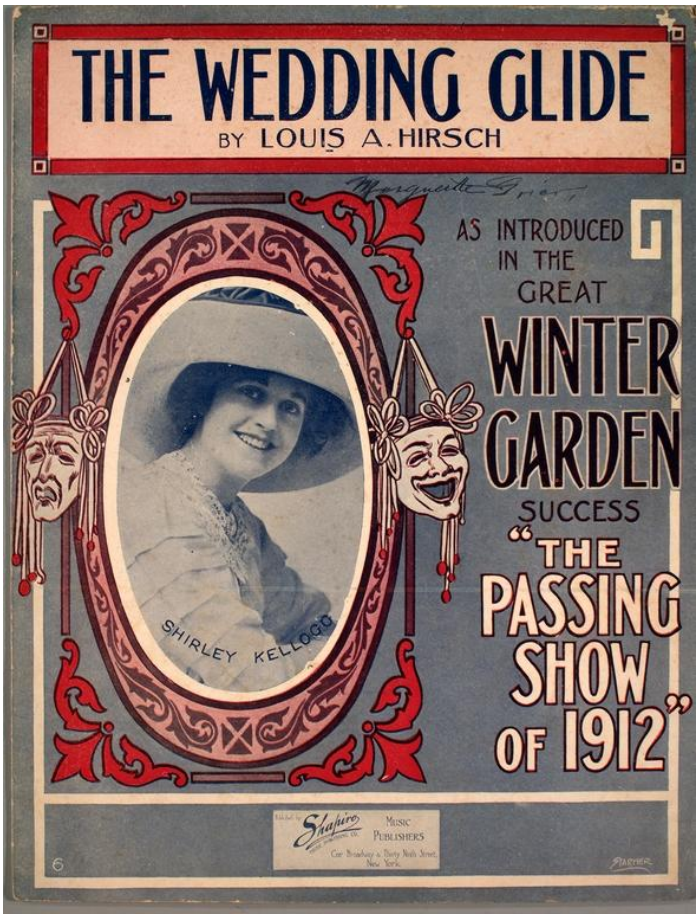


Figure 1.2: "The Wedding Glide" cover. Author's collection.

Throughout the *Passing Show* series, Shapiro was the most regular publisher of music from the revues, but there are many, many songs that were printed by a wide range of other publishing houses, both in Chicago and New York. Not surprisingly, this is particularly true in the case of interpolations that seem to have been added to the shows after their Broadway run.[37]

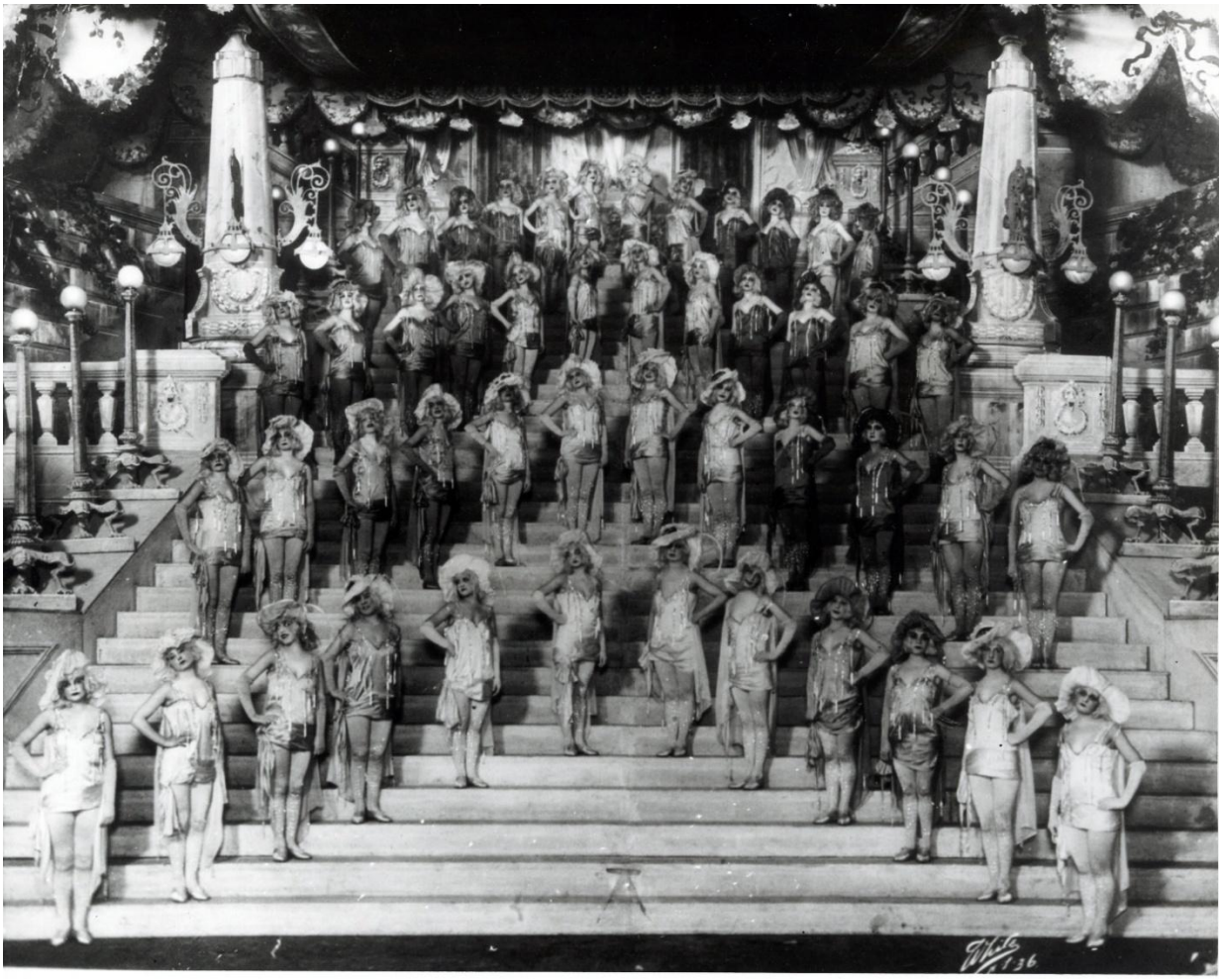
In general, the plan for *The Passing Show of 1912* demonstrates a kind of variety that is reflected in the overall ingredients of the show, with its combination of humorous sketches, dancing, sentimental ballads, and flashy chorus numbers. In *The Passing Show of 1913*, each of these elements returns, with the exception of the separate opening ballet, which was not used

[37] As one might expect, the relationship between the Shuberts and their music publishers is yet another issue that remains to be understood and is ripe for investigation.

again as a "prelude" to the show. Instead of a single group of seven scenes, though, the script, this time entirely by Atteridge, was expanded to two complete acts, again using a "thin" plot that nonetheless had returning characters who solved a problem at the end; Bordman tells that "Peg [of *Peg O' My Heart*, played by Mollie King] sails to America to learn the Turkey Trot. She spends the evening seeing the town under the tutelage of a comic couple and falls in love with Broadway Jones [played by Charles King]."[38] Also included in the cast was Harry Gilfoil, who played a wide range of characters, including the Tired Businessman, the Man Who Makes Noises, Baron Sands, King's English, and Mosquito (in command of the Mexican Army). Many specialty dances appeared, mostly by Bessie Clayton, who performed the "Tangle-Footed Monkey Wrench Dance" and "The Dance of the Perfume" in the Indigo Harem. One of the specialty dances was a "Mirror Dance" done by George Hanlon and George Ford. The music for this show was written primarily by Jean Schwartz, who would write for several other *Passing Shows* (from 1918 onwards) and other Winter Garden revues. Again, the score was almost entirely orchestrated by Frank Saddler. Several of the songs were in ragtime, such as "It Won't Be the Same Old Broadway," "Ragging the Nursery Rhymes," and "He Blew on His Bugle-E-OO," but there were also ballads interspersed with these, such as "In Romance Land," "My Irish Romeo," and The Golden Stairs of Love."[39] As with the 1912 show, other composers penned a small number of interpolations (in this case Al W. Brown), but for the most part, Schwartz wrote most of the songs. Comedy, dancing (both popular and ballet styles), and varying musical styles were all bundled together, using a small collection of well-known stars, such as Charlotte Greenwood, and a wide array of chorus girls (and boys) to perform the numbers. An elaborate scene, "The Capitol Steps," at the end of Act I, was staged by Ned Wayburn (1874-1942), who

[38] Gerald Bordman, *American Musical Theatre*, 288.
[39] This information comes from a script and a Winter Garden program located in the Shubert Archive (Package No. 86, box 1.), both of which are unfortunately undated.

would later become associated with Ziegfeld's *Follies* and was famous for his "Follies Walk." The sheer number of girls was part of the dazzling spectacle, as figure 1.3 demonstrates.



Example 1.3: "The Capitol Steps" from *The Passing Show of 1913*. Author's collection.

After this show, staging a large, impressive finale for the first act became standard practice, and it is clear that the Shuberts knew they needed a "big finish" to send the audience out during intermission and get them to return for the second act. *The Passing Show of 1913* became the model that would continue to be adopted throughout the series. Atteridge "headed up" the project with whichever composer was chosen to write the main score. There were a few interpolated songs, and many dances would also be seen (and heard), spotlighting both classical and up-to-date popular dances, such as the Turkey Trot and the Tango. A silly script made the

abrupt changes in scene and texture seem more understandable, and there was a wide selection of locales, characters, and musical styles. With the impressive finish at the end of the first act and fast-paced movement between scenes, Atteridge never kept the audience waiting long for the next entertainment—similar to the kind of experience they might have had watching a minstrel show, a "continuous" variety show, or several other stage acts of the day. The main difference was in the grandeur of the show, with its huge Winter Garden stage, the effervescent Saddler orchestrations, the vast number of chorus girls, and its top-drawer stars. There is no question that what audiences would have seen at the Winter Garden was a *Passing Show* meant to impress and please—a formula that was effective year after year as light summer entertainment for diverse audiences. Once Atteridge had found a system that worked, he would wed it to the Winter Garden and make it his standard style, with a revelry that would remain consistently entertaining (and profitable) well into the 1920s.[40]

[40] Many of these elements were probably borrowed from Ziegfeld's *Follies*, but no study comparing the two revues has yet been done. There are several sources on the *Follies*, however, that could serve as a starting place. For an early book, see Marjorie Farnsworth, *The Ziegfeld Follies: A History in Text and Pictures* (New York: Bonanza Books, 1956). For a study that focuses on a specific star, see Arthur Frank Wertheim, ed., *Will Rogers at the Ziegfeld Follies* (Norman, OK: University of Oklahoma Press, 1992). However, by far the most complete record of this annual revue series is Richard and Paulette Ziegfeld's *The Ziegfeld Touch: The Life and Times of Florenz Ziegfeld, Jr.* (New York: Harry N. Abrams, Inc., 1993). This book includes a show-by-show listing that provides a great deal of information on each individual year's production. Though none of these texts is scholarly in nature, all three books point to ideas or issues that should be studied in more depth.

Chapter 2

The Creative Team and the Players of *The Passing Show of 1914*

The creation of the third annual *Passing Show* was, by today's standards of writing a musical, extremely fast, with virtually the entire process taking less than three months. One of the first notices about the show appears in the *New York Times* on May 8:

> Harold Atteridge, who has written the book for seven Winter Garden shows, has just made an arrangement with the management of this place, whereby he is also to write the book for the new Al Jolson show, which will be seen at the Winter Garden in the Fall, and the new "Passing Show of 1914," which will be produced during the summer.[1]

With the announcement of Atteridge's involvement, the Shuberts began in earnest (or at least publicly) preparing for the organization of the enormous production that would appear on stage in less than a month. In truth, the project had begun in April, with a few of the hand-written pages of the script displaying the month (but no day). It is clear that Atteridge was the primary force behind the *Passing Show* series in its early years, and he was also the Shuberts' right-hand man when it came to these revues, both creatively and as a physical presence during rehearsals.

Although he wrote the books and scripts for many shows and the lyrics for several songs, Harold Atteridge today remains a shadowy figure in the history of musical theater. It is true that he worked quickly as a staff writer for the Shubert brothers and that many of his songs did not become significant hits even during their day. However, he had his share of successes on stage, and through a combination of productions on Broadway and on tour throughout the United States, it is clear that many theater-goers in the 1910s and 1920s saw his shows and heard his

[1] Anonymous, "Theatrical Notes" *New York Times*, 8 May 1914, p. 13.

lyrics. Very little is known about the procedure of writing musicals during this time because, in many instances, so few documents detailing the creative process survive. Fortunately, however, a meticulous description of Atteridge's past, his involvement with the Shuberts, and the specific creation of *The Passing Show of 1914* remains extant. Atteridge was featured in an article during the week that the revue opened, and virtually every aspect of his life in musical theater is discussed. Since the whole of the article is valuable, I will quote at length:

> HAROLD ATTERIDGE A RAPID-FIRE LIBRETTIST
>
> Young Chicagoan, Whose Latest Achievement Is "The Passing Show of 1914," Explains Many Details of His Work and His Sources for Obtaining Comedy Dialogue.
>
> Beginning his career by writing the annual Black Friars' Varsity show at the University of Chicago in 1907, Harold Atteridge, one of Broadway's youngest librettists, has trod prosperously along the path to success until he now has a total of eight Winter Garden revues to his credit.
>
> Atteridge was born in Chicago in 1887. After preparing at North Division High School he spent four years at the University of Chicago and received a Bachelor of Philosophy degree. During his early twenties he became a clever adept at writing librettos for college shows and on the strength of this adroitness was engaged as a lyric writer for one of the numerous publishing firms in the Windy City.
>
> He first gained attention professionally by writing the lyrics for two songs numbers that were used in "Madame Sherry." George Lederer was so enthused over Atteridge's work that he suggested New York as the fit and proper place to embark on the occupation of libretto writing. Atteridge came to this busy metropolis in September, 1910, and he had only been here a week before he signed contracts to write dialogue and lyrics for sketches and novelties appearing at the former Folies Bergere.
>
> Then, after constant persistence, he gained a hearing with J. J. Shubert. The breezy style of this young Chicago librettist proved acceptable to Mr. Shubert, and he immediately engaged Atteridge.

"Vera Violetta" was Atteridge's first Winter Garden revue [opening on November 20, 1911], and from this piece he gained marked approval. Since that time he has written seven more revues in the following succession: "The Whirl of Society," "Passing Show of 1912," "From Broadway to Paris," "The Honeymoon Express," "Passing Show of 1913," "The Whirl of the World," "and "The Passing Show of 1914." Furthermore, he is under contract to supply the book and lyrics for the new production in which Al Jolson will appear this Fall. He also revised material and supplied special numbers in "The Little Pariesienne," "The Midnight Girl," "and "The Belle of Bond Street."

"Writing a Winter Garden revue involves many details and this work is unlike that of the librettist who writes a straight musical comedy," says Mr. Atteridge. "It must be remembered that there are more principals for whom parts and songs numbers must be arranged, and that, due to the nature of travesties indulged in, constant revisions are necessary up until the very week before the premiere.

"Seven or eight weeks ahead I have a private conference with J. J. Shubert, who engages the cast and chorus, plans the scenery and lighting effects, and superintends the production, and together we map out a skeleton idea of the forthcoming revue. Then we scout about for a promising composer, and I begin writing a series of lyrics to be used. In the average Winter Garden offering about thirty-five numbers are written, and ten songs from this list are eliminated before the premiere.

"Rehearsals of the principals start at least four weeks in advance, the chorus beginning a fortnight earlier under the supervision of a dancing director. As soon as rehearsals are progressing the weeding out process begins. Certain lines must be eliminated and scenes built up; new entertainers are engaged and special parts must be written for them; a turn in the Mexican situation, politics, woman suffrage, eugenics, or any other much-discussed current topic, necessitates a re-arrangement of certain travesty material.

"I attend every rehearsal and am always on hand to follow out suggestions from whoever happens to be staging the production. At the first dress rehearsal, and there are usually three or four because the Winter Garden productions open in New York without a preliminary tryout, the show is of at least five hours duration.

> "The weak spots are bolstered up, certain song numbers that lack the necessary dash and spirit are eliminated, and the entire programme routine condensed and rearranged. The length is gradually cut down for the opening night.
>
> "I do most of my writing between the hours of midnight and 5 A.M. I write in long hand under an electric desk lamp, and always alone. Most of the comedy dialogue that I write for the Winter Garden revues I observe in everyday life—on the Subway, in restaurants, on the street, in hotel lobbies, at church, in barber shops, in business offices, and most any place where ordinary people are to be seen. During the day I watch persons and at night I write about them.
>
> "It usually takes me from thirty minutes to an hour to write the finished lyrics for a song. I read all the newspapers every day and this affords me a field of current information. The Winter Garden revues, especially the annual 'Passing Show,' is a résumé of theatrical, business, and political topics of the past season set to song, dance, and laughter.
>
> "Coming downtown on the Subway the other evening I scribbled the lyrics of a one-step, "By the Beautiful Sea," on the back of an envelope and handed them that same night to Harry Carroll, who writes for one of the local music publishing houses and who, with Sigmund Romberg, has written the music for 'The Passing Show of 1914.' Carroll immediately wrote a melody for the words and now the tune is proving a favorite at local dance palaces, cabarets, and restaurants. Which goes to show that one can accomplish things of real value during otherwise idle moments."[2]

This rich document provides a window into the step-by-step process by which a "Winter Garden revue" was developed under the tutelage of both Atteridge, who was clearly central to its creation, and J. J. Shubert, who oversaw many elements of the production himself. It is not a mistake that Atteridge is said to have created the "book" for these musicals because, as

[2] Anonymous, "Harold Atteridge A Rapid-Fire Librettist" *New York Times*, 14 June 1914, p. X8. This article is the most complete biographical information on Atteridge, and is quoted in full here. Atteridge had already written song lyrics before moving to New York. One of his earlier songs was entitled "Moonbeams and Dreams of You," (1906), with music by S. Wallenstein and published by Victor Kremer Co., Chicago. Atteridge wed one of the actresses from *The Passing Show of 1913* named Laura Hamilton. For the announcement, see Anonymous, "Author to marry actress" *New York Dramatic Mirror*, May 20 1914, p. 10.

mentioned earlier, there was indeed a storyline that bound together the various characters and events in the revue.[3] This article points out that the creation of the show, under primarily Atteridge's supervision, is a process of writing a huge musical—five hours long!—that is then "rearranged" and "cut down" into a workable show. Although there are no documents, such as memos or letters, to support the notion that Atteridge maintained overall creative power over the shaping of the *Passing Show*, the idea certainly makes sense. After all, Atteridge was not only responsible for the story and script, but also for the lyrics of the songs, so he would've been working closely with the composer(s) as numbers were being written (and then, presumably, changed). Also, since Atteridge himself came up with the ideas for the grand finales and the first act "transformation" scenes, he could easily have worked closely with whoever was staging the scene to make it work with the songs (thematically) as well as with Shubert's expectations. Even when it came to the minutiae of topical references, it is clear that Atteridge was sensitive to the most subtle turns in the news of the day—an essential quality if one was to make the show seem "up to the minute" and fresh. Overall, it would appear from this article that Atteridge was the main creative force behind the *Passing Show*, from working on the script alone (with his electric lamp) to sitting in on the rehearsals as the show was worked out. He could dash off lyrics for a new song if the moment required and could adjust a scene to highlight one set of dancers who may have replaced another. "Rapid-fire" seems a perfect term to describe a man in the midst of a business where the "Now" was the most important element; Atteridge had to work a lot, and he had to work fast in order to satisfy the demands made of him by J. J. Shubert and his enormous musical production "machine."

After this "conference" with the producer, other artists would begin to be included in the creative process, many of whom were probably already under contract with the Shuberts. The

[3] The script for the 1914 edition will be discussed in more depth in chapter 3.

director of the show—the person who is credited with "staging" the revue—was J.C. Huffman (ca. 1886-1935). In truth, this probably meant that Huffman both directed the overall musical (blocking, etc.) and also designed a portion of the set, or at least chose some of the basic elements for the stage. From a testimonial written about Huffman after his work on *Marching By* (1932), it is also clear that he was particularly interested in lighting:

> Mr. Huffman is an authority on stage lighting and in kindred matters. His monographs upon technical stage subjects have been much used as textbooks at Columbia, Harvard, and other universities, where there are courses in stagecraft. This genius of the stage contends that just as lights can be blended to produce desired effects, so can actors, acting, and scenic values be blended. He works according to this theory.[4]

Huffman was involved with a substantial number of the Shubert's musicals, especially their revues. In the 1920s, the director became involved in the huge number of Shubert-driven operettas, including *The Rose of Stamboul* (1922), *Maytime* (1927), *My Maryland* (1927), *Countess Maritza* (1928), and *The Circus Princess* (1927), and others.[5] In 1928, Huffman penned an article on the challenges of working with a revue as opposed to a "book" musical. At the time, he was particularly involved with constructing the *Greenwich Village Follies*, another yearly revue produced by the Shuberts (though not a Winter Garden production). As with the Atteridge-focused article above, I will include this article in its entirety, as it informs the reader of Huffman's struggles and provides some insights into the process of creating a revue.

> REVUE PROVES HARDEST TEST OF CRAFTSMANSHIP ON STAGE
>
> Dramas, farces, musical comedies and other forms of theatrical entertainment are regularly produced after a well-known formula, with the exception of our more artistic endeavors. But the revue cannot be staged by the book; there is no rubber stamp method of aligning its many facets, and the man who attempts such a thing will find his venture

[4] Vince McKnight, "Marching By" Press Release, Shubert Archive, J.C. Huffman Folder, ca. 1932.
[5] Manuel Seff, "Marching By" Press Release, Shubert Archive, J.C. Huffman Folder, ca 1932.

ending in disaster. Very necessary are a shrewdness born of long experience, a psychological setting of pace, and the ability to gauge to precision what the public wants at the time.

The latter is perhaps the most important of them all, for last year's hi may be this year's most dismal failure. The fashion in entertainment is as irregular as that in gowns. It has been known to go into reverse within a month, leaving not a few hopefuls stranded on unexpectedly arisen rocks. A season or two ago we had a flood of the so called "intimate" revues, some of which prospered for a while, inspiring attempts by ambitious unknowns to imitate them, but with little success.

When we started rehearsals of the "Greenwich Village Follies," we made a careful study of what we thought the public wanted. This not only in artists, but in costumes, setting and the method of staging as well. It was decided to have an artistic background for our comedians, sketches, and singers, and with this idea in mind, we engaged the Graham Dancers, Carlos and Valeria, and Annie Pritchard, whose interpretations of terpsichorean patterns do not follow the every day mode.

Continuing along these lines, we had Chester Hale stage two classic ballets, one of them being based on the Homeric legend of Ulysses and Calypso. In this the Greek tale is closely followed.

For contrast, Ralph Reader, our dance director, has evolved all the several newest steps for the chorus, and the whole thing is interspersed with burlesques of current successes, sketches, comedians, and singers. I presume that the casual reader of this will come to the conclusion that staging a big Broadway revue is not as intricate as it appears. Really, it is more so.

When the first performance of our new revue took place in Newark, some eight weeks ago, it ran from 8:30 in the evening until 2 the next morning. Early the next day the pruning process began. The most important objective was the set the proper pace from curtain to curtain, and we experimented extensively in Newark and Philadelphia, our next stop. Our playing time was reduced to the usual two and half hours by the end of the second week, but there still remained the necessity of routining our material.

In Boston and Cleveland, where we played after that, we worked day and night; we tried new songs and sketches and by the end of the fourth week it was generally

> understood that the revue was ready for New York. But, nevertheless, we did not bring it in at once, wishing rather to delay the Manhattan premiere for several weeks and make certain that all was as it should be.
>
> The last stop before reaching this city was in Detroit, where we played for two weeks, and where a few minor changes were made. When that fortnight ended, we were certain that we had perfected the routine and the pace of the show, and we departed for New York.[6]

The process described here is remarkably similar to Atteridge's description of creating a Winter Garden revue, even though the two accounts are fourteen years apart and involve different try-out locations. Interestingly, Atteridge worked together with Huffman on *The Greenwich Follies of 1928* and thus there was probably a certain similarity to the overall process even over such an extended span of time.[7]

Another Shubert "regular" was Melville Ellis (1879-1917). Ellis had written music for *Up and Down Broadway* and had designed costumes for many of the Winter Garden revues, including *The Whirl of the World* and *The Passing Show of 1913*. It is not surprising that this "in-house" talent was engaged to create costumes for *The Passing Show of 1914*; Ellis would

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[6] J.C. Huffman, "Revue Proves Hardest Test of Craftsmanship on Stage," *New York American*, 10 June 1928, p. M-5.

[7] The two tributes to Huffman written after "Marching By" each include several details of Huffman's life. Since Huffman is such an elusive figure today, I feel it is important to include this information for future scholars of musical theater. "Mr. Huffman was born in the quiet little village of Bowling Green, OH, about 45 years ago. There he grew up, and from there he set forth to develop into something of a superman, so far as theatrical activities are concerned. . . . The operettas [Huffman has worked on] alone include . . . an imposing array [of shows] that required a genius in creation of stage architecture and player directing." Vince McKnight, "Marching By." "When a director stages his one hundredth production, that may be considered sufficient cause for a few notes like these. . . . It was a very serious young J.C. Huffman who began in show business at the Alvin Theatre, Pittsburgh, as directorial major-domo of an ambitions stock company. . . . Graduating from his apprenticeship, Mr. Huffman descended upon New York with nothing more than his baton and some slight reputation which had come out of Pittsburg ahead of him. Good directors being then, as now, not the most easily obtained commodity in the theatre, he was engaged forthwith---well, a month later, then---as director for Richard Mansfield, whose name was practically never removed from the façade of the old Herald Square Theater. . . . For not a little time it looked as though J.C. Huffman would go completely artistic, with a position in the Volkstheater, Berlin . . . Then he met Al Jolson and the Messrs. Shubert. It may as well be confessed at once that Mr. Huffman had already become more than a little interested in musical comedies, which seemed to offer enormous opportunities for unusual stage lighting, spectacular scenic effects and the chance to do bigger and more amusing things." Manuel Seff, "Marching By."

have been finished with his designs for *The Belle of Bond Street* and would probably be preparing to do costumes, write music, and perform in *Dancing Around* for the fall.[8] Ellis is also credited in the program as "selecting and arranging" the "incidental ballet music," though the music itself suggests this may not be true.[9] Claude P. Greneker (1881-1949) was the "publicity man" for during much of the production, but when he left town for a brief time, he was relieved by the Shubert's head of publicity, an agent with the intriguing name of A. Toxen Worm (1867-1922).[10] The program lists a host of others who were in some way connected to the Shuberts, be they companies or individuals. In most cases, the producers chose to use a well-known company to supply the necessary portion of the show. The list below is taken directly from the program, both in content and appearance.[11]

Trans-Atlantic Flight and Burning of San Francisco Effects
By Frank D. Thomas. Patented in all Countries.
Scenery painted by Young Brothers, Robert Law, and William Rising.
Modern Gowns made by Joseph, Fifth Avenue.
Hats by Joseph, Fifth Avenue, and Gilman, Winter Garden Building.
Costumes made by Max & Mahieu, Winter Garden Building, and
Maison Pascaud, Paris.
Shoes made by Cammeyer.
Typewriters furnished by Blickensderfer.
Perfume supplied by V. Rigaud, Paris.
Scenery constructed by George Williams and James Surridge.
Electrical effects by Nick Kronyak.
Properties by James Caldwell and Jake Flamm.

[8] The staff of the Shubert Archive point out that no sketches for costumes by Ellis are extant, and that he probably took on an administrative role (rather than a creative one) in putting together the wardrobe for the revue. However, a memo (Shubert Archive, box 185) suggests that this may not be entirely true. On June 3, 1914, Shubert writes to Ellis: "I wish you would put the color scheme into these numbers so that we will know what we are doing—that is the costumes on each of the girls in the Persian scene." This memo certainly shows that Shubert and Ellis both worked closely on the costumes, with Ellis making choices about details on the costumes. More research is needed to determine what, exactly, Ellis's role was.

[9] This point is discussed in Chapter 4.

[10] Anonymous, "The Publicity Men." *New York Dramatic Mirror*, 27 May 1914, p. 10.

[11] Winter Garden Program, *The Passing Show of 1914*, Week Beginning Monday Evening, July 27, 1914. Special thanks for this program go to Stuart Levy, of Standing Room Only Theatre Playbills.

J.J. Shubert was consistently involved in the development of the show, regularly sending memos to many of the people listed above. These four memos—three to Jake Flamm (props) and one to John Young (scene painter) specifically show the level of Shubert's involvement:[12]

1. May 13, 1914

[To] Jake Flamm:

Please have all the props of the second act, *Passing Show of 1914*, at the 44th St. Theatre tomorrow, Thursday, at 1:00 pm–Gymnasium Scene.

J.J. Shubert

2. May 14, 1914

[To] Jake Flamm:

Regarding the attached letter from the Electric Fountain Co., please see this man and see if we can get a fountain. We have to have one of these fountains in our new show. I would like to have a fountain in working order. Take Nick [Kronyak] with you and take a look at these. If we cannot buy one like we want, we can make our own.

J.J. Shubert

3. May 30, 1914

[To] My dear [John] Young:

Confirming telephone, I wish you would have all the scenery for the new show, at the Winter Garden on Monday morning next without fail. Please see that this is done.

Yours very truly,

J.J. Shubert

4. June 3, 1914

[To] Jake Flamm:

Be sure to get the little foot stools and the couch for the Persian scene.

[12] Each of these memos are housed in the Shubert Archive. For memos to Jake Flamm, see box 2718. For memos to John Young, see box 2773.

J.J. Shubert

Dealing with concerns of stools and fountains, Shubert was clearly involved in virtually every detail of the show, working closely with his employees to create the most spectacular revue possible.

As Atteridge states in his interview, one of the most important members of the creative team, the composer, was not involved in the preliminary development, but was brought in to the revue after the general details were decided. For *The Passing Show of 1914*, the talents of two primary composers were employed—Sigmund Romberg and Harry Carroll—and Romberg's story of being hired by the Shuberts strongly supports the process that Atteridge describes in two different sources. In one article, Romberg tells a story wherein he and Carroll are rivals from the beginning:

> On his third day in the New World, as someone has nicknamed it, he joined a Manhattan restaurant orchestra as a pianist. Here he struggled with the intricacies both of English, Broadway style, and of ragtime. He struggled successfully, for soon he was leading the orchestra as Bustanoby's. They tell the story that one night Harry Carroll found Romberg there and asked him why he didn't play some good music. In the same breath, Carroll enumerated several of his own compositions. "I could write better music than that overnight," replied Romberg in his best English. At this point a gentlemen who had taken no part in the conversation, but who turned out to be a music publisher, said that if Romberg could, he would publish it. The composer, thus put on his mettle, turned out two pieces bearing the slightly incredible names of "Some Smoke" and "Leg of Mutton," and they were duly published. The upshot of this was that someone [Shubert] had an idea that Romberg would be the man to do the tunes for "The Whirl of the World," a Winter Garden show. . . . With his first revue contributions a success, Romberg remained faithful to the Winter Garden for several seasons.[13]

[13] Anonymous, "Music by Sigmund Romberg," *New York Times*, 4 November 1928, p.118.

While it does not seem probable that his first interaction with Carroll would be so hostile only a short time before they worked together in the employ of the Shuberts, there may be some truth in the story that it was a music publisher hearing his music at Bustanoby's that got him the ear of the well-known producers. In his quasi-biography, *Deep In My Heart*, Romberg's interview to be hired by the Shuberts is colorfully depicted:

> "Sit down," the producer said. He picked up some printed music and looked at it. "You haven't been around to see me," he said.
>
> "I have a tough schedule at the restaurant," Romberg replied.
>
> Shubert studied the music, which Sigmund could now see was his own. Then the producer put the music carefully on the desk in front of him and, without looking up, without changing the tone of his voice, asked, "How would you liked to write the music for my next Winter Garden show?"
>
> Sigmund started to speak and then he remembered the Stern [publishing] deal. Instead, he dragged on his cigarette, and replied, "I have a job at [Anton] Bustanoby's [restaurant]. It keeps me pretty busy."
>
> Shubert looked up for the first time. "I think you can find some time to write some music for me. Shall we call it a deal?"
>
> Sigmund nodded slowly. "I'll try," he said. "Yes, we can call it a deal."
>
> The producer picked up a bound manuscript. "The show is called 'The Whirl of the World.' and is scheduled to open early in January." He handed the volume over to Romberg. "Book and lyrics are being written by Harold Atteridge. Here they are. Suppose you look this over and come back tomorrow. I'll have Atteridge here. You can get together with him and make some arrangements. I'll drop over to your restaurant every couple of nights when the crowd is gone and you can play what you've written for me." He pushed back from the desk and got up to his feet. "This could be a chance for you, Romberg. A great chance. We have an excellent cast for 'The Whirl of the World.' Willie and Eugene Howard, Ralph Hertz, Bernard Granville, the Dolly Sisters, June Eldridge, Walter C. Kelly, and quite a few others. It isn't every young composer who has a chance to work with artists like that. Good luck." . . .

> The following morning Romberg was introduced to Atteridge, who was one of the cleverest authors and lyricists on Broadway. The young composer fought to hide his awe of this man, with his imposing reputation. Atteridge put him at ease immediately, treating him as though he were an established composer. They discussed means of working together and finally Sigmund broached a question which had worried him since the preceding day. "Would it be possible, Mr. Atteridge, for me to write the music before the lyrics are written? Only because my knowledge of the English language is not yet perfect." He asked the favor with some trepidation. The prestige of Atteridge was such that he was entitled to the privilege of writing his part first and then having the composer shape the music to fit his words. But the lyricist, with great courtesy, agreed to write the words to suit the music.[14]

While *Deep In My Heart* may present a fictitious unfolding of the events of Romberg's life, complete with novel-like dialogue, the facts themselves align with Atteridge's description of how the Winter Garden revues were put together. Of course, the quote above concerned *The Whirl of the World*, but it is almost assured that a similar process was used for *The Passing Shows*, though by the time Romberg was the principal composer for the show (in 1914), he had already worked several times alongside Atteridge in the Shuberts' employ. Together, the lyricist and composer wrote songs for *The Whirl of the World* and interpolations for the French import, *The Midnight Girl*, with music originally by Adolf Philipp (1864-1936).[15] By the time rehearsals were to begin for *The Passing Show*, Romberg and Atteridge must have become well-acquainted with each other, and the two men would continue working together on nearly thirty productions (many of them *Passing Shows*) until their last musical, *Artists and Models of 1925*. Romberg, whose connection to the Shuberts continued for many, many years, wrote his most famous

[14] Elliot Arnold, *Deep In My Heart*. (New York: Duell, Sloan, and Pierce, 1949), 211-13.
[15] Bordman, *American Musical Theatre*, 294.

operettas under their auspices, including *Blossom Time* (1921) and *The Student Prince* (1924), among many others.

Harry Carroll was another of the Shubert's "regular" employees during the early 1910s, writing music for the producers while still working as a songwriter in the Tin Pan Alley style and as a performer in various New York vaudeville theaters. In many cases, he appeared as a pianist, usually with Anna Wheaton, a singer, and it is probable that they performed the composer's own songs.[16] Carroll (see figure 2.1) was only twenty-two (or perhaps twenty-three) years old when his songs were included in *The Passing Show of 1914*. He had already found a certain fame before writing songs for this revue—two of his hits, with lyrics by Ballard MacDonald, included "On the Mississippi" (1912) and "The Trail of the Lonesome Pine" (1913). Carroll and Romberg would continue to work on musicals together for a short time, sharing composition duties for *Dancing Around* (1914) and *Maid In America* (1915). After 1916, Carroll composed for Florenz Ziegfeld for a few years, but post-1921, no songs for other Broadway productions.[17]

[16] See Anonymous, "Mlle Dazie at the Palace—Anna Wheaton and Harry Carroll also on the Bill," *New York Times*, 16 July 1918, p.11. For the piano/voice split in duties, see Anonymous, "Barnes Amuses at Palace." *New York Times*, 23 July 1918, p.11.

[17] There is no clear reason for this abrupt change of career, with the possible exception of an article that suggests Carroll and his wife split in mid-1921, just after he had written an interpolated song for the *Follies* of 1921, "I Was a Floradora Girl" (1920, lyrics by Ballard MacDonald). See <www.ibdb.com>. Accessed July 9, 2009. See also Anonymous, "Row Over Replevin Writ." *New York Times*, 6 March 1921, p.11. For information about the song in the *Follies*, see Ann Ommen, "Songs of the Ziegfeld Follies," 147.

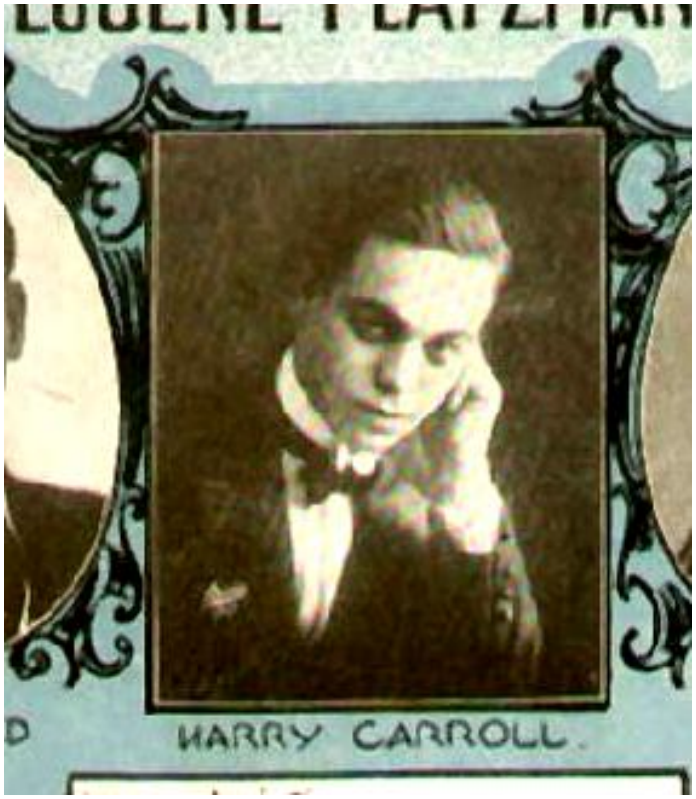


Figure 2.1: Harry Carroll, from the cover of *The Gem Dance Folio of 1914*.[18] Author's Collection.

The first mention of rehearsals for the show was in April of 1914. "The management of the Winter Garden announces that rehearsals will begin on Monday morning [April 20] for the new Summer show, called "The Passing Show of 1914," which will be produced at the Winter Garden in June" declared the *New York Times*.[19] Romberg describes a situation wherein the choristers would be expected to perform one show while learning the next.

> At the theatre Sigmund found that things were a little different from the way he remembered them in Vienna. The speed and rush of New York, so different from the more leisurely Viennese way, was nowhere more evident than backstage. He found that the girls who were to appear in 'The Whirl of the World' were the same girls who were

[18] Eugene Platzmann, arranger, *The Gem Dance Folio of 1914* (New York: Shapiro, Bernstein and Co., 1914), cover.
[19] Anonymous, "Theatrical Notes" *New York Times*, 18 April 1914, p.11. The same announcement was printed slightly later in the *Dramatic Mirror*. See Anonymous, "The Passing Show," *New York Dramatic Mirror*, 29April 1914, p. 8.

> appearing in the currently running Shubert revue, and that they too had to double—between the show in rehearsal and the show on the stage. The girls, among the most beautiful on the Broadway stage, were understandably short-tempered and exhausted under the grueling routine.[20]

As Atteridge stated in his interview, this probably represented the very start of the process after it left the office—teaching the chorus the music and the dancing. And even though Romberg only remembered the female members of the chorus, there were certainly several men who appeared alongside them. Table 2.1 lists the female and male members of the chorus for the Broadway runs of *The Whirl of the World*, *The Passing Show of 1914*, and the Boston touring production of *The Passing Show of 1914*. In the table, the common entertainers in the first and second columns have an asterisk (*) by their name, while the common performers between the second and third columns have a double asterisk by their name (**). Each of these chorus members is in bold and underlined for clear identification.

Table 2.1: Chorus Members in Three Winter Garden Revues

The Whirl of the World	*The Passing Show of 1914*	*The Passing Show of 1914* (Boston, touring production)
Women (49)	Women (53)	Women (37)
Muroff Allo	**Betty Berry** **	**Betty Berry** **
Dorothy Barnette	**Hazel Black** **	Mary Berry
Myrtle Bauer	Dorothy Cameron	**Hazel Black** **
Mabel Benelisha	Margarite Carmen	**Helen Carrington** **
Lena Betts	**Helen Carrington** **	**Cecil Carter** **
Pearl Betts	**Cecil Carter** **	Carolyn Clark
Jennie Callen	Adele Christy	Edna Coigne
Ruth Carbury	Estelle Christy	**Ethel DuBois** **
Lucille Cavnaugh	Barbara Clark	**Lottie Franklyn** **
Grace DuBois	Jeanne Dare	**Vivian Gordon** **
Vera Dunn	**Ethel DuBois** **	**Marie Gray** **
Alice Eldon	Gertrude Foy	Virginia Harvey
June Elvidge	**Lottie Franklyn** **	Sadie Howe
Follie Faulker	**Vivan Gardon** **	**Irene Hutchins** **
Grace Georgian	Lauretta Grant	Fannie Kidston

[20] Elliot Arnold, *Deep In My Heart,* 213-14.

Mazie Gilmore	**Marie Gray ****	Ida Kramer
Helen Glenmore	Dolly Grey	Nita Lamadrid
Evelyn Hall	Carrie Hahn	**Gertrude Mackey ****
Edna Hettler	Eunice Hamilton	Connie Magnet
Lillian Howell	Elfrida Hanswarth	**Rene Markey * , ****
Rosa Huber	**Irene Hutchins ****	**Blanche Marr ****
Florence Kern	Virginia June	Myrtle Marsh
Dorothy Landers	Ida Kramer	Rose Marye
Mazie Lawless	Nita Lamadrid	Anna Maywood
Vivan Lawrence	Dorothy Landers	**Emily Miles ****
Lena Lorelli	Fife Lissier	**Irene Mitchell ****
Helen Marche *	Daisy Lovell	**Georgie Moore ****
Rena Markey * , **	**Gertrude Mackey ****	Marjie Moore
Rossella Meyers	**Helen Marche ***	Nemo Ormston
Marion McDonald (?) *	**Rene Markey * , ****	Beatrice Percell
	Blanche Marr **	Kitty Rahn
Dorothy Moran	Mae Marrell	**Grace Robinson ****
Dot Page	Lucy Maurelli	Alice Rogers
Lillian Parrish	**Miriam McDonald (?) ***	**Raye Shirley ****
Claire Pearl	Emma McGrath	**Mae Tarmey ****
Rena Pelham	**Emily Miles ****	Katherine Ward
Nellie Pennington	**Irene Mitchell ****	Dorothy Wilson
Anna Perrine	Emily Monte	
Trixie Raymond	Marion Mooney	
Bobbie Roberts *	**Georgie Moore ****	
Dot Rozell	Anna Pauly	
Emily Russ	Carinne Picard	
Elinore Ryley	Alice Randolph	
Marie Salisbury	Josephine Raye	
Virginia Shelby	**Bobbie Roberts ***	
Paulita Sherman	**Grace Robinson ****	
Lois Stowe	Ida Scaife	
Vera Tirrell	**Raye Shirley ****	
Elinor Wallace	**Mae Tarmey ****	
Ethel Wheeler	Helen West	
	Margarite Ward	
	Anna Waywood	
	Edna Wentworth	
Men (12)	Men (12)	Men (8)
Fred Bates	**Jas. Curran ****	**Jas. Curran ****
Allan Fagan	**Frank Durand ****	**Frank Durand ****
Irving Finn	**Edward Gardon ****	**Edward Gordon ****
Art Garvey	Robert Gilbert	Bob Hastings
Ray Goodrich	**Bob Hastings ****	**Walter Smith ****
Irving Jackson	Fred Hudler	Stanley Vickers

Arthur Kelly Larry Mack Winnie Parker Stanley Rayburn Charles Towns[h]end William Wilder	Dave Marshall **Walter Smith** ** Charles Turner **Arthur Whitman** ** Bob Wynne William Young	Herb Weir **Arthur Whitman** **

From table 2.1, it is clear that there was a certain amount of sharing between the chorus members in *The Whirl of the World* and *The Passing Show of 1914*, but not so much that the entire cast would have been involved in the rehearsals for one revue while preparing for the next one. Of the forty-nine women and twelve men, only three (or possibly four) women and stayed on the Winter Garden stage: Rena Markey (called Rene Markey in *The Passing Show of 1914* programs), Helen Marche, Bobbie Roberts, and possibly Marion McDonald, who might be the "Miriam McDonald" of *The Passing Show of 1914*. Table 2.1 includes the touring list of the chorus from *The Passing Show of 1914* since it is far more likely that cast members would remain involved with the show once they had learned the part. Since youth was a requirement for cast members, it was probably not too difficult for them to depart New York City and join the touring cast. Certainly the number of chorus members diminished when it left Broadway, from sixty-five to forty-five, and many of the choristers simply stayed with the production as it began to tour the United States. Overall, twenty-four chorus members (eighteen women and six men) reprised their roles on the road.[21] Although there were several changes made to the revue during the tour, there is not sufficient space here to examine this in the depth it deserves.[22] What is

[21] That is, of course, as long as some of the name changes are for some of the same people. The changes are slight, but the touring production probably got the names correct after they were misspelled on the Broadway program. The changed names are as follows: Vivian Gardon to Vivian Gordon, Edward Gardon to Edward Gordon, and Mae Tarmey to Mae Tormey.

[22] The need for detailed descriptions of tours is evident from the research I have completed with this show. With only a brief perusal of the items at the Shubert Archive, it is clear that songs were changed, some of the dialogue was different, and even some of the roles were modified between the Broadway *The Passing Sho*w and its touring production. The enormous number of towns that the show visited had a profound impact on audiences around the

certain, though, is that the recollection of "overworked" and "exhausted" chorus girls was not really that accurate, at least for this particular show. Once a part was learned, it was perfected by the chorus members who would then have sufficient knowledge to help newcomers to work very quickly learn their roles. The individuals of the chorus were probably hired by an agent for the Shuberts.

But why were there so many women in the chorus and so few men? Quite simply, the most important element of the show was the sheer number of girls and their accompanying "attributes." From an internal memo sent to J.J. Shubert, there is no question why so many women were hired: "There is no mistaking one fact, - "The Passing Show" is a leg show, - and so, I take it the thing to do, is to let everybody know that we have legs and plenty of them. This being the case, how do you like the use of the 'Sloping Path' picture used in an advance? . . . Hope you agree that we must advertise legs, and let 'em know it good and strong."[23] So, for the women, the revue was very much about placing one's body on display for "The Tired Businessman" in the audience, an issue that has been pointed out in several recent monographs.[24] Lee Davis (among others) points to the fact that these young women were little less than property in the eyes of J.J. Shubert, who frequently hurt chorus members and probably coerced several of them into unwanted sexual relations. Davis tells of several lawsuits that were brought against Shubert:

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country, and so the numerous questions about what happened to a show when it became mobile are certainly important. It is my hope to eventually broach this subject in a future study, since examinations of the wide array of Broadway tours through the years needs much more scholarly attention. One excellent example of this work is bruce d. mcclung's *Lady In The Dark: Biography of a Musical* (New York: Oxford University Press, 2007). In chapter 6, mcclung details the myriad changes that were made in the show over time.

[23] Letter from F. P. Wilstack, agent, to J. J. Shubert, dated October 21st, 1914. Shubert Archive (Correspondence, box No. 1168).

[24] See Kellee Van Aken, "Race and Gender in the Broadway Chorus." Ph. D. diss. (Pittsburgh: University of Pittsburgh, 2006); also Linda Mizejewski, *Ziegfeld Girl: Image and Icon in Culture and Cinema* (Durham, NC: Duke University Press, 1999).

> If Florenz Ziegfeld's behavior was disreputable and Abe Erlanger's was obnoxious, Jake Shubert's was monstrous. He spent a considerable amount of time in the company of Willie Klein, the Shubert lawyer, settling assault and battery cases with some of the young girls he had slapped around during rehearsals. That year [1913], he had decked Helen White, a chorus girl who dared to serve him with a summons for breach of contract. A month later, backstage at the Winter Garden, he entered into an argument with Peggy Forbes, a show girl, and also drove her to the floor with two roundhouse punches that left her with a black eye, a cut lip, and scratches on one cheek. The encounter made the newspapers, since she was the great-granddaughter of former President of the United States Zachary Taylor. But, since none of the army of Winter Garden employees, who obviously witnessed the incident, could recall its happening, Klein was able to once again settle the matter out of court.[25]

Though Davis does not explicitly state it, there is little doubt that Shubert's bad reputation and almost complete disregard for the women in his employ deeply affected later writers and may, in part, be why so many authors have disregarded the *Passing Show* as a series. Whatever the case, it is clear that these unfortunate girls were at the mercy of the cadre of men who ran the business. The issue of the reputation of the chorus girl has also been discussed by other scholars, but one letter in the Shubert Archive illustrates just how desperate some women were to be thought of as something more than a dancing "lady of the night." The letter, sent by "one of your girls" to J.J. Shubert, is an attempt to get one of the other chorus members, who had been in the Ziegfeld *Midnight Frolic*, fired because she had a bad reputation. In the document, dated May 17, 1918, the young woman complains:

> I am writing to protest to you against one of the girls who is rehearsing in the new Winter Garden show, Alice Wagner. She was arrested last January in Wanamakers in company with a notorious street walker for shoplifting. She was working in the Midnight Frolic at the time and Mr. Meers, the manager who was madly in love with her, succeeded by

[25] Lee Davis, *Scandals and Follies*, 116.

> bringing a lot of influence to bear in getting the case settled out of court after obtaining two adjournments. He also got Mr. Ziegfeld to take her back. She hadn't been back a week when one of the girls at the Frolic, Eleanor Dell, told me she caught her red handed with a purse she stole from her in the dressing room. . . . The enclosed article which appeared in the Review verifies most of what I state. I don't think it fair to the other girls to have a notorious shop lifter and street walker in the company. We have a bad enough reputation as it is. I know anonymous letters are not very nice and shouldn't be paid any attention as a rule, but if you will take the trouble to investigate this, you will find that it is all true and I think you owe it to the nice girls in your company to do this, Mr. Shubert.[26]

Although this letter—found deep inside the rehearsal piano music for *The Passing Show of 1918*—was a plea to help keep the chorus as free from gossip as possible (or, of course, just a personal attack), it clearly states is that there was a negative reputation of chorus girls that could further be threatened; the hope was that J.J. Shubert would do something to control it. Whatever the outcome, the complicated life these girls led, both in New York City and on the road with the touring company, was probably more dangerous than it was glamorous.[27]

However, there were some advantages to working in the chorus. Probably the most important of these was that it was possible to be noticed and then given a more important role—one with either a small bit of dialogue, a unique costume, and maybe even a featured moment in the show. The program is filled with roles of one to two lines that were taken on by people who are not co-listed in the chorus. Instead, they were placed alongside the principals in the program, where their role was acknowledged and they could be more easily identified. One performer who achieved this kind of "lucky break" was June Elvidge (1893-1965), who is listed as a chorus

[26] Unsigned letter, May 17, 1918. Shubert Archive. *Passing Show of 1918* box.
[27] Wagner's name is not included in the list of chorus members in the program for *The Passing Show of 1918*, so it is probable that Shubert removed her from the cast.

girl in *The Whirl of the World* (see table 2.1), but received a speaking part in *The Passing Show of 1914*. Elvidge is listed as "Miss Leeds" in the program and, though it is not clearly marked in the script, this character was almost surely one of the five girls who spoke just before the entrance of Kitty MacKay, with some of the girls sporting Scottish-inspired monikers—Miss Glasgow, Miss Leeds, Miss Edinburgh, Miss Henrietta, and Miss Heather.[28] Three of these girls have lines, and whichever actress was "Girl Number 1" (as described in the script) was given several speaking parts. Figure 2.2 is a picture of June Elvidge and figure 2.3 is a photograph that shows Kitty and her entourage. Since the group shot is unclear, it is hard to tell which performer is Elvidge, though my best guess from her portrait is that she is the second girl from the left.



Figure 2.2: June Elvidge. Author's collection.

[28] The character of Kitty MacKay is a reference to a play of the same name—this is true of many of the characters and songs. These references will be discussed in more depth in chapters 2 and 3.



Figure 2.3: Kitty MacKay and Girls. NYPL Digital Collection.

When *The Passing Show of 1914* went on tour, Elvidge was given more important opportunity taking over one of the starring roles, becoming "Kitty MacKay" herself.[29] Thus, beginning in the chorus, Elvidge experienced the "42nd Street" dream of becoming a star, eventually finding her way onto the screen. Many of the other roles in the revue are similar to Elvidge's, though of course not every man or woman would have such an exciting career path.

Other performers had a part that lasted only a few minutes, but were important for acting as foils for principals or in singing a song or two as the soloist in front of the chorus. This "second" tier allowed some of the performers to have the spotlight for a moment, either as a featured dancer, singer, or actor. These players also are not listed as members of the chorus, so they probably only appeared on stage during their specific number. Some of the roles continued

[29] See the Boston Program for Shubert Theater during the week of November 23, 1914; Shubert Archive.

throughout the show, such as William Dunham's (1881-1954) "Camera Man," John Freeman's (fl. 1910s) "Deuce Baggot," and Ethel Amorita Kelly's (fl. 1900-1920) "Miss High Jinks."[30] Each of these people were assigned lines, some dancing, and certainly some amount of singing (they are each mentioned in the program as featured in "The Moving Picture Glide"). Robert Emmet Keane (1883-1981) played a variety of roles (see table 2.7), most of which were character roles and not singing and dancing parts.[31]

Another performer at this level was Ivan Bankoff, who was well known in vaudeville and was hired specifically for two of the dance roles in the show. The first of these was "The Sari Dance," where Bankoff played "A Gypsy Fiddler;" he was also one of Omar Khayyam's entourage, named "Turkey Trot." Bankoff was a Russian dancer who usually performed with "Girlie," probably a name given to whichever young woman was his partner at the time. The elaborate dancing of "The Sari Dance" can only be imagined now, but one photograph, figure 2.4, gives a sample of what some of the choreography may have been like.[32] The two young

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[30] Freeman and Dunham were a well-known duo from vaudeville. They travelled with "The Fifteen Honey Girls" during the early 1910s. See Anonymous, "Frank Tinney Again In Vaudeville," *New York Times*, 7 January 1913, p. 11. Ethel Amorita Kelly, also known as simply Ethel Kelly, was a regular performer on the Broadway stage since 1900, where she was in the chorus for *A Million Dollars*. Kelly also appeared in vaudeville, where she probably made her living while not in larger productions. By the early 1910s, she had good reviews for her performances in two Ziegfeld productions, the *Follies of 1913* and *The Winsome Widow*. Kelly is one of the only performers to have been included in the very early stages of *The Passing Show of 1914* who was actually included in the final cast, (see table 2.3 and table 2.7). According to one article, she lived at 66 E. 77th St, where she sometimes had difficulty with her mail. See Anonymous, "Vaudeville Performer Appears Against Elevator Boy She Accuses," *New York Times*, 16 June 1907, p. C4. Ms. Kelly was married to Morris Bokum in 1913, but kept her stage name in New York. See Anonymous, "Ethel Kelley [*sic*] is Mrs. Bokum" *New York Clipper*, 12 December 1914, p. 2.

[31] Though Keane was a vaudeville actor early in career, he became much more famous as a film actor, appearing in more than 190 films. See <www.imdb.com>. Accessed June 14, 2009. For an example of his vaudeville career, see Anonymous, "Vaudeville." *New York Times*, 21 September 1913, p. X4.

[32] One description of Bankoff's choreography comes from the recollections of an African-American dancer of the period: "In New York, 1915, during the vaudeville years, a black tap dancer named Dewey Weinglass, after seeing the Russian dancer Ivan Bankoff at a Broadway theater, started experimenting with Russian steps. He borrowed moves like drops, squats, sweeps, splits, tumbles, and flips and added them to his dance routine." Though the date mentioned is 1915, Weinglass' memory may have been a year off—Bankoff did not appear at the Winter Garden that year. Thus, he was probably describing Bankoff's performance in *The Passing Show of 1914*. From Michael Holman, "Breaking: The History," in *That's The Joint: The Hip-Hop Studies Reader*, Murray Forman and Mark Anthony Neal, eds. (New York: Routledge, 2004), 34.

women in the picture are Elsie Pilcer (left) and Winifred Gilrain (right), who would become the other two followers of Khayyam, "Tango" and "Maxixe" during the Persian scene.



Figure 2.4: "The Sari Dance" Trio: Pilcer, Bankoff, and Gilrain. NYPL Digital Collection.

Bankoff's partner, known as "Girlie," was probably Gilrain, given the fact that Elsie Pilcer also appeared on the vaudeville stage. Elsie was the sister of Harry Pilcer, a performer in several of the Shuberts' other musicals, including two contemporary shows—*The Belle of Bond Street* and *The Honeymoon Express*, and it was probably his relationship with the producers that got her a chance to play at the Winter Garden. Even though this was to be her only Broadway musical,

Pilcer continued dancing on the stage well into the 1920s.[33] In *The Passing Show of 1914*, Pilcer's featured role was as "Sari," a Gypsy dancer. Her photograph can be seen in figure 2.5.



Figure 2.5: Elsie Pilcer. Author's collection.

In a similar manner, a singer who appeared for only a few numbers was Muriel Window (1891-1965), who appeared as "Mary Packard" and "Salvation Nell." In these three roles, it was Window's job to act as the main singer for two of the songs—one in the first act ("The Maude

[33] Elsie performed with her brother, Harry, during a tour to South America in 1926. As the article states, "With his sister, Elsie Pilcer, and Dudley Douglas, her husband, he put on a musical review [*sic*] in Buenos Aires. It ran for three months." See Anonymous, "Harry Pilcer, Dancer, Returns," *New York Times*, 25 May 1926, p. 25.

Adams of the Screen") and one in the second act ("You Can't Go Wrong With Me"). Her two different roles have nothing in common thematically, and there is no suggestion that the first woman is in any way related to the second. As Mary Packard, she had a few lines of dialogue that preceded the song, but there was no introduction of any sort for Salvation Nell. Window is shown in figure 2.6 in a promotional shot for the show. As with the other performers, Window began her career in vaudeville, performing as early as 1909, when she was featured in a New Orleans "Vaudeville Parfait."[34] By 1914, she had become a songwriter (she wrote the lyrics to Ernesto Nazareth's "Brazilian Max-cheese") and would eventually move to Australia (around 1919), where she popularized songs such as "'Til We Meet Again" and "I'm Forever Blowing Bubbles."[35]

[34] Advertisement for "White City Amusements," *L'Abeille de la Nouvelle Orléans,* 25April 1909, no page number.
[35] In an advertisement for "Dr. Sheldon's Digestive Tabules," Window is called the "lovely little Peacock of Vaudeville," which is a name she may have adopted earlier, given the feather she is wearing in figure 2.5. With her recommendation for the medicine, she indicates "The Palace Theater" as her place of employment. Advertisement, *Argus* (Melbourne, Vic.), 25 March 1920, p. 5. "I'm Forever Blowing Bubbles" was actually a song from *The Passing Show of 1919,* and it still known in the early twenty-first century.



Figure 2.6: Muriel Window. Author's collection.

Although each of these performers—Ivan Bankoff, Elsie Pilcer, and Muriel Window—did not portray major characters, their skills were utilized in different ways to enhance the overall quality of the show. Each of these performers came from an active vaudeville experience, and it was probably in one of these venues that they were spotted by a talent scout on behalf of the Shuberts. One of these scouts was Melville Ellis, mentioned earlier, who spent significant periods of time travelling around the major cities of Europe seeing every type of

entertainment, from the significant (the *Ballet Russes* in Paris) to the obscure (the "panto-opera," where performers lip-synched to opera scenes and arias).[36] The result, at least for some performers, was the opportunity to become showcased in a Winter Garden revue, where they could continue to impress audiences with whatever act they had perfected in smaller venues. This connection to vaudeville, then, was an essential part of the Shubert brothers' operations, at least when it came to putting together a revue. Vaudeville was the talent pool, and from this enormous, seemingly endless array of hopefuls, only a chosen few would become members of The Winter Garden Company. It should be noted that appearing in a Broadway show was not the pinnacle of a career—many performers cycled back into vaudeville after a show was finished, an important point I will return to later in the chapter.

Though general rehearsals for *The Passing Show of 1914* began in late April, some of the rehearsals were solely for the principals in the cast. The heat must have been difficult to bear for some of them, and an outdoor location was announced on May 26, 1914: "The principals of 'The Passing Show of 1914' . . . will begin outdoor rehearsals to-morrow morning in the Hudson Grove, near the Jersey side of the Edgewater Ferry landing."[37] Just who these principals were, though, changed significantly in the months leading up to the opening of the show, and this is made clear by five cast lists and payment records still extant at the Shubert Archive, included here as table 2.2 to table 2.6.

Table 2.2: Cast List 1 for *The Passing Show of 1914*
March 15, 1914[38]

[36] Letter from Melville Ellis to Jake Shubert, Paris, June 3, 1912.
[37] Anonymous, "Theatrical Notes," *New York Times*, 26 May 1914, p.11.
[38] This list does not appear to be complete, at least according to the *Dramatic Mirror*. At least two other performers were included in the process in May. "Burrell Barbaretto and Emily Lea, who have been features of 'High Jinks,' at the Casino theater, will not, after all, enter vaudeville. Through M.S. Bentham, they have signed with the Shuberts for the new Winter Garden production [*The Passing Show of 1914*]. Barbaretto and Lea, however, did not make their way to the final cast list. It is unknown why these entertainers listed in table 2.2 did not continue through to the final cast list. Table 2.2 is probably a "wish list" of sorts created early in the process of setting up the musical.

Performers (No Pay Listed)
Rube Dickerson
Fox & Dolly
Laddie Cliff
Ethel Kelly
Nora Bayes
Lionel Walsh
Cecil Cunningham
Franklin Ardell
Geo. Monroe
Robt. Emmett Keane
Elisabeth Murray
Whiting and Burt
3 Keatons
Belle Ashlyn
Dazie[39]
Van Horan
Betty Kalve
Maude Odell

Table 2.3: Cast List 2 for *The Passing Show of 1914*
Undated[40]

Performer	**Weekly Pay**
[Harry] Fox & [Jenny]Dolly	$550
[Mary] Adelaide & [Johnny] Hughes	$500
Jose Collins	$500
Geo. Monroe	$450
Franklin Ardell	$200
Ethel [Amorita] Kelly	$150
Robt. [Emmett] Keane	$175
[Ivan] Bancroft & Girlie	$300
Nat Nazara [*sic*] Troupe	$300
Lionel Walsh	$200
Frances Demerest [*sic*]	$200
[George] Whiting & [Sadie] Burt	$300
Laura Hamilton	$100

[39] Dazie was a major star in vaudeville at the time, regularly appearing at the Palace Theater. See Advertisement, "Dazie in 'Pantaloon,'" *New York Dramatic Mirror*, 4 March 1914, p.24. The advertisement is for the week of March 16, 1914.

[40] This document seems to be the second cast list based on the performers listed and the pay total. More people were added for the next list (not omitted), and the total is higher, suggesting a later version of the list.

[Written in] Harry Fisher	$300
Total	**$3925 [before Fisher]** **$4225 [after Fisher]**

Table 2.4: Cast List 3 for *The Passing Show of 1914*
April 20, 1914
'X' probably indicates signed contract

Performer	**Weekly Pay**
Jose Collins	$500
Frances Demarest	$200
Jenny Dolly	$250
Muriel Niadow [*sic*]	$100
Elsie Pilcer	$50
Adelaide & Hughes	$500
Bancroft & Girlie [*sic*]	$300
[Franklin] Ardell	$200
[Harry] Fisher	$300
[George] Monroe	$450
[Robt. Emmett] Keane	$175
Freeman & Dunham	$200
Harry Fox[41]	$300
Nat Nazarro [Troupe]	$300
Hoop Act	$200
Ethel Kelly	$175
Total	**$4200** 1500 200 200 **6100**

[41] Table 2.5 may be undated, but it was created at least before May 13, 1914, when Harry Fox had already told newspapers he was leaving New York for the summer: "Harry Fox goes to London on the 19th [of May] to 'rest' and incidentally to see if he does not fit into one of the big revues." See Anonymous, "Harry Fox for London Revue?," *New York Dramatic Mirror*, 1 April 1914, p. 23. Fox, another vaudeville star, was frequently in the company of Jenny [Jansci] Dolly, of the famous Dolly Sisters act, and seems to have been brought on board in this cast list, also. See Anonymous, "Vaudeville," *New York Dramatic Mirror*, 1 April 1914, p.23.

Table 2.5: Cast List 4 for *The Passing Show of 1914*
Undated[42]

Performer		**Weekly Pay**
Adelaide & Hughes		$500
[Harry] Fox	X	$300
[George] Monroe		$450
[Harry] Fisher		$350
[Franklin] Ardell		$200
[Ethel] Kelly		$150
[José] Collins	X	$500
Bancroft & Girlie [*sic*]		$300
[Frances] Demarest	X	$200
[Laura] Hamilton	X	$100
Robt. Emmett Keene [*sic*]		$175
Bradley [performer unknown]		$75
[Nat] Nazarro Troupe		$250
Lionel Walsh		$200
[John] Freeman	X	$100
[William] Dunham	X	$100
Total		**$4200**
[Harry] Carroll [composer]		No amount given
Below the total: "4350 (in pencil) 1500 5850"		

[42] This list has been placed in this position because only the final dated list includes a cast that most closely resembles the cast for opening night. Additionally, in the archive, this list is attached to the front of the May 16 list (table 2.6), still using an original (or at least aged) metal clip.

Table 2.6: Cast List 5 for *The Passing Show of 1914*
May 16, 1914

Performer	**Weekly Pay**
[George W.] Monroe	$450
[Bernard] Granville	$500
[Harry] Fisher	$300
[T. Roy] Barnes	$500
[Robt. Emmett] Keane	$175
[Frances] Demarest	$200
Jose Collins	$500
Adelaide & Hughes[43]	$500
Bancroft & Girlie [*sic*]	$300
Ethel Kelly	$175
Muriel [Window]	$100
[Elsie] Pilcer	$50
Nazarro [Troupe]	$300
[Marilynn] Miller	$150
Gregory [unknown performer]	$200
Freeman & Dunham	$200
[Lew] Brice	$75
Thomas effect	$200
[Total- in pencil]	**$4825**

This group of cast lists and their accompanying pay are very useful tools for understanding exactly how the cast was assembled, piece by piece. The journey from table 2.2, which may be merely a group of possible players, to the (nearly) final cast list in table 2.6 is a long and complicated one, demonstrating that J.J. Shubert and Atteridge were probably re-working the cast up to the very weeks before the show. This is particularly interesting because it adheres

[43] Adelaide and Hughes, the famous dance duo that had appeared in earlier *Passing Shows* (see chapter 1), appear to have been kept on until the very last minute. Their inclusion was important enough to advertise their participation twice in the pages of the *Dramatic Mirror*. The first notice is given its own byline: "Adelaide and J.J. Hughes are leaving vaudeville to appear in the new Winter Garden production [*The Passing Show of 1914*], booked by M.S. Bentham." See Anonymous, "Adelaide and Hughes for Garden," *New York Dramatic Mirror*, 22 April 1914, p. 21. See also Anonymous, "Stage Notes," *New York Dramatic Mirror*, 29April 1914, p. 11. The reason for their departure is unknown, but it must have been important for the dance duo to refuse another Winter Garden revue.

exactly to the process described by the author of *The Passing Show* himself. More details of the procedure are exhibited in these lists, including the most important issue of all: *The Passing Show* was developed to suit performers and their talents rather than finding performers to match roles. In essence, this means that the revue, as a genre, is the greatest of all "star vehicles" because the sole purpose of the performance was to highlight the cast, from the highest paid stars to the smaller roles, even including the acrobatic act (the Nat Navarro Troupe) hired for the Eugenics scene.

The highest paid performer included in the first of the cast lists to show the pay scale (see table 2.3) was supposed to be the featured star of the production, and thus is it probably from the engagement of José Collins (1887-1958) as the center that this *Passing Show* began to take shape. Collins was no stranger to the Shuberts or to Atteridge—she had made her Broadway debut in the Shubert production of *Vera Violetta* (1911), the show in which Al Jolson first wore blackface at the Winter Garden. As previously mentioned, it was also the first musical for which Harold Atteridge provided the book and the lyrics. José was the daughter of Lottie Collins (1865-1910), the famous English singer whose biggest success was the song, "Ta-Ra-Ra-Boom-De-Ay." By the time José appeared on Broadway, she was already well-known in England, where she had been performing since the tender age of 11. It is unsurprising that her career began so early, given the fact that Lottie Collins raised José and her sisters without a father, the result being that the girls grew up surrounded by entertainers, both on London's premiere stages and in music halls. José's sweet soprano voice and her good looks brought her fame at an early age, and by 15, she had already had a star turn in *The Merry Widow*. By 1913, her fame was such that she was hired by Florenz Ziegfeld to be one of the headliners of the *Follies of 1913*, where she sang the song, "Isle D'amour," with music by Leo Edwards and lyrics by Earl Carroll.

After the show closed on Broadway on September 6, 1913, Collins continued to perform with the revue, staying with the touring production until it concluded in the spring.[44] Even though she encountered some hostility in Canada when she apparently waved the British flag more vigorously than the American one (the angry party was actually made up of the American chorus girls in the show), she was successful enough to merit a starring role in the Shubert brothers' next musical, *The Passing Show of 1914*.

Collins was the first of the female headliners hired for the revue. In fact, she was discussed frequently in the trade newspapers of the day, such as the *New York Dramatic Mirror* and the *New York Clipper*, and her intentions to begin rehearsals for the 1914 *Passing Show* were the first mentioned in these papers. The *Dramatic Mirror* reported on April 15, 1914, that José Collins' appearance at the Palace—in vaudeville—would last only three weeks, at which time "Miss Collins will then join the cast of the new Winter Garden production, intended for a Summer run. Contracts have already been signed, it is said, by which Miss Collins will head the Fall production of *The Pearl Girl*, to be made by the Messrs. Shubert."[45] The date of this brief article matches with the date in table 5 (April 20), and it is from this article that I believe the 'X's on the list indicate signed contracts. From this notice, two issues were quite clear from the beginnings of the musical that inform us of the complexity of developing a revue such as this—especially in issues of casting. First, Collins was one of the most important members of the cast, and her position in the *Passing Show* would need to be a role large enough to offer such a star plenty of opportunities for acting and singing, both talents for which Collins was known. In

[44] The date the tour ended is not entirely clear, but Collins' return to the vaudeville stage is mentioned in the "Vaudeville" section of the *New York Dramatic Mirror*, 29 April 1914, p.19. She appeared at the Palace with Robert Evett beginning on the evening of April 20. The unnamed reviewer mentions that "of one thing we're sure, no one on the musical stage is more appealing, both optically and earfully, than Miss Collins."

[45] Anonymous, "Jose Collins's Plans," *New York Dramatic Mirror*, 15 April 1914, p.24. For an unknown reason, *The Pearl Girl* did not materialize (on Broadway or otherwise), and Collins' next role was in *Suzi*, which opened on November 3, 1914 and was produced by Lew Fields.

other words, there had to be enough for Collins to do so that she felt like a star (other than just receiving the $500 per week she was paid). Secondly, the show could not possibly rely on José Collins' presence throughout the entire run, because it was clear to every person involved in the development of the production that Collins would not be joining the tour when the revue closed at the Winter Garden in the early Fall—she had a contract to take a starring role in a different show entirely. Thus, the challenge for Atteridge early on in the drafts for the script would have been to create a role that looked like a star vehicle, but was in truth not one. Whether or not the Shuberts had decided to replace Collins with June Elvidge before the revue opened, they certainly knew that someone would have to take her place. It is highly likely that, though it is not stated anywhere, Elvidge was Collins' understudy during the entire time *The Passing Show* was on Broadway, and quite possibly Elvidge knew she would eventually become "Kitty MacKay" on a daily basis.

The role of "Kitty" was one of the most prominent in the entire musical, and is one of only a few characters that can be found repeatedly throughout the production (see figure 2.3 for Collins, center, as Kitty). Kitty is introduced midway through the extended first scene and sings five songs in the show: "Kitty MacKay," "You're Just a Little Bit Better (Than the One I Thought Was Best)," "The Girl of To-day," "That Bohemian Rag," and "California." The only solo song that was sung by Collins took place in scene six, entitled "Dreams From Out of the Past." In this scene, Kitty was transformed—somewhat cryptically—into the "Lady Shireen." The next time she appears, however, she is again Kitty MacKay. The details of this role and the meaning of the characters will be discussed further in Chapter 3, but as table 2.7 demonstrates, the role carried the largest number of songs for a single performer.

Table 2.7: Performers in *The Passing Show of 1914* by Role and Number of Prominent Appearances in Songs and/or Dances

Performer	Role(s)	Number of Appearances
José Collins	Kitty MacKay/ Lady Shireen	6
Bernard Granville	Jerrold McGee/ Omar Khayyam	5
Ethel Amorita Kelly	Miss High Jinks/ Prunella	5
Muriel Window	Mary Packard/ Miss Jerry?/ Salvation Nell	3
Marilynn Miller	Dancer/ Mlle. Genée./Miss Jerry?	3
Frances Demarest	The Midnight Girl/ Panthea/ Leonora/ Zarah	2
Lew Brice	Huerta/ Joe Oswald/ Priest/ Dancer	2
Ivan Bankoff	Gypsy Fiddler/ Turkey Trot	2
Elsie Pilcer	Sari/ Maxixe	2
Winifred Gilrain	Tango/ Dancer	2
Freeman and Dunham (Vaudeville Duo)	Deuce Baggot and Cameraman, respectively	1
Stafford Pemberton	Dancer/ Pierrot	1
Robert Emmett Keane	Rip Van Winkle/ Mr. Manhattan/ Imam Allafake/ William Buldoon	1
Bessie Crawford	Lady Windemere	1

At first glance, the number of times a performer appeared on stage and sang correlated with their significance to the production, just as was the case for the star singers in the operas of George Frederick Handel.[46] The relationship is more complex in the revue, however. The difference here is that when considering the relationship between the star and what they *do*—specifically how they perform, be it dancing or singing or both (or neither)—one also has to contend with the acted roles (such as George W. Monroe's "Queen of the Movies"). As table 2.6 shows, Ethel

[46] See Winton Dean and John Merrill Knapp. *Handel's Operas, 1704-1726*. rev. ed. (Oxford: Clarendon Press 1995). Many examples of this hierarchy exist for comparison.

Kelly was paid far less than Bernard Granville, even though she performs in the same number of songs as he does. Granville, though, was one of two featured male stars (alongside Monroe), and he had a large amount of dialogue, too, which was not the case for Kelly. Collins' role required a performer who could command the stage as an actress as well as a singer. It must have been a great ordeal for Atteridge to forge a role that would be so fundamental to the success of the show for several months and then become merely a good opportunity for a young starlet on the road. What remains clear, though, is that the role of Kitty was a star part, and Collins performed well, receiving high praise for her abilities (as will be shown more extensively in chapter 5).

José Collins published her memoirs in 1932, which was entitled *The Maid of the Mountains: Her Story*. The title of the book came from the association she would have with many theater-goers, as Teresa in the operetta, *The Maid of the Mountains* (1917), written primarily by Harold Fraser-Simon (music) and Harry Graham (lyrics). The show found remarkable success in England and Australia, but only had a brief stay in New York. In the midst of her very busy career on stage, which continued throughout the 1920s, Collins also found stardom in early films, with her debut in *The Imposter* (1915). When she wrote about her experiences as an entertainer in her autobiography, she devotes a large section of her book to her participation in *Vera Violetta* and the *Follies* of 1913, but, curiously, she never once mentions *The Passing Show of 1914*. It may be that Collins did not enjoy her time in this show, but it also might be that she had been in so many productions by 1932 that she simply did not remember the details from one show to the next. The greatest clue to this is that she mentions all the "wonderful" cast members of *Vera Violetta* in her memoir, including Jolson, but includes in this list Marilynn Miller, who did not appear until her debut in this particular *Passing Show*.[47]

[47] José Collins, *The Maid of the Mountains: Her Story* (London: Hutchinson, 1932), 69.

Whatever the reason for the exclusion of this revue from her book, Collins was certainly well-paid for her troubles, and she speaks of the Shuberts with nothing but admiration.

There is no question that the Shubert brothers were highly influential in the development of the musicals they produced, especially when it came to procuring talent. In no place is this more evident in this particular show than in their introduction of Marilyn(n) Miller (1898-1936) to the Broadway stage. Today, Miller is only remembered by a small number of devotees, but in her day, she was one of the most important stars of stage and screen. After her debut in the 1914 installment of *The Passing Show*, Miller would continue to appear in shows at the Winter Garden, including the 1915 and 1917 versions of the annual revue as well as *The Show of Wonders* (1916). Eventually, Miller would join forces with Ziegfeld and become one of the most famous performers of her generation, known for her singing, dancing, and acting—a true "Triple Threat." Star turns in shows such as *Sally* (1920), *Sunny* (1925), *Rosalie* (1928), and *As Thousands Cheer* (1933) brought Miller extraordinary popularity. Miller also found a home in Hollywood, reprising her roles in *Sally* and *Sunny* in movies (1929 and 1930, respectively). Her early death due to an infection from a botched nasal surgery (as well as her growing alcoholism) cut her career short, but she was enough of a star to become the woman a young Norma Jean Mortensen would model herself after, both as a performer and in name, when she adopted the name Marilyn Monroe. In fact, the parallels between the two were so pronounced that Miller's biography, by Warren G. Harris, is entitled *The Other Marilyn*.[48]

[48] Warren G. Harris, *The Other Marilyn* (New York: Arbor House, 1985). In the book's first chapter, Harris compares several facts that tie the two women: "Not until Marilyn Monroe died, sixteen years after she assumed her new name, could the eerie parallels between the two Marilyns be noticed. Marilyn Monroe also had three unsuccessful marriages—including one in which her name actually became Marilyn Miller—and her last years were a similar study in decline. At her passing, Marilyn Monroe was thirty-six, a year younger than Marilyn Miller when she died," pg. 15.

Harris recounts Miller's experiences in London, where she was dancing and singing with her family in a vaudeville troupe called the Five Columbians. After being fined in Chicago for including an underage performer in 1911, the troupe went to Europe, where the rules regarding children on the stage were less strict. It was here that she was seen by Lee Shubert and eventually recruited to become part of the cast for *The Passing Show of 1914*. In an article published just before the show opened, Miller's appearance in New York was probably "buzzed-up" by the Shuberts themselves, who felt they had a marketable star in the fifteen-year-old young woman. The article is included in its entirety below, and provides an interesting window into the ways in which the Shubert marketing machine worked to support a future star who virtually nobody in New York would have known at the time.

> MARILYN MILLER REACHES NEW YORK VIA LONDON
>
> This Girl from Dayton, Ohio, Had to Dance Abroad Before She Could Get Recognition In New York
>
> One of the most fascinating ingénues to have her name flashed across Broadway this season is Marilynn Miller, one of the principals in "The Passing Show of 1914," the new Winter Garden Summer musical revue. Miss Miller has a role that requires plenty of exerting ballet and eccentric dancing, and she also carries a lilting song number that is certain to prove popular during the warm weather.
>
> About six weeks ago, when abroad, Lee Shubert was invited to attend one of the evening parties at the Lotus Club, one of the supper clubs that flourish after the lights are dimmed at midnight in the London cafés. Mr. Shubert accepted the courtesy and enjoyed the novel form of entertainment at this English rendezvous with considerable interest. Marilynn Miller was at the time a feature on the programme, and after watching her perform, Mr. Shubert immediately extended an offer for an extended engagement in this country. Her father, Caro Miller, who manages her business affairs, accepted.
>
> This is Miss Miller's first appearance in New York, but she has been dancing gaily behind the footlights ever since the age of five. She was born in Dayton, Ohio, and has two older sisters, formerly of the vaudeville stage, who are living in Chicago. When

> a little tot and wearing short dresses, Marilynn wanted a bunch of luscious California grapes that reposed in a glass dish just out of her reach on an old-fashioned sideboard in the dining room. No one was in the room to hand her the grapes, so, being possessed with a youthful spirit of ingenuity, she raised right up and stood on her toes. Mother Miller, happening in at that moment, hesitated in surprise, tiptoed out, and, flushed with hopes for professional activities as a stage mummer, she sent for the manager of the town opera house post haste.
>
> When the manager arrived, Mrs. Miller escorted him into the dining room. Marilyn was just finished the bunch of grapes and was chuckling gleefully over her achievement. After much coaxing the youngster was persuaded to walk about on her bare toes and perform a series of childish gyrations.
>
> The manager was elated, and immediately suggested that the child be coached for a stage dancing act. She was engaged for a week at the opera house, and from then on her popularity jumped by creditable degrees up the thermometer to success. With her father, Caro Miller, she has appeared throughout the Middle West and the South, and also played extensively in vaudeville abroad.
>
> Miss Miller is still very young, but she is in no respects what might be termed as a "youthful prodigy." She has attained her success by years of constant, steady work and diligent practice. She is slim in appearance, but athletic and graceful in body poise.
>
> She has learned to dance chiefly by watching the evolutions of well-known terpsichorean artists in London, Paris, and Berlin. Some of her eccentric steps are exceedingly difficult, and her ballet movements show skill and suppleness. Being a clever fencer, she spends considerable time every day handling the foils, and this exercise has improved her artistic dance motions immensely.[49]

This article is very interesting in several ways, not the least of which is the entirely fictional story about the grapes and the local opera house manager. In fact, Miller was from a performing family, and her mother, Ada Reynolds, was active on the stage long before her children were

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[49] Anonymous, "Marilynn Miller Reaches New York Via London," *New York Times*, June 21, 1914, p.X9. The same story is repeated in Anonymous, "She Likes Grapes," *New York Dramatic Mirror*, 1 July 1914, inside cover. Another article, published in Philadelphia just before Miller appeared with the show on tour, seems to strive to achieve much the same goal of creating a "buzz" about the young star. See Anonymous, "Premiere Danseuse at 16," *Philadelphia Evening Ledger*, 30 September 1914, p.9.

born. Due to her traveling, young Marilyn was sent to live with her family in Memphis, Tennessee.[50] It was probably very common to have these types of stories developed by agents in order to give a context for the emergence of a performer's talent—the same publicity machine still operates today. Some details are certainly true, including Caro Miller's connection with the Shuberts coming from Lee's visit to the Lotus Club, where Marilyn was signed on for the upcoming Winter Garden revue. Most importantly, however, is that the article stresses her physical prowess as a dancer, especially one who is classically trained but has the ability to do popular styles as well. Harris explains that though the former was certainly her forte, Miller's abilities with popular styles needed some updating when she showed up to dance in New York:

> During the initial rehearsals [of *The Passing Show of 1914*], Marilyn's performance was disappointing; she seemed to have lost much of her usual sparkle. Although she'd been performing now for almost seven years, she had never worked outside the family act. She obviously missed their support and encouragement, especially that of her sisters, who were her best friends. Realizing that, Caro Miller persuaded the Shuberts to send Marilyn for outside coaching. Throw in among girls her own age, the camaraderie and competitiveness soon revived her spirits.
>
> Marilyn studied classical ballet with Theodore and Alexis Kosloff, the Russian brothers who were among the first great dancers from the Imperial Theatre of Moscow to perform in the United States. At the Ned Wayburn School, she was drilled in tap and so-called "acrobatic" dancing, which included such flashy specialties as the split and the backend.[51]

The Wayburn Studio was well-known to the Shuberts, and many of the girls who learned from Ned Wayburn (1874-1942) went on to work for the Shubert brothers both in the chorus and as

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[50] Harris includes many details of Miller's life that seem just as apocryphal as the grape story. For example, Harris points to a black boy who carried coal into her house during her time in Memphis as one of the earliest inspirations for her dancing. Harris (p.20) tells us that Marilynn herself claimed this, but since there are no citations in the book, it is unknown where, exactly, this detail comes from.

[51] Ibid., 38-9.

featured performers. Wayburn, who would eventually become associated primarily with Ziegfeld because of his invention of the "Ziegfeld walk," actually worked extensively with the Shuberts before that; Wayburn directed and choreographed *The Passing Show of 1912* and staged *The Passing Show of 1913*. In addition, Wayburn was involved in numerous ways with other Winter Garden revues, including *From Broadway to Paris* and *The Honeymoon Express*. It is no surprise that his school for dancing would have been the place to send Miller to get the experience she would need to brush up on the most modern popular dances.[52]

Miller's role in *The Passing Show of 1914* was a complicated one that well demonstrates the problems inherent with taking table 2.7 at face value—scholars cannot assume that the number of times an actor appears is directly linked to how important they were in the show. First of all, Miller was hired to be the *prima ballerina* for the ballet section of the revue, which was labeled "Divertissement" in the program. This connection to classical ballet, especially from the French school, was made more overt by the use of Francis Thomé's "Sous la feuillée" ["Under the Leaves"], Op. 29, as the piece that the music that accompanied Miller's part in the dance. Seen dancing on point and in a tutu in figure 2.7, Miller continued the traditions begun by Ziegfeld and perpetuated by the Shuberts of using classical dance as an essential part of every revue.

[52] For an excellent study of Wayburn's influence on dance, see Barbara Stratyner, *Ned Wayburn and the Dance Routine: From Vaudeville to the Ziegfeld Follies.* Studies in Dance History, No. 13. (Madison, Wisconsin: The Society of Dance History Scholars, 1996). This small, but excellent, book is essential for those studying the period of the 1910s and 1920s on Broadway, and it also point to many places where more work could be pursued regarding Wayburn's specific work on individual shows. Wayburn's relationship to the Shuberts seemed to have soured after his efforts on *The Honeymoon Express* according to several letters between J.J. Shubert and Wayburn in the Shubert Archive. Their connection with Wayburn, however, seems to have improved enough to have sent Miller there to study at the expense of the Shuberts.



Figure 2.7: Marilynn Miller in the "Divertissement." NYPL Digital Collection.

Another part of Miller's performance in this musical was most certainly one of an "eccentric" dancer, a term frequently used to describe any dancer who used unusual steps in their routine.[53] In the second act, Miller was part of a group of four that both sang and danced dressed in "Mardi Gras costumes," according to the script. The song, entitled "Good Old Levee Days," was clearly one modeled after "coon songs" of the 1890s and early 1900s that recalled an Antebellum South that never truly existed; "Levee Days" describes a world where the "darkies" and "pickaninnies" danced and sang while they "piled that cotton high." These songs were still

[53] Stratyner includes a good discussion of how eccentric dancing worked and what it was used for on stage can be found in the chapter on "Individual Specialty Acts" in *Ned Wayburn and the Dance Routine*, 33-50. Stratyner documents ballet specialty acts as well, including Bessie Clayton's dance with eight other female dancers in *The Passing Show of 1913*.

frequent in shows of the time, from "Lovey Joe" in the Ziegfeld *Follies of 1910* to "All Aboard For Dixie Land" in *High Jinks* (1914).[54] As figure 2.8 demonstrates, no blackface was used as Miller and the others danced and sang about the "good old days."



Figure 2.8: "Levee Days" (Brice, Miller, Kelly and Granville). NYPL Digital Collection.

Though the choreography for the song is no longer extant, the poses and footwear for each character in figure 2.8 (as well as in other photographs of the number) match the flavor of the ragtime syncopations in the music, suggesting a dance done in a popular style. Here, Miller was expected to dance in a way that showed something distinctly different than her ballet skills

[54] "Lovey Joe" was written by Will Marion Cook (lyrics) and Joe Jordan (music), both black, and performed in blackface in the *Follies* by Fanny Brice. See Jerome Charyn, *Gangsters and Gold Diggers: Old New York, the Jazz Age, and the Birth of Broadway* (Emeryville, CA: Thunder's Mouth Press, 2003), 174. "All Aboard for Dixie Land" was by George L. Cobb (music) and Jack Yellen (lyrics). Blackface would have been very common for these numbers, especially at the Winter Garden, where Al Jolson performed regularly throughout the teens to great acclaim. It is unclear why, then, "Levee Days" was not performed in this way.

would have demonstrated. Her skills as a multifaceted dancer, then, were showcased by the Shuberts. It is not merely the number of times she appeared, but the ways in which she appeared at showed the audience what a skillful performer this young woman was.

Finally, Miller's lines during the production were few—she only actually spoke a few words in the second act as she was invited to appear on stage for her solo performance. Her "specialty" was an "Imitations" number where she did impersonations of different celebrities as "Miss Jerry" (see chapter 4 for a more detailed discussion of this number).[55] Here, Miller had to sing, act, and dance, all for the sake of embodying the personality of the people she was imitating. She did all of this on her own, however, performing for an audience on stage made up of the other characters, as well as the audience of the Winter Garden. As these three types of entertainment exemplify, table 2.8 is useful for seeing how many times a performer was featured on stage, but the details of a performance must be far more nuanced; quantity does not explain the quality of an act, and that can mean more to a star than the time they are on stage.

Harris, in his biography of Miller, documents the entertainer's encounter with the show as one characterized by surprise at the tawdry nature of the revue, especially in the way the chorus girls were put on display. He claims:

> Although she grew up backstage and thought she'd seen just about everything, Marilyn was shocked by another aspect of *The Passing Show*. For all its humor and music, it was really a glorified "girlie" show, with sixty young chorines parading straight into the audience on a ramp. . . . Marilyn's eyes were opened even further as she watched the "half-naked" women performing onstage. She had always seen them wear full body tights under their costumes, sometimes flesh-colored, but more often pink or white so that no one out front should mistake them for real skin and be offended. But in *The Passing*

[55] "Miss Jerry" was a reference to the play *Jerry* (1914, by Catherine Chisholm Cushing), which opened in March of 1914. The role of "Jerry" was played by Billie Burke. See Anonymous, "The First Nighter," *New York Dramatic Mirror*, 1 April 1914, p.12.

> *Show of 1914*, legs, arms, shoulder, and even midriffs were bare. A typical chorus outfit was a blouse or halter, short trunks, and anklet socks. Even the public beaches couldn't provide such a wealth of uncovered feminine pulchritude.[56]

Harris goes on to describe Miller's encounter with Sigmund Romberg via Jake Shubert. However, since this passage is entirely plagiarized from Elliot Arnold's *Deep in My Heart*—word for word in several places—I will instead quote Arnold's prose.

> J. J. Shubert was standing in a corner of the stage [of the Winter Garden] talking to a young girl he [Romberg] had never seen before. The producer saw him and called to him. He walked over. The girl was very young and very lovely, with a shy, almost timid manner. "Romy," the producer said, "I want you to meet a new singer. This young child is just over from London and this will be her first Broadway show." He smiled at the girl. "Miss Miller, this is Sigmund Romberg, the man who will write your songs. Romy, this is Marilyn [*sic*] Miller."
>
> The girl held out her hand and smiled. It was a warm smile, and filled with charm. "How do you do, Mr. Romberg," she said. I thank you in advance for the songs you will write for me and I promise to try and not hurt your music too much."
>
> "Welcome to our American stage," he said. "And I thank you in advance for the inspiration you will give me."
>
> "I predict a great career for this girl," J. J. said. "Let's see what you can do to get her started, Romy."
>
> The girl twinkled another smile and then the producer led her off to meet others in the cast. Romberg followed her with his eyes. There was undoubtedly something fresh and different about the girl. She had a winsome manner, and if it could be projected across the footlights just as it was she would win everyone who listened to her. She was something quite different from the ordinary ingénue and he began to think of attempting something unusual with her. . . So far . . . he had been swept along in the tempo of the shows themselves. His music had been virtually lost. But now, with this new girl, it

[56] It is unclear just how accurate this statement is, but documents in the Shubert Archive show several legal issues with girls not wearing tights, especially when the show went on tour. Harris, *The Other Marilyn*, 38.

> might be possible to join her in her debut. It would be fine if the girl and a Romberg hit could be presented to the public for the first time together.
>
> Several days later he handed her a sheet of music. "Look this over, Marilyn," he said. "Bernard Granville will sing it in the first act and you will repeat it in the second. It's called 'Omar Khayyam.'" "'A loaf of bread, a jug of wine . . .' and a song by Romberg." [she said.] "Sung by Miller. See how you like it." [he replied.]
>
> She winked and then set to work with the music. Her voice was clear and sweet and pure, and as she learned the melody and lyrics Romberg was more and more certain this would be his chance. . .
>
> The show opened on schedule and Marilyn Miller was a smashing success. She sang 'Omar Khayyam' to an enchanted audience and for the first time Sigmund felt a real pride in his work. Marilyn came off the stage. She rushed up to Sigmund and threw her arms around him and kissed him, and he turned her back to the stage and pushed her on again. "Go out there and take another bow," he said. "This is the very greatest moment in your life."[57]

Arnold's mythology, then, tries to tie Romberg's first "hit" with Miller's debut, and there is no doubt from this point on, both would rise to greater fame. Just how aware either was of the other during the creation of the revue is difficult to know, however, and it is doubtful that Romberg would choose to write the number specifically for Miller.

In truth, Romberg probably was more concerned about what Bernard Granville (1886-1936) thought of the song. Granville was one of the show's romantic leads, playing Jerrold McGee opposite Collins' Kitty MacKay, as well as the subject of the Romberg's tune—Omar Khayyam himself. Granville, like the other performers was both a mainstay in vaudeville as well

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[57] See Arnold, *Deep In My Heart*, 221-23. It is surprising that Harris does not include Arnold's book in his bibliography and that he also does not change the wording in his own book. Since he declines to use citations, however, it is unclear how frequently Harris plagiarizes other sources. For Harris' use of Arnold's prose, see Harris, *The Other Marilyn*, 39-41.

as on Broadway, and he moved in between the two circuits without difficulty.[58] In fact, Granville's earliest appearance was with Al G. Field's Minstrels, where he started at the bottom of the talent pool and worked his way up the ladder: "Bernard Granville began his career with this show, in the bugle corps and as a song book seller, graduating into one of the brightest end men and neatest dancers in the country."[59] By 1912, Granville's act had caught the eye of Flo Ziegfeld, and he was recruited to sing and dance in his *Follies of 1912*, where a reviewer for *Variety* notes that the entertainer's "dancing was a riot, but the management [made] him sing too often."[60] According to Davis, however, Granville was on stage mainly for his voice, with Davis referring to him as a "golden voiced tenor" who was "to sing the songs that introduced the girls."[61] Granville's greatest strengths were varied, and he seemed to be another true "triple threat," whose acting, dancing, and singing were all seen with favor.[62] He was an acrobatic dancer and a singer whose career continued through the 1910s into the 1920s; he was also rather handsome, as can be seen in figure 2.9. It appears that early in Granville's career, there was a certain rivalry with Al Jolson, who had only recently emerged from vaudeville himself for *La Belle Paree* (1911). During the out-of-town tryout for *Dancing Around* (which opened on October 10, 1914), Sigmund Romberg remembers that the two men vied for dominance in the show, trying to outdo each other with their own particular talents:

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[58] Many articles about Granville in vaudeville can be found both before and after his appearances in *The Passing Show of 1914*. For some reports before Broadway, see Anonymous, "In Vaudeville Theaters," *New York Times*, 7 December 1913, p.C9, which reports that he was already performing at the Palace Theater. Even after success on Broadway in 1912-1916, Granville went back regularly perform on various vaudeville stages. See Anonymous, "Bernard Granville at the Palace." *New York Times*, 19 June 1917, p.11, where it is reported that "Bernard Granville is the principal newcomer at the Palace this week. Mr. Granville . . . sings, dances, and speaks pieces, and in spite of his own certainty that he is clever, one must admit that he is."

[59] Frank Dumont, "The Younger Generation in Minstrelsy and Reminiscences of the Past," *New York Clipper*, 27 March 1915, p.6.

[60] Ommen, "Songs of the Ziegfeld Follies," 131.

[61] Davis, *Scandals and Follies*, 107. It is strange that Davis mentions that Granville was "stolen from the Winter Garden" by Ziegfeld in 1912, because he did not make his first appearance there until 1914 in *The Passing Show*.

[62] See footnote 41.

> On a Sunday morning in the last week in September the troupe left New York on a special train for the New Haven opening [of *Dancing Around*]. The atmosphere was tense. The entire company was nervous. The show was not considered quite ready; the different parts had not entirely jelled. Jolson himself was tensest of all. This show was supposed to launch him in a starring role for the first time in a Winter Garden show, and the rehearsals had seemed to indicate that in the romantic role Bernard Granville would overshadow him. . . . The rivalry between Jolson and Granville was intense. . . . The curtain rose on time that night and the performance of everyone in the show was memorable. The entertainment genius of Al Jolson catapulted across the footlights and the singing comedian walked away with the show. . . . By [the next night] everyone knew they had a hit on their hands and that a new star had walked across the scene.[63]

In *The Passing Show of 1914*, Granville performed in several different capacities, demonstrating the flexibility he was known for in the articles mentioned above. His most important role was that of Jerrold McGee, the romantic lead role in the show opposite Collins's Kitty MacKay. This character was seen throughout the entirety of the show, contributing to the slight continuity that held the show together as a unit (as will be discussed in more depth in chapter 3). Granville's lead role continued when the setting changed to "A Thousand Years Ago," and he became Omar Khayyam, a "travelling player" who was pillaged from "Omar The Tentmaker." In other cases, Granville portrayed characters who danced and were unnamed, as was the case in "Levee Days" as seen in figure 2.8. One of these performances was his "Grape Dance," where Granville's eccentric dance involved him pretending to be drunk on stage.

[63] Arnold, *Deep In My Heart*, 229-30.

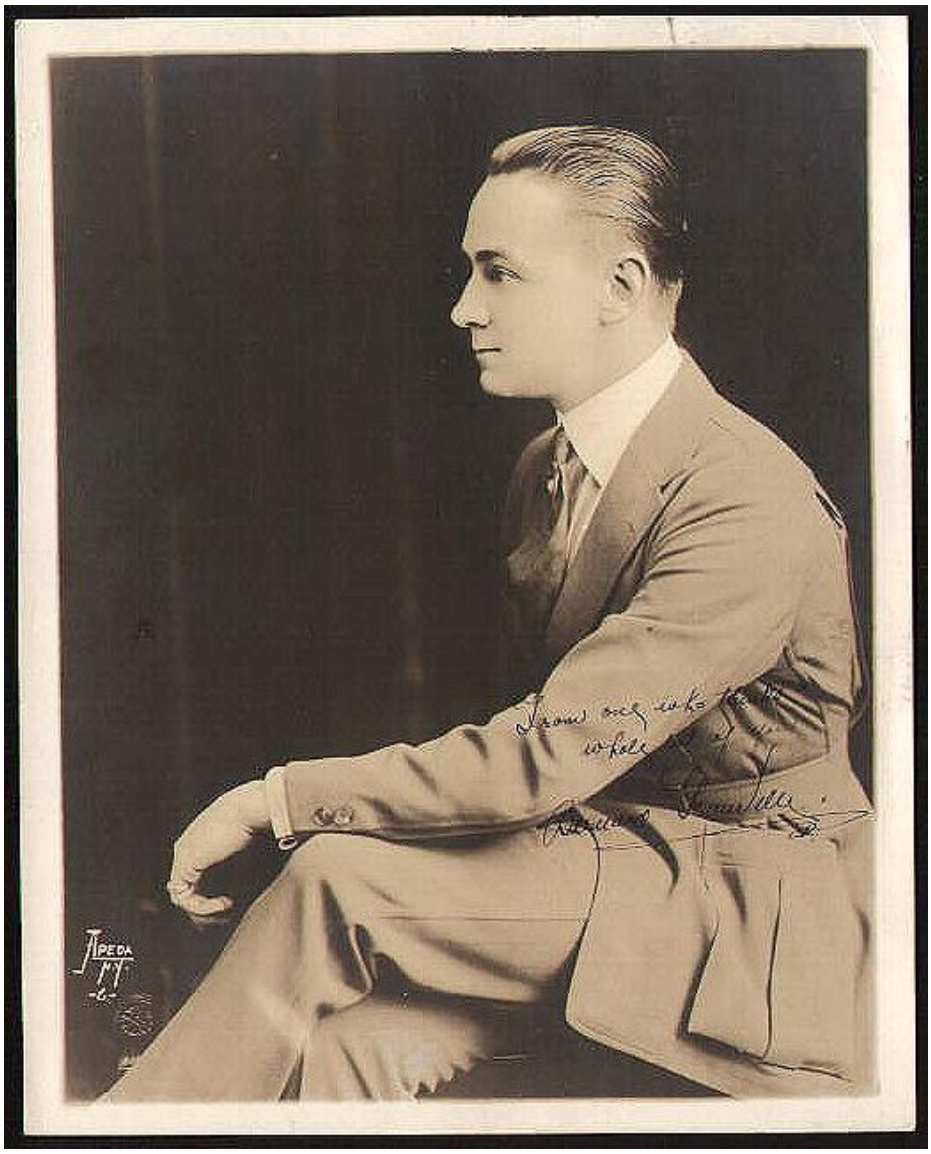


Figure 2.9: Bernard Granville. Author's collection.

Figure 2.10 shows the waiter scene that sets up the "Grape Dance" (with Lew Brice as the waiter) and figure 2.11 shows one of Granville's steps for the eccentric dance, with his legs bent back at the knees.

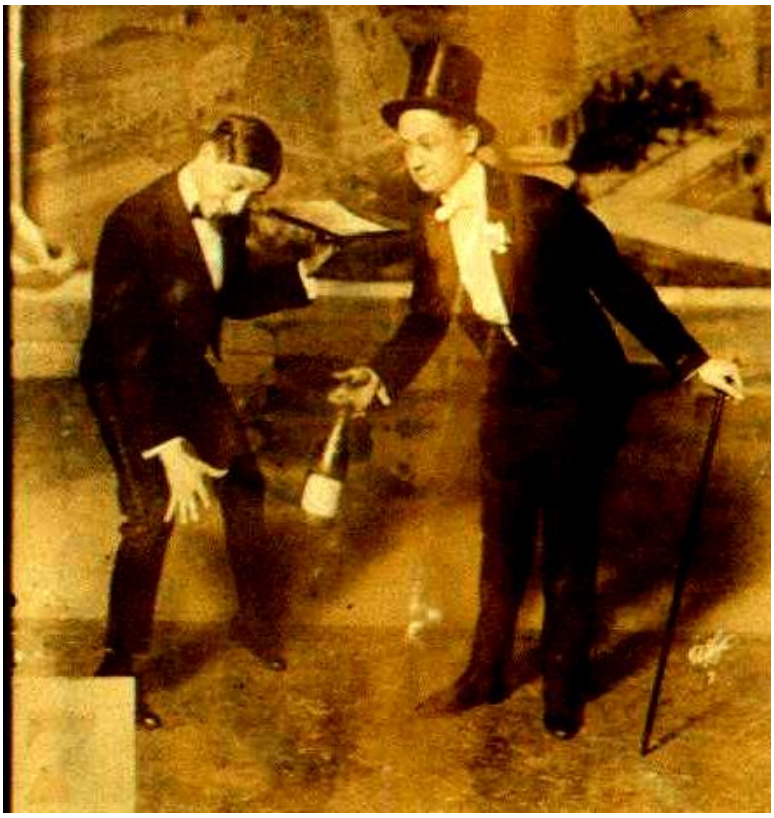


Figure 2.10: Lew Brice and Bernard Granville, Waiter Scene. NYPL Digital Collection.



Figure 2.11. Granville's "Grape Dance." NYPL Digital Collection.

Granville was, without question, the leading man in *The Passing Show of 1914*. As table 2.7 demonstrates, Granville performed more than any other man in the show. Though prominence in this revue spoke to the entertainer's strong abilities, Granville's participation in other productions did not lead to better roles. In 1918, Granville entered the military during World War I, earning the rank of Lieutenant by 1919, when he returned to New York calling himself "the Twentieth Century Comedian."[64] He did manage to appear prominently in several other shows, such as the aforementioned *Dancing Around*, later editions of Ziegfeld's *Follies* (1915, 1916, and 1920), *Go-Go* (1923), *Castles In the Air* (1926), and *Yes, Yes Yvette* (1927), among others. He even took on the lead role of Joseph Lilyburn in Irving Berlin's *Watch Your Step!* (1914) when Vernon Castle relinquished the part to join the British Aviation Corps.[65] Granville, much like many actors and actresses from this show, also tried his hand in moving pictures in the early 1930s.[66] Despite several opportunities, only marginal fame would follow Granville throughout the rest of his career—he never became the caliber of star that Jolson and Miller would eventually become.

As Granville was beginning his career, another featured actor in the show, George W. Monroe (1857-1932), was near the end of his tenure on the stage. Well-known on Broadway and in vaudeville throughout the 1890s and into the 1910s, Monroe was a professional female impersonator, lauded for his ability to behave in a loud, boisterous manner that would not have befit a proper "lady" of the day. Monroe's character in *The Passing Show of 1914* was named Little Buttercup, Queen of the Movies. The details of this particular character and what was being parodied here will be discussed in more depth in chapter 3, but it was clear to the audience of the time that this large, bellowing fellow wearing the clothes of an ingénue was incredibly

[64] Anonymous, "Granville, Actor, Dies in Hollywood," *New York Times*, 7 October 1936, p.27.
[65] Anonymous, "Theatrical Notes," *New York Times*. 1 November 1915, p.11.
[66] Anonymous, "Granville, Actor, Dies in Hollywood", 27.

funny. But, of course, this type of act was what Monroe did best and was certainly most know for. The character he most frequently played—his most memorable character—was Aunt Bridget, a stern Irish matron.[67] His obituary gives a concise review of his early career:

> A native of Philadelphia, he began his stage career as a member of the old Wheatley Dramatic Association in that city. There he met the late John C. Rice, and they went on the variety stage in an act which later was developed into a full play which they called "My Aunt Bridget" [(1903)]. . . . Mr. Monroe was a featured Shubert player from 1911 until 1922, appearing in a number of Passing Shows. In 1911, Lew Fields presented him as the star in "The Never Homes." In that musical comedy, he appeared as the "lady chief" of a fire department. Mr. Monroe was also in vaudeville for some years. He was often teamed with Harry Fisher, another veteran comedian.[68]

Monroe's star turn in *The Passing Show of 1914*, then, was but a continuance of his as a regular performer in many Shubert shows. It is true that most of Monroe's roles were done as a female impersonator, with musicals such as *The Top Of The World* (1907), *The Mimic World* (1908), *The Never Homes* (1911) and *The Sun Dodgers* (1912) showing off this particular skill. However, at least one of Monroe's roles in the midst of these successes did not make use of women's clothing: *The Midnight Sons* (1909). Figure 2.12 shows a close-up of Monroe as the Queen of the Movies from *The Passing Show of 1914*, while figure 2.13 shows the sheet music for *The Midnight Sons*, featuring Monroe in a tuxedo.

[67] Anonymous, "Amusements," *New York Times*, 9 September 1890, p.4.
[68] Anonymous, "George W. Monroe, Actor, Dies at 70." *New York Times*, 30 January1932, p.17.



Figure 2.12: George W. Monroe as The Queen of the Movies. Author's Collection.

Significant research has been done on transvestitism on the stage to demonstrate that this specialty act was not necessarily connected to gay culture of the time, but rather an accepted part of stage fare, known by the 1890s as the "dame" role.[69] An article indicates that Monroe had actually been doing the same "schtick" throughout the 1890s, perfecting his act for years before his role in "The Doings of Mrs. Dooley" (1902): "George Monroe did almost exactly what he has been doing on the stage for the last decade or more in a very clever way."[70] Monroe was not

[69] Laurence Senelick, "Transvestitism 2" in *Encyclopedia of Homosexuality*, Wayne R. Dynes, ed. (New York: Garland Publishing, 1990), 1317. Other actors, such as George K. Fortescue, portrayed a variety of over-the-top female roles for a number of years at the end of the nineteenth and the beginning of the twentieth century. Julian Eltinge's style of female impersonation—a much more serious take on women—was a matter of parody in *The Passing Show of 1914*, and is discussed in depth in chapter 5.

[70] Anonymous, "George W. Monroe at the Grand Opera House," *New York Times*, 23 September 1902, p.9. The article also includes an interesting comment on the way that this particular musical manipulates elements of different genres, perhaps suggesting the same type of complicated genre issues that would arise in the early revue: "The makers of the Monroe offering have done another rash thing. They have dared to introduce a plot into the farce. . . . In fact, the plot of the farce was in evidence throughout the evening—just like the plot in the common or garden play of Broadway—and it was quite a plot, at that."
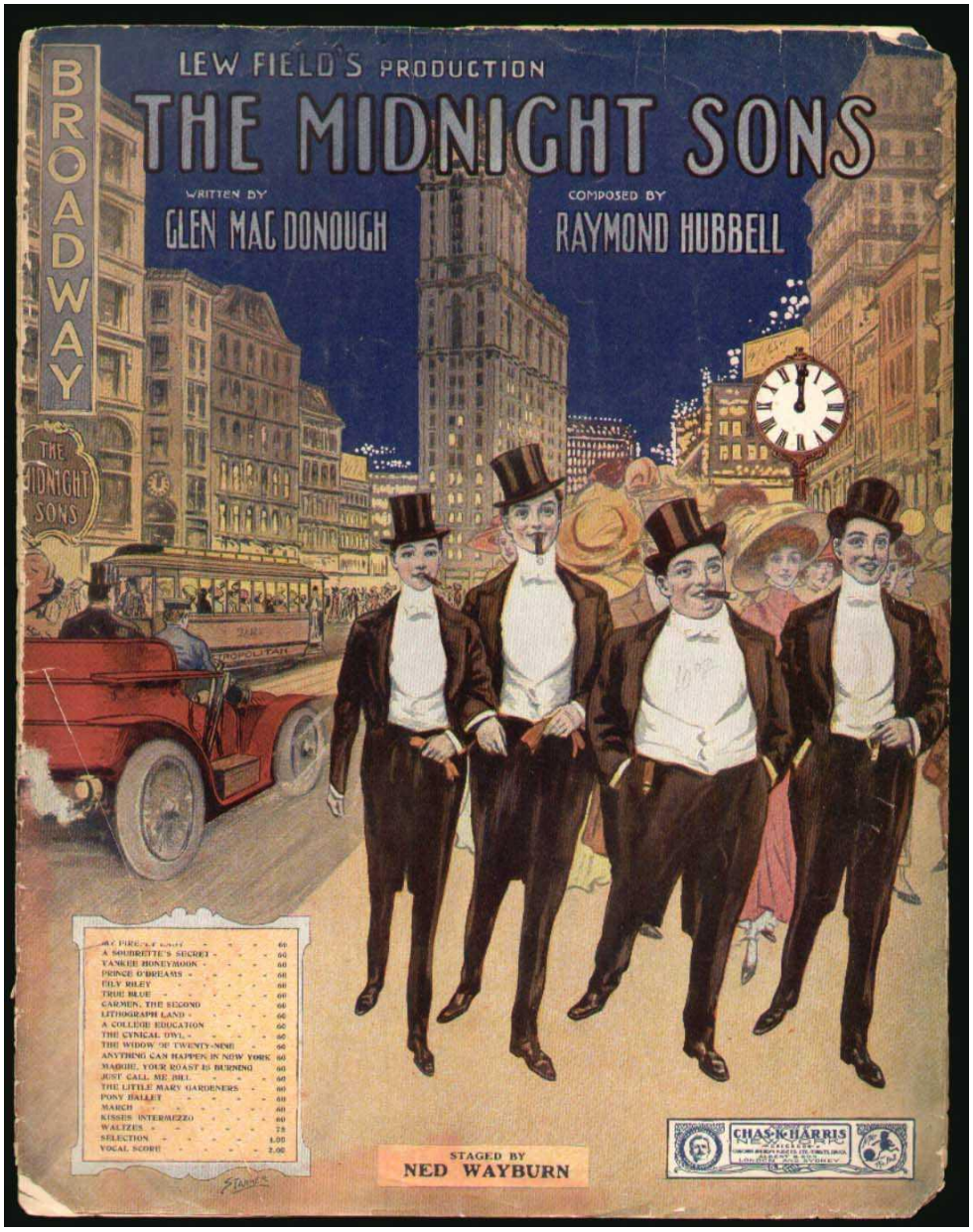


Figure 2.13: George W. Monroe (second from right). Author's collection.

featured in the songs or dances of the 1914 edition of the *Passing Show*, but he was responsible for a great deal of dialogue, as is demonstrated in chapter 3. It was not his singing or dancing skills that kept him on the stage for so many years, but his ability as a comic actor. This did not mean he was seen as dispensable or replaceable to the Shuberts, though, as table 2.6 clearly

demonstrates; Monroe was paid $450 per week to fulfill his role in the show, second only to Collins and Granville.

Harry Fisher (1868-1923), as mentioned above, joined Monroe in many productions, and this particular *Passing Show* was no exception. Fisher was given the "villain" role (using the term here very loosely) of Baron von Criquet. Much like the Queen of the Movies, the Baron was expected to deliver witty dialogue rather than doing any strenuous dancing or singing. Fisher and Monroe were not the only other vaudeville stars who found their way to the Winter Garden for this particular show. One of these performers was Bessie Crawford (1882-1943), see figure 2.14), who had been busy on the vaudeville stage with her husband, T. Roy Barnes (1880-1937, see figure 2.15), for many years.[71] Crawford played the part of "Lady Windemere" and was given lines as well as a solo turn in a hesitation waltz in act two entitled, "Don't Hesitate With Me. "[72] Barnes, on the other hand, played "The Misleading Nut," a character whose job it was to divert the characters in the show in amusing ways. For example, he becomes the priest in the "Eugenics Wedding" scene in act two, providing comic relief that thoroughly parodies any serious elements of the wedding itself. These two performers had significant parts in the revue, even it does not appear so given their lack of prominence in table 2.7 (the number of appearances in musical numbers); I suspect the two of them together are the recipients of the $500 per week mentioned in table 2.6 that is ascribed solely to T. Roy Barnes, which places them far above many of the "musical" stars. Barnes had a very successful film career, acting in forty-nine films between 1920 and 1935. The high pay for Fisher, Barnes, and Crawford proves that the revue

[71] One of their variety show sketches has been digitized by the Library of Congress under the title "The Magazine Man and the Lady." The cover page is dated May 19, 1914. See < http://memory.loc.gov:8081/cgi-bin/query/r?ammem/varstg:@field(NUMBER+@band(varsep+s37068)) > Accessed February 13, 2009. Their vaudeville act was called "A Package of Smiles."

[72] The "hesitation" waltz is so named because of a pause that happens in the music of the waltz. More on the dances from this show will be discussed in chapter 4.

valued comedians and actors just as much as it did stars with musical talents, suggesting that the "silly" plot may have been more important to the producers of the early revue than has previously been assumed.



Figure 2.14: Bessie Crawford. NYPL Digital Collection.



Figure 2.15: T. Roy Barnes. Author's Collection.

The remainder of the "named" entertainers, or what was referred to as "second tier" performers above, were, in fact, musical. Some of the men were dancers as well as singers, and they each were given a fair amount of solo time on the stage. One of these was Lewis "Lew" Brice (1894-1966), who can be seen in both figure 2.8 in the "Levee Days' number and in figure 2.10 as the waiter in the scene that preceded Granville's "Grape Dance." Brice was the brother of Ziegfeld's star, Fanny Brice, but was himself a successful performer for many years.[73] In the early 1910s, Brice performed in vaudeville, but,[74] like many of the other actors from *The Passing Show of 1914*, he made the move to Hollywood, where he took part in pictures from the 1920s and 1930s. Another male cast member, Stafford Pemberton, was primarily hired for his dancing abilities, which he sported in *The Passing Show* as the *commedia dell'arte* character, Pierrot, late in the first act. He also danced with Marilynn Miller in the Divertissement, probably using his training as what was described as a "classic dancer" in both instances. Pemberton's dancing skills kept him employed both in vaudeville as well as in various revues.[75] He only appeared in one more edition of the *Passing Show,* however, in 1917. The last "second tier" actress to be mentioned is Frances Demarest (fl. 1910s), a singer of some note, who had also made her name originally on the vaudeville circuit.[76] She can be seen in a publicity photograph for *The Passing Show of 1914* in figure 2.16. One of Demarest's earliest appearances on Broadway was in the

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[73] Anonymous, "Theatrical Notes," *New York Times*. 27 July 1926, p.15.
[74] See Anonymous, "In The Vaudeville Houses," *New York Times,* 9 March 1913, p.X2 for a notice of Brice's performance at Hammerstein's Victoria Theater alongside his partner at the time, Lillian Conne (or Gonne).
[75] Anonymous, "Stafford Pemberton, Classic Dancer" *New York Dramatic Mirror*, 8 April 1914, p.23-4. This article states that "Stafford Pemberton, the classic dancer, has been attracting unusual attention this season in Gertrude Hoffman's revue. . . . Mr. Pemberton comes of one of the first families of Virginia. Besides being an interpretive dancer of unusual accomplishments, he is a daring rider, an excellent shot, and a good boxer. Mr. Pemberton, it is reported, may shortly tour South American and the West Indies at the head of his own company."
[76] Demarest performed at the 44th Street Music Hall alongside a host of other performers in 1913. See Anonymous, "Vaudeville." *New York Times*, 28 October 1913, p.11. Another photo of Demarest, from *The Blue Pardise* (1915), can be seen in Stanley Appelbaum and James Camner, eds. *Stars of the American Musical Theater in Historic Photographs* (New York: Dover, 1981), 57.

role of Lulu in *Madame Sherry* (1910), where she was responsible for several solo songs.[77] She continued to perform on stage for a time, at least until her final major stage role in *The Royal Vagabond* (1919), but seems to have disappeared from all public performance after 1920, most likely due to marriage (though the actual cause of her dropping out of theater is not known). After a successful engagement in *The Passing Show of 1914*, many of her roles were connected to shows produced by the Shubert brothers, including *The Blue Paradise* (1915), *The Girl From Brazil* (1916), and *My Lady's Glove* (1917).

[77] Anonymous, "Polka Dominates Madame Sherry." *New York Times*, 31 August 1910, p.9. The reviewer thought Demarest was very French in her presentation and style: "Miss Frances Demarest is a very good facsimile of Mlle. Chenal, the Aphrodite of the Paris Operá Comique. . . . Miss Frances Demarest is very beautiful and fulfills all the requirements of her part. She sings her songs very well and her presence on the stage is always a delight to the eye."



Figure 2.16: Frances Demarest. Author's Collection.

In the case of each of these mid-level stars, there seems to be a strong connection to the Shubert brothers as well as a continued participation in vaudeville, an important issue I will return to in chapter 6. Thus, there must have been some potent deep-seated ties between the Shuberts and their performers that kept both parties involved with each other for a certain length of time. After all, vaudeville represented a tremendous talent pool from which to borrow talent,

and there is no question that other entertainers could have been hired to fit into a *Passing Show* in some way, even if it required last minute changes to the show.

As this chapter demonstrates, the development of *The Passing Show of 1914* took a great deal of effort in a rather small period of time, beginning in April of 1914 with constant efforts on the production until the curtain went up in June of 1914. Atteridge was the driving force behind the team, pulling together the composers, Romberg and Carroll, first, and then the rest of the production staff, probably in conjunction with J.J. Shubert. This chapter demonstrates that all of the entertainers played both at the Winter Garden—in "legitimate" Broadway theater—and also in vaudeville. This reflexive relationship was absolutely essential to these performers, giving them an opportunity to hone an act that could then be inserted into a major revue—an opportunity that, at least in the case of a Winter Garden revue, would eventually turn into a chance to tour around the United States until Spring of the following year. I will return to this very important issue in chapter 6, with a more in-depth look at the relationship between these two circuits and how their interaction was fundamental to the development of the revue.

Before leaving the topic of the cast, however, it is worth noting that the active vaudeville houses in New York gave performers a way to come into contact with each other, forming a web of mutual acquaintances that could easily have led to a job at the Winter Garden. In some instances, vaudevillians played at the same venue or, in some cases, even on the same bill, suggesting they almost certainly were aware of each others' acts. Even a cursory glance at a single page of advertisements for vaudeville shows this type of relationship. At Hammerstein's, Harry Carroll played on a bill alongside Bankoff and Girlie while Frances Demarest was at the 44th Street Theater.[78] An "All-Star Jamboree" at the Cort Theater presented a Friars Club

[78] Anonymous, "Vaudeville," *New York Times*, 9 November 1913, p.X10.

program wherein Harry Fox and Lew Brice performed.[79] At a benefit for the families of members of the Theater box Office Men, a performance at Wallack's Theater sported a tremendous list of cast members, including several performers from *The Passing Show*; George Monroe, Harry Carroll, Bernard Granville all performed alongside other theater luminaries, such as Lillian Lorraine, Lew Dockstader, Laurette Taylor, and Julian Eltinge.[80]

I close this chapter with a brief story recounted by Marie B. Schrader, aka "Madame Critic," who regularly gossips about the goings-on of the theater world in her column in the *Dramatic Mirror*. Not only does the story include two people connected both with the Shuberts and *The Passing Show of 1914*, Melville Ellis and Harry Pilcer, but it gives a rare insight into the day-to-day experiences of life in New York City's theatrical crowd:

> The unexpected certainly furnished the moment of intense interest at the recent opening of "The Scrap of Paper" in which Ethel Barrymore and John Drew's co-star appearance was considered sufficient as an unusual attraction.
>
> But while these two popular players struggled bravely with Sardou's famous old play, a pretty young woman walked quietly up the aisle during the intermission, and the eyes of the entire audience were focused upon her as if she were a magnet, while the buzz of comment which arose in her wake would have satisfied the most avid seeker after public attention.
>
> The young woman apparently saw nothing of the excitement, nor heard one whisper of it. She continued open-eyed but blindly to one corner of the space behind the last row of seats, and there she chatted in low tones with two young men who proved to be Melville Ellis and Harry Pilcer.
>
> "It's Gaby [Deslys]! Have you seen Gaby? There goes Gaby. Isn't she pretty?" ran the remarks.
>
> Then—would you believe it?—the curious ones actually followed her to her corner and formed a semi-circle, several persons deep; and there they stood and watched

[79] Anonymous, "Frolicking Friars Give Jolly Show," *New York Times*, 14 July 1921, p.23.
[80] Anonymous, "Box Office Men's Benefit," *New York Times*, 12 April 1914, p.X6.

> her until she began her return to the second row in which she and her escorts were seated. Truly, the President of the United States could not have attracted more attention than did Gaby Deslys.[81]

As seen in this example, the stars of revues and the production team were all part of a theatrical community that knew each other and knew each other well, even to the point of seeing productions together. I am not suggesting that this was a regular occurrence for every person in a show, but it points to a highly interconnected web of experience shared by the stars, the producers, and audiences—a condition that perfectly set the stage for the content and structure of a Winter Garden revue.

[81] Marie B. Schrader, "Madame Critic," *New York Dramatic Mirror*, 27 May 1914, p.5. Schrader is identified in Arthur Edwin Krows, *Play Production in America* (New York: H. Holt and Company, 1916), 246.

Chapter 3

Atteridge at Work: The Development of the Script

In the Shubert Archive, a wide range of items pertaining to the creation of the script for *The Passing Show of 1914* remain extant, illustrating the process Harold Atteridge described, wherein the creation of the show begins with the collection and arrangement of a sprawling, "open" event with no real constraints.[1] As both Atteridge and J.C. Huffman explain in their respective articles, the goal of putting together the revue was first to arrange a long list of events that "might" work together and then to whittle the show down to its most effective numbers.[2]

Although it is not explicitly stated by Atteridge or Huffman, a central component of this process involved choosing the order for the revue, with all of the creative team probably keeping close watch over how one type of entertainment worked with those that surrounded it. To help accomplish this goal, Atteridge wrote several scenarios to determine where comedic scenes could unfold or where songs could be placed, but each of these moments were mostly dependent on the characters who portrayed the roles. If someone was to portray the gypsy princess Sari, for example, this person should be a skilled dancer and should be fairly young.[3] Whichever performer became the Queen of the Movies needed to be loud, over-the-top, and a good comedian. So, the question that arises from this issue is very similar to the age-old "chicken and egg" problem: which came first—the role or the actor? In the preceding chapter, tables 2.2 through 2.6 provide information about which cast members were considered for a role the revue,

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[1] Anonymous, "Harold Atteridge A Rapid-Fire Librettist" *New York Times*, 14 June 1914, p.X8.
[2] Ibid., x8. See also J.C. Huffman, "Revue Proves Hardest Test of Craftsmanship on Stage," *New York American*, 10 June 1928, p.M-5.
[3] Numerous references to other plays and other people are indicated in this chapter, but the details for each of the references are not explained until Chapter 5, which is specifically about how reference and parody functions in this musical.

but there are no specifics about which characters they were to play. However, one version of the cast list that remains extant is not based on pay scales, but instead on roles. Table 3.1 pairs certain players up with characters they might portray, complete with alternative roles or, in some cases composite roles (where a performer would take on more than one role in the show, for example Collins's portrayal of both Kitty MacKay and Lady Shireen).

Table 3.1
EARLY CAST LIST with ROLES[4]
Undated

ACTOR	ROLE
Harry Fox	Bertie the Lamb, and the Crinoline Girl. King Baggot
Robert Emmet Kean [*sic*] or Franklin Ardell	McGee & Omar Khayyam
Bankoff and Girlie Specialty.	
George Monroe	Queen of the Movies
Frances Demarest	Midnight Girl, Panthea, & Leonora
Jenny Dolly	Gaby and Sari
Laura Hamilton	Adele, Billie Burke, Mary Pickford
George Whiting	Moving Picture Operator
Sadie Burt	Mary Pickford? Or Girl in love with Moving Picture Actors
Mack & Walker?	
Artie Mellinger?	
Jennie Lucas?	
Jose Collins	Kitty McKay & Shireen Roosevelt, Huerta, Napoleon or the Nut Baron (Combination of the Baron from *Panthea* and *The Yellow Ticket*) Imam Allafake Vagabond Players. Maxixe, Tango , and Turkey Trot

The information in table 3.1 was written sometime between that given in tables 2.3 and 2.4, which means it is an early list, but probably the not the earliest. From the dating of the cast pay tables, table 3.1 originates sometime in early to mid April (at least before April 20, 1914).

[4] Undated cast list, Shubert Archive, box 87, Package 5. This list and others like it are formatted as close to the original as possible.

As evidenced here, there are quite a few roles that were to be parsed out to particular actors from the beginning of the revue's creation. José Collins was the female star who would portray the two roles mentioned above. Frances Demarest was going to be a secondary player with a variety of roles, from Panthea and Leonora (characters with dialogue), to a singing role, The Midnight Girl. The roles of Jerrold McGee and Omar Khayyam were meant to be paired the same way as Collins's roles were, but in this case, two actors were being considered for the part. Since Jerrold and Omar were both young, male leading roles—in truth, basically a juvenile part—it may have meant there was some flexibility in the creation of the character; since the part was fairly generic in its design, it could be played by a variety of actors. In this table, both Robert Emmet Keane and Franklin Ardell were being thought of for the role, though neither of them ended up with the part. Keane would instead take on several of the roles mentioned in the lower right-hand area, like Imam Allafake and Teddy Roosevelt. Since Harry Fox did not end up in the musical at all, the roles assigned to him were handed out to others (such as King Baggot being given to John Freeman), while others (Bertie the Lamb and the Crinoline Girl) were eliminated entirely from the final script. This would suggest that these two roles might have been specifically written for Fox and removed because he was no longer a part of the production. In the case of George W. Monroe, whose antics on Broadway as a female impersonator were well known since the 1890s, the character of the Queen of the Movies seems to have been connected to him from the beginning. Here, the role made use of his vaudeville and Broadway "schtick," bringing to the Winter Garden an entertainer whose act was part of what would unfold in the revue.

Another important facet of the genesis of the script is revealed by table 3.1: there are a number of roles that seem, at least from the document, to still be unassigned. These positions, at

the lower right, required a variety of performer abilities. For example, the three "Vagabond Players" would all be expected to dance in order to embody their role. A character actor like Monroe simply would not have been appropriate for such a position. And though Bankoff and Girlie had been engaged by the Shuberts by this time (see table 2.3), there was no idea that they would eventually fill two of those positions. It was their skill, most likely, that brought them the parts, rather than their previous reputation allowing them to take parts that were written specifically for them. The case of Jenny Dolly (famous as a dancer and a singer) depicts much the same story: she was to portray Sari (a dancing, singing gypsy) and Gaby (a real-life dancer and singer). However, Dolly was not retained for the production, and the role of Gaby was eliminated.[5] Elsie Pilcer, a relatively unknown actress, was given the part of Sari, though from the picture in figure 2.4, it does not appear that the role was as significant as producers originally conceived it to be. Therefore, table 3.1 demonstrates several aspects in the creation of a Winter Garden revue, problematizing the relationship between characters, actors, and the creative staff.

Another issue raised by table 3.1 is the chronology of the script. When roles and characters are being paired, those roles have to already have been designed in some way for the part to be assigned to an entertainer. So how, then, did the development of *The Passing Show of 1914* begin? It was certainly earlier than table 3.1, and therefore probably begun sometime in March, as table 2.2 suggests with a date of March 15, 1914 for the first list of actors. Luckily, several documents remain extant at the Shubert Archive that, although they are undated, provide clues to the development of the show over time. Four scenarios exist—two of which are signed by Atteridge—that sketch the basic structure of the show. This coincides exactly with Atteridge's description of creating a show in his featured article from 1914: "Seven or eight

[5] Script 5 (see table 3.3) includes a single line for this character, but the line was probably delivered by some other character on opening night.

weeks ahead I have a private conference with J. J. Shubert, who engages the cast and chorus, plans the scenery and lighting effects, and superintends the production, and together we map out a skeleton idea of the forthcoming revue."[6] These "skeletons" are fascinating windows into the creation of a show in the mid-1910s.

The Scenarios

The first of these scenarios is the shortest, and it is written in a way that merely suggests topics, imagery, and some of the shows that will be travestied by upcoming Winter Garden revue. Due to its relatively brief length, I include this document in its entirety here. The plays that are mentioned will be discussed more thoroughly in chapter 5, and therefore will not be examined here.

[**SCENARIO 1]**

SCENARIO FOR PASSING SHOW OF 1914.

The curtain to rise on an elaborate Persian Garden with the embellishments and environments of "A Thousand Years Ago" and "Omar the Tentmaker."

At the rise of the curtain, the stage to be absolutely empty, with the accompaniment of the oboe and the harp, until the appearance of the leading female character.

Then the appearance of "Omar," the vagabond musician, embodying the parts of "Omar the Tentmaker" and [Henry] Dixey's part in "A Thousand Years Ago."

There should be a pretty love scene, and then the Waltz Song, which shall be the theme all through the entire play.

After that, the various characters in both plays aforementioned are introduced, until the scene becomes a Persian Cabaret, which shall be a very good number with all the color of the Orient, balloons, confetti, lanterns, and make it a sort of a carnival.

[6] Anonymous, "Harold Atteridge A Rapid-Fire Librettist," p.X8.

After this big carnival scene, Omar is arrested as a heretic for professing that there shall be a Broadway a thousand years from now; also that the man shall see the women's faces, and that there shall be Tango dancing, turkey-trotting, Zepplin [*sic*] airships, and all the funny sayings of the present period. He is taken and put into the stocks. He is told that he will be given his freedom if he answers correctly three riddles that a la "Thousand Years Ago." He fails in the last riddle, which must be made very funny, and he is again put in the stocks the same as in "Omar the Tentmaker." As they are about to beat him, LIGHTS OUT.

The next time you see him, he is floating over the heads of the audience on a crane, and there he tells what will happen in the future. This scene to be about 3 or 4 minutes long, until the scene can be set on the stage for the Napoleonic Period, the directoire, in which the character of the crazy man from "The Misleading Lady" playing the part of Napoleon. This scene to run for about 15 minutes.

Then a scene in "one" where we are brought to the Gambling Palace at Monte Carlo. This is where we want to show semi-modern dances, the kan-kan [*sic*]. This is to be entirely French.

From there we take the Zepplin [*sic*] airship and sail across the Atlantic with the Thomas Effect.

The opening of the second act to be some big scene in New York City, either an idealized restaurant, dance palace, or a locale which will lend itself to dress and color.

From there we want a scene in "1," which shall be the railroad station where they get on the train – the New York Central, showing three cars instead of one car as they do at the Princess Theatre. They are going to the Exposition in San Francisco. After that scene, a scene in "1," a semi-oriental scene, like the modern Chinatown of San Francisco, or some scene which will lend itself to environments and atmosphere, and then to the Presidio overlooking the Panama Exposition in San Francisco and the Golden Gate.[7]

This single-page, type-written scenario is an extraordinary document, demonstrating a wide range of interests and expectations that Atteridge (and probably J.J. Shubert, too) had for the

[7] Harold Atteridge, undated scenarios, Shubert Archive, Package 87, box 5. Each scenario (1-4) is located here.

revue as a whole. Some of these ideas survived to become part of the actual production, while most of the concepts were dropped or altered significantly by the time the revue premiered. Beyond the basic structural ideas, however, is the surprisingly detailed information provided concerning dances, places for song numbers, the visual makeup of the scene, and even the duration of some events. Atteridge wanted to create a show with good entertainment possibilities in the visual language of the production—a "Persian Cabaret" and rides in a "Zeppelin airship"—but he also wanted to make sure there were opportunities for other items within the larger framework; Atteridge explains what he wants not just by means of a location, but also in terms of what that site can do for the show, i.e., a "scene which will lend itself to environments and atmosphere." Beyond these colorful locations, Atteridge even conceived of very specific theatrical "moments" where characters were placed in carefully devised situations, such as on an empty stage or in three railroad cars. Without presumably having written lyrics or dialogue, Atteridge was already deciding which scenes could be several minutes long and which ones should be shorter. He even prepared for places where jokes are a necessity, specifically in the "failure" of Omar to answer the final riddle and be sentenced to death. Atteridge seemed to be striving for a balance of both past and present (a thousand years ago and the modern age) and the exotic and familiar (France or Persia and New York). The revue, then, was meant to embrace a wide variety of elements, but in a balanced, thoughtful way, a feat that would remain important throughout the development of the show.

The final element of this scenario that truly stands out is the desire by Atteridge for what musicologists call "thematic unity," an idea wherein a single musical motive or theme can provide a thread of consistency throughout a complete work. The idea is a very common topic for scholars writing about both the music of Beethoven and today's classical music, but even a

few later musicals (post-1940) use this idea for very specific purposes—*Lady In the Dark* and its use of "My Ship" comes to mind.[8] But it is very surprising to find the idea embedded in this scenario, so far removed (chronologically) from the musicals of the so-called "Golden Age." This idea tells us many things: Atteridge wanted there to be a central song in the show—a "manufactured" hit; there was the expectation that the score could provide unity instead of a script; that the motive could come from a song within the show that was based on a waltz; and, perhaps most importantly, that the revue itself was to have an element of wholeness that tied the show together. Atteridge's consideration of a waltz to perform this function may have been a mistake in 1914, although waltzes were still popular and one was even included later on in this particular musical. However, as the tango grew in popularity, it became the key dance of this year (discussed in chapter 4) and may have made a better, more "modern" musical thread. The idea of a unified musical, though, is the most important feature of the above list; it suggests that Atteridge was interested in something that felt "whole" rather than piecemeal, which is how revues (both from the past and contemporary) are seen today.

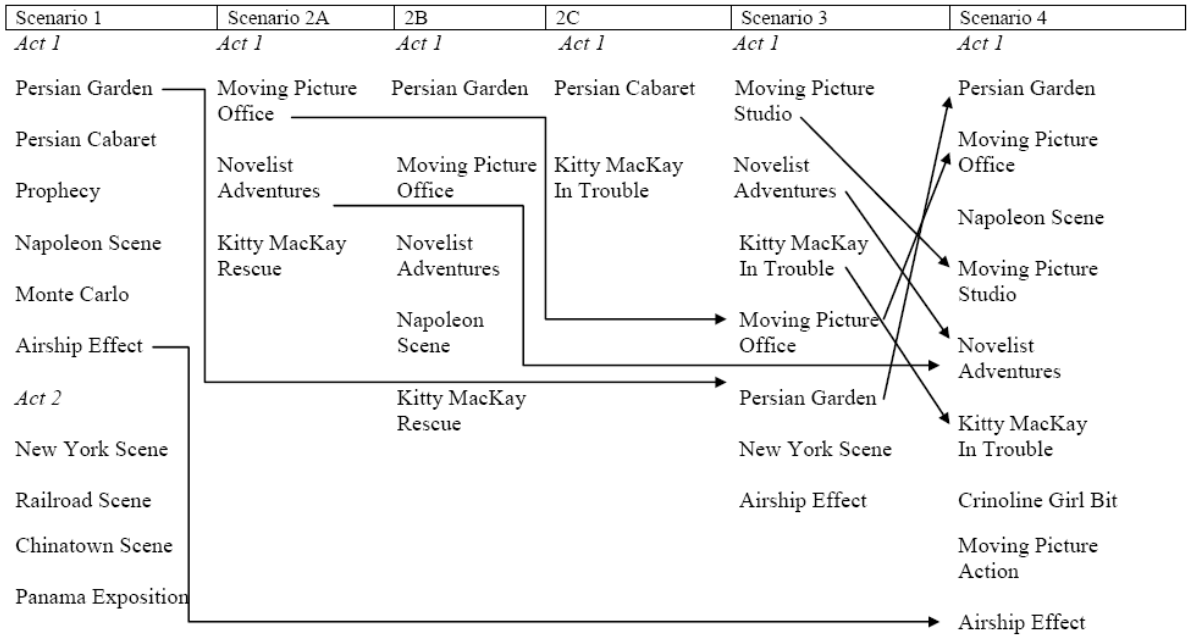
A very interesting piece of this scenario—one might even venture to say that it is the central concept of the show in the beginning—is the idea of using Omar Khayyam as one of the main characters. It is one of many mentioned in the original sketch that manage to remain intact through all the show's transformations, making it an excellent focal point to explore while considering the three remaining scenarios. After the first was written, Atteridge expanded each consecutive scenario, adding more details as he went along. Scenarios two through four are included in the appendices in their complete forms, but here, I will focus only on the scenes involving Omar Khayyam in order to examine the transformation of a single element without

[8] See bruce d. mcclung, *Lady In The Dark: Biography of a Musical* (Oxford: Oxford University Press, 2007).

trying to cover every aspect of the revue; some of the other components, however, will be mentioned to explain large-scale structure.

In Scenario 1, above, the unnamed female lead from "Omar the Tentmaker" appears on stage first, bringing an end to the sparse musical entrance music. Though no transition is mentioned, Omar is then ushered onto the stage as a "vagabond musician"—an idea that survives through to the final version of the show. Scenario 2, however, offers a wider variety of trajectories for the narrative, labeled "A," "B," and "C." Table 3.2 delineates the various scenarios, showing where different ideas migrate in the separate scenarios. At first glance, this would seem to be the first sketch for ideas, but a single sentence in Scenario "B" clarifies the matter, placing this document in at least the second position: "First scene and prologue . . . introducing Omar and combining the best things of 'A Thousand Years Ago' and 'Omar Khayyam,' a Broadway prophecy, etc., etc., as in original scenario." Scenario 2 greatly simplifies the kind of ideas Atteridge suggested in Scenario 1, cutting each of the three narratives

Table 3.2: Scenarios for *The Passing Show of 1914*, with topics for each act



down to half-page mini-paragraphs. Omar is omitted from Scenario 2A, where the action revolves around a movie studio and its boss, the Queen of the Movies, but is retained for scenarios 2B and 2C. In 2B, the revue begins with Omar and the Persian Garden, but moves away from the past in the second scene, where the movie studio idea returns. However, an interesting turn happens in scene 3, where "the re-incarnated 'Omar,' now the modern novelist (a la 'Seven Keys to Baldpate') applies for a position. [The Queen] makes desperate love to him, tempts him with wine, etc., etc., a la '1999' and reversing the second act situation of 'The Yellow Ticket.'" What Atteridge seems to want is a way to have part of the show take place in the past—no doubt to show off as much skin as was legally possible for the chorus girls to display—and a significant portion occur in the present. Here, Omar is reincarnated to achieve the effect of using the same character to tie these sections together.[9]

Scenario 2C is another attempt at trying to use Omar as the unifying character, again bridging together the old and new worlds. Atteridge writes that the "first scene a Persian Cabaret, where Omar is in love with Kitty Mackay, who is being hounded by the Russian Secret Police (the Okrana), at the instigation of the Queen of the Movies, who is in love with Omar. The entire story [is] to be modern with all characters of the plays used." This very brief scenario allows for the colorful "oriental" charm while at the same time creating the possibility of modern things happening in a place dedicated to the old-fashioned. This theme, too, will re-emerge in the final edition of the show. And, importantly, this is the first indication of a love interest between Kitty and Omar, an idea that, in its own way, is eventually transferred to the final version. Although it is not explicitly stated, the Russian secret police come from "The Yellow

[9] Many revues I have looked at from the 1910s include some type of harem scene, no doubt as an opportunity to show off the figures of the women and men of the show. Not only are these scenes in the various Shubert revues, but also those of Ziegfeld, Berlin, White, and others. An extensive study of the scenes and the songs that accompany them might very well provide the basis for an excellent dissertation.

Ticket," one of the many plays parodied by *The Passing Show*. There is some question about just *how* the Queen of the Movies would make "desperate love" to Omar on stage (desperate wooing, perhaps?), but since the idea did not flower, it remains a mystery.

Scenarios 3 and 4 are somewhat more difficult to place in order, and therefore I have chosen to label the shorter of the two, which includes some ideas from Scenario 2, as Scenario 3. Here, the opening scene is actually "discovered—stenographers," which transfers to the final version, in a movie studio where "a new film to be made called 'From a Thousand Years Ago to Today" is being created. The King Baggot and Mary Pickford appear prominently, as do three actors who have been hired to be in the movie, including The Midnight Girl, The Crinoline Girl, and Sari. Atteridge even mentions some possible songs, including a "number between Adele and McGee," a song that is performed by "Kitty MacKay and Scotch girls," and the "Sari Number." This scenario gets closer to some events that later actually *happen* on stage, but the insistence that there be a Persian scene seems less urgent. Kitty MacKay, McGee the novelist, a Baron, and the Queen of the Movies are all present, and for the first time, Omar is relegated to a small part of the show: the movie within the musical, which takes place in scene three. Some of the same themes are maintained—the jump to the past, the exploration of the present, the parody of many other theatrical productions—while at the same time making the whole story somewhat more plausible. This does not mean that the inclusion of the Russian Secret Police and Roosevelt (who is to be "lost in Brazil") are necessarily more likely to happen, but it means that opportunities for song numbers and dances become possible in the same way that music can happen during a backstage musical: when McGee holds a "rehearsal" for the movie, the scene can "end with the Moving Picture Glide," and the end of scene four depicts an escape where "the Baron and the Russian secret police . . . take [Kitty] away in an airship." These two moments are

still theatrical spectacle, but they are created for specific reasons. They are not "empty" plot moments that have no connection to each other, even if the plot does seem thin. Instead, these two examples show how Atteridge conceived of the show, much as in the same way as Scenarios 1 and 2: he thought of it as a whole, with a framework that would provide a multitude of moments for specialty acts or events (like the airship "effect").

I do not want to suggest, however, that this musical is aligned with what is now called an "integrated" musical, but instead I want to posit that we might not yet understand the degree to which revues presented something of a narrative that would at least create a sense of dramatic movement. This may simply be an idea that did not continue to grow into the revues of 1919 and beyond, but current research does not yet support either case. It is important, however, that even if the revue did not make use of a plotted trajectory—a teleological, dramatic narrative—this did not mean there was no place for some sort of change over time. Susanne K. Langer's seminal book, *Feeling and Form*, provides some fascinating ideas on the ways in which comedy insects with dramatic forms. Tragedy, she asserts, is a narrative that is fundamentally linear, but comedy can take a more circular shape. Both narratives produce a link to real life while at the same time invoking the "virtual" world, but both forms manage to create a strong connection to an audience. On comedy, she continues:

> Because comedy is abstract, and reincarnates for our perception, the motion and rhythm of living, it enhances our vital feeling, much as the presentation of space in painting enhances our awareness of visual space. The virtual life on the stage is not diffuse and only half felt, as actually life usually is: virtual life, always moving visibly into the future, is intensified, speeded up, exaggerated; the exhibition of vitality rises to a breaking point, to mirth and laughter. We laugh in the theater at small incidents and drolleries which would hardly rate a chuckle off-stage. It is not for such psychological reasons as that we go there to be amused, nor that we are bound by rules of politeness to

> hid our hilarity, but these trifles at which we laugh are really funnier *where they occur* than they would be elsewhere; they are *employed* in the play, not merely brought in casually. They occur where the tension of dialogue or other action reaches to a high point. As though breaks into speech—as the wave breaks into foam—vitality breaks into humor.[10]

Atteridge's careful structuring of the revue seems based on the ideas Langer suggests will most create an empathic bond between audience and the characters on stage. In Scenario 3, by developing a more plausible flow of events for the musical, especially in dramatic "reasoning" (the cause-and-effect of events), the writer comes closer to forging a reality that could elicit a stronger reaction from his audience. The careful line one must maintain in these terms is that it is not the closer one gets to "real life" that will work best in drama, but that some connection between the two should exist, at least on a structural level (and perhaps on an emotional level also?) to most effectively work with one's audience. Again, where this line begins and ends for the revue deserves significant study beyond the parameters of this dissertation.

Scenario 4 is by far the most extensive of the four documents. Here, we begin to see Atteridge working out not only a list of songs that could fit in each scene, but also a much more thorough version of the revue across the entire first act through five scenes. The progression is actually very complex, with a detailed list of what might happen next. The only reason Scenario 4 might come before Scenario 3 is that here, the Persian Garden scene is listed first again, with the motion picture office scene taking place in the second position. Omar is still a "vagabond player," but in this case, he comes "in quest of the hand of Shireen," the same situation that eventually happens in the musical. The prophecy section is intact, though the group of three songs in this section is not yet in its final form. In truth, the Omar scene eventually uses only

[10] Susanne K. Langer, *Feeling and Form: A Theory of Art* (New York: Charles Scribner's Sons, 1953), 344-45.

two main songs, "Omar Khayyam" and "Dreams from Out of the Past," but Atteridge's original ideas were for "A Persian Night," "A Thousand Years Ago," and "Oh, oh, Omar!" The general outline of songs (one for setting, one for the past, and one about the main character) is nearly kept, but apparently the number that "set the stage" did not make the final edit. However, throughout the rest of Scenario 4, Omar remains a character in the modern day (again reincarnated) and he deals with Mrs. Shireen, who is now the Queen of the Movies. Her daughter—just called "Shireen"—is going to play the part of "Kitty MacKay" in a movie. The relationship between Shireen and Omar is still used in this case, and it becomes the backbone for the rest of the action. First, the two are separated by a gang of White Slavers while Shireen is "forced to work as Kitty MacKay in the new film being made," and the following scenes continue to expand this narrative. The story—about Napoleon and the Mona Lisa—is appropriately nonsensical, but in the midst of this scenario, something very important happens: Atteridge labels one section with "The Picture As Played."

Although it has been suggested in the previous scenarios, there is in Scenario 4 a clearly delineated section where the revue actually becomes *a film within a play*. Of course, humor is added because Omar does not realize that Shireen is playing the role of Kitty, and therefore thinks that everything that is happening to her is real rather than part of a story (and, as one would expect, he is the only one who thinks this). The enactment of a movie is strange because it is done so through the use of songs and dances as well as a plot and, therefore, lampooning cinema while at the same time retaining the qualities only possible (at the time) in theater; it is easy today to forget that the movies in 1914 were still silent and would be until 1927, but in this scenario, the Midnight Girls, the Sari Dancers, and the Crinoline girl (a female impersonator) each get a song, belying the true medium of *The Passing Show*. This mimesis of motion picture

continues in the following scenes, which Atteridge labeled as "The Second Reel," wherein Omar becomes one of three characters dressed as Napoleon and general chaos ensues until the airship effect. In an interesting addendum, Atteridge writes a note about the scene and its possible actors: "(This . . . would be an ideal scene of [George] Whiting and [Sadie] Burt, as Whiting could easily do the Magee, Novelist)."[11]

There are a few items in Scenario 4 that give question to its chronological position, but the results are not conclusive. First of all, the reincarnation idea (for Omar) from Scenario 2 is still made use of here, and this does not happen in Scenario 3. However, Shireen is entirely absent from the previous treatments, and since she becomes such an important part of the relationship between the lead actors in the final script, it is surprising that she would somehow be left out after being introduced here. The scene in which there is tension between the Queen of the Movies and her daughter in the studio is retained, as is the idea of the Queen and her White Slaves (meaning her regular employees). The second half of this scene, wherein the Queen tries to seduce a man in her office, also makes the final cut for the show. This strange mix of events, though, especially in the beginning of Scenario 3—with the stenographers dancing with the movie executives—is far closer to the final shape of the show than Scenario 4 is. In all probability, Atteridge took ideas and moved them around many times before he decided on an order that made sense to him and also satisfied the other members of the creative staff, especially Huffman, who would have been very aware of what elements of the show should go where.

Whatever the chronology of the scenarios, the four different sketches of how this particular revue should unfold presents a fascinating glimpse into the creative process of Harold

[11] Since these two possible cast members are mentioned, it can be seen that this scenario coincides with tables 2.2-2.3, but no later cast lists. Given the information explained in chapter 2, this means this document is at least earlier than April 20, 1914, which also agrees with Atteridge's description of his work approach to writing the show that I discuss in the same chapter.

Atteridge (and probably unmentioned others, as well). It is very surprising just how much of Scenario 1 was transferred into the final version of the show on stage, including the huge airship effect, the Persian scene, and the idea to connect the show with the movies. Even the move to New York, the spotlight on different dances, and the eventual relocation to San Francisco stay in the show throughout its creation. It must also be mentioned that with the exception of the first draft of ideas, none of the other scenarios include any information *at all* about act two, unless those pages have simply been lost, as improbable as that might be. As the script itself will demonstrate, the first act is where most of the action happens and where the most complicated shifts of location take place. It would seem that Atteridge's efforts to develop the show depended, at least to him, on the first act, always building to a climax with the final "effect".

Roles and "Numbers"

In addition to the scenarios, two other kinds of lists also exist that demonstrate further development of the revue. One of these lists is a cast list for roles, with no suggestions made about the people who will play the parts, but merely a catalog of which parts will be used in each situation. The remaining four documents are collections of song numbers for each scene. Two of the four have no performers assigned to songs, while two indicate specific entertainers for the various numbers. And, of the five, three of these coincide exactly with some of the scenarios and, judging by the typeface and the spacing of the documents, were probably written at the same time. Since Harold Atteridge was not only the writer of the show's book, but also of its

lyrics, it is almost certain that these lists were penned by him. Each of these lists is included in the appendix and present new steps in the creation of the musical.[12]

Song List 1 was created to explicate the numbers for Scenario 3. In a single instance, the title would remain unchanged even in the final version of the show; "The Moving Picture Glide" is the only song that retains its title from Song List 1. A few of the songs are assigned to characters, but many of them are still awaiting further details. For example, No. 2 is listed as "MIDNIGHT GIRL Number," but it is followed by No. 3, which is called a "Boy and Girl Number." Not only is there no song title, but not even an idea of what the song will be about. It is about what *type* of song would contrast with those around it rather than the *content* of the actual piece. As is the case with the scenarios, the conceptual framework devised by Atteridge took precedence over the details, allowing songs to migrate to different positions depending on the flow of the production at any time. Additionally, songs could not only switch places, but they could also be removed if they did not seem to work. Both Huffman and Atteridge explain (see chapter 2) that the show begins rehearsals (or try-outs) as a much longer, five-hour show that is honed to a perfect two and a half to three hour revue.[13] By writing conceptually, no single number is given a position that cannot be changed or reconsidered when the whole takes shape.

The most extensive of the documents is the pairing of the Cast List with Song List 2. Both of these coincide with the creation of Scenario 4, and they are quite detailed, with many song titles written in specific locations (see the appendix). There are indications that some songs are fairly well set in Atteridge's mind ("Big Scotch Number – 'Kitty MacKay'), while others are still being formulated; song number four is called the "Big Scotch Number" and the title—"Kitty MacKay" is written next to the idea, but song number nine is labeled as the "Big Hungarian Rag

[12] Harold Atteridge, undated song and cast lists, Shubert Archive, Package 87, box 5. Each list (1-4) is located here.
[13] See Anonymous, "Harold Atteridge A Rapid-Fire Librettist," p.X8 and J.C. Huffman, "Revue Proves Hardest Test of Craftsmanship on Stage," p.M-5.

Song, 'That Haunting Hungarian Tune' or etc., built on the 'Hazaazaa Number' from *Sari*." In one instance, Atteridge even identifies the song he will be parodying in the show. He calls song number thirteen "Any Night," which he wants to be "built on the type of 'In The Night' from *The Queen of the Movies*." The general type of song is still listed first, in several cases, but this catalog has a wide variety of titles that suggests where Atteridge may have been heading with this draft of songs for the show. In the Cast List that accompanies the Song List, Atteridge simply mentions which characters will be needed to complete the different scenes. There are many, many names overall, but Atteridge succinctly states that "many of these characters double, and other incidental characters introduced."

The striking thing about the first two song lists is that they deal almost entirely with the first act, very much like the scenarios before them. The final two song lists, however, are only about the second act, and these differ from the previous versions in that they not only include which character will star in the number, but in most cases, the actors are specified. Because of the different performers who are included on the lists, it would seem they were written much later than the previous two documents. Song List 3 deals with cast members and their songs, but in some cases, no song title is included. For example, scene two is a "railroad drop in 'one'" and lists the number that follows the action to be "Freeman-Dunham's Specialty." Scene five is the "Sloping Path," while scene six is José Collins's "Bohemian Rag." Scene seven, though lists each event in its entirety, with dialogue and transitions included to show how one song moves to the next. Finally, Song List 4 most closely relates to the revue on opening day, with both song titles, actors, and choruses listed after the scene location is specified. The only significant difference between the two lists is the inclusion of Marilynn Miller on Song List 4, where she is referred to as "Baby Miller," which suggests that this list came after the previous one, where

Miller is not present. The only certain means of dating these two final lists is that each one includes Adelaide and Hughes, which means that they could reflect table 2.6, which was the pay list written on May 16, 1914.

Atteridge clearly had some difficulty deciding what to do with this famous dance duo. At the bottom of Song List 3, however, "Adelaide and Hughes, 'Fountain Dance'" is written followed by an underlined question mark. Also, a song called "Silence and Fun," performed by Hughes, is written in between a dialogue and a burlesque (followed by "Eagle Rock") in scene seven. This song is dropped in Song List 4, but it is replaced with a song called "On the Levee," also to be performed by Hughes. Since the dancers did not appear in the show when it opened, one can only speculate that Atteridge must have had to quickly decide what to do with the "Levee" number, which he renamed "Good Old Levee Days" and re-assigned to four dancers, pictured in figure 2.8 (pg 82). Even though the word "yes" is circled at the bottom of Song List 4, suggesting that this was the combination the producers were going to keep for the opening of the musical, it seems that there were still changes to be made. And Atteridge, the "Rapid-Fire Librettist" had to make these changes at the very last moment. A closer look at the various scripts for *The Passing Show* suggests just how major (or, in some cases, minor) transformations for the final version really were.

The Scripts

There are many versions of *The Passing Show of 1914* in the Shubert Archive; most of these scripts are dated on the cover, providing a clear chronology of when the different versions

of the script came to be.[14] Table 3.3 displays the various versions of the scripts alongside the number that will be used here to discuss them.

Table 3.3

Scripts for The Passing Show of 1914

Each script is typed and on letter-sized paper

NUMBER	DATE	ACTS
1	Undated	I, II
2	April 18, 1914	I
3	May 8 and 9, 1914	I, II
4	May 23, 1914	I, II
5	June 13 (17), 1914[15]	I, II

Script 1, though it is undated, is very different from other versions of the show for a variety of reasons. The cover, first of all, is made of brown paper, while the others are all bound together in blue paper. But it is what lies on the inside cover of the undated act two that is the most surprising and, at the same time, suggests that it is part of the very early stages of the writing process. There is a cartoon of several women sitting "In The Gymnasium of a Women's Club," (see figure 3.1). This cartoon almost certainly played a part in inspiring Atteridge to write a scene that takes place inside a gymnasium. The men in the gym, Atteridge's own addition, were part of the Nat Nazarro, Jr. Troupe, all acrobats and contortionists, and according

[14] Harold Atteridge, dated and undated scripts, Shubert Archive, Package 87, box 3. Each of the scripts (1-5) is located here.

[15] Both dates are included on the front of the script, which probably suggests the show remained the same for at least a week. The script was changed quite soon after opening, however. For more on these changes, see chapter 6.

to at least one of the early scripts, some members were little more (or possibly even) boys.[16] The joke in the cartoon is that although there may be several women at the gym, the most strenuous thing they might be doing is merely playing cards. In an interesting turn, this does not become part of the humor of the scene.



Figure 3.1: Undated cartoon of women's gym. Unknown magazine source. The Shubert Archive.

[16] Nazarro (or Nazzaro, as his name is sometimes spelled) was an active acrobat and "acrobatic dancer" on Broadway and vaudeville from at least *The Two Orphans* (1874), see <www.imdb.com>, accessed June 25, 2009. Nazarro was a regular performer for the Shuberts, appearing at the earliest in a revival of *Twelfth Night* and *Up and Down Broadway*, both in 1910. Apparently, Nazarro and his wife had adopted a young man in 1911 whom they made a part of their act, but may have also mistreated. See Anonymous, "S. Miller Kent Sent to Jail," *New York Times*, 25 March 1911, p.1. For an example of Nazarro's vaudeville performance, see Anonymous, "Vaudeville," *New York Times*, 30 November 1913, p.X5.

In fact, the activities of "working out" in 1914, which include passing a medicine ball back and forth, exercising with hoops, and tossing around footballs, are all activities that require movement—something that was no doubt connected to the spectacle of seeing young women bound around on the stage. As stated above, it is difficult to know just how much inspiration was derived from the scene in the picture, but it is quite probable that the costume designs from the show were modeled after the women's outfits in the drawing. Figure 3.2 shows the costumes for the scene, with chorus girls in their uniforms, complete with a large black belt.



Figure 3.2: Eugenics Girls. NYPL Digital Collection.

Although the costumes are not identical, they share a few important elements. One of these is the short skirt, ideal for displaying the girls' legs, while another shared trait is the low "V" neckline, though the *Passing Show's* lines are substantially lower than those in the cartoon.

Even the collar for the actresses is reminiscent of the ones in the picture, although the "sailor" motif is dropped for the revue, as are the bows on the front of the blouse.

A second cartoon is also included in this undated script on page eight of the second act. This cartoon, seen in figure 3.3, depicts more closely an event that happens in the revue, a "Eugenics Wedding," which is the title used in the final program for the Winter Garden show.

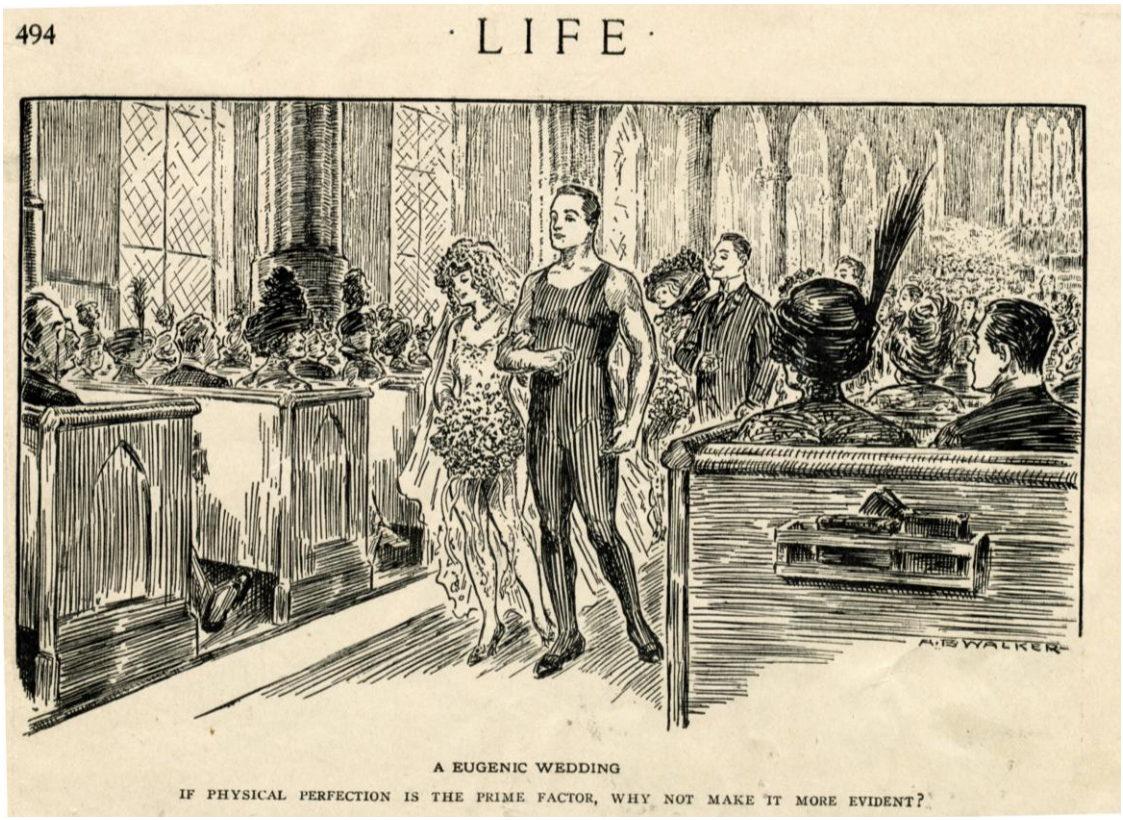


Figure 3.3: "A Eugenic Wedding." By A.B. Walker (fl. 1900-1930), *Life Magazine*, Date unknown. From the Shubert Archive.

The joke of the cartoon is that the physical perfection brought on by exercise—a new idea in the 1910s that is discussed in more depth in Chapter 5—should become the most important part of choosing a spouse (perhaps trumping love?). In the cartoon, the bride wears veil, but her gown is unusually short, probably to show off her shapely legs. The groom is in a full body exercise suit, similar to those shown in figure 3.4, depicting the Vanderbilt University gym team from 1909-

1910. Such a costume would clearly show off the physical prowess of any young man in his prime.



Figure 3.4: Vanderbilt University Gymnastics Team (1909-1910). On-line photo.[17]

Although no photograph from the Eugenics Wedding scene in the musical is extant, there is little doubt that Bernard Granville, who was young and lithe (not to mention a dancer), would have probably worn a similar outfit to most clearly explain to the audience what was happening on stage.

This wedding is only one of many such scenes that took place early in the writing of the revue (from April until May) and which managed to remain viable until the opening of the show. Even among the changes that take place over each scenario, each cast list, and each pay list, one

[17] See <http://www.library.vanderbilt.edu/visions/class1912_files/Images_Files/Exploring%20the%20world/Sports/1910_yrbk_pg353_MenGymTeamPhoto.jpg>. Accessed June 25, 2009.

topic remains salient through it all: the love of Omar and Shireen is the basis for the plot of the play. In the earliest of the scripts, Omar and Shireen have significantly more prominent roles, with Atteridge going so far as to reincarnate the characters from "A Thousand Years Ago" into the modern age, to allow for up-to-date dances, music, and comedy. What eventually happens is that Omar and Shireen are relegated to just one place in the revue—the Persian Garden—which is made into a movie taking place at a studio, and where the characters are roles played by Jerrold McGee and Kitty MacKay, respectively. The love of these two protagonists remains the seed from which the rest of the script grows. It is true that Jerrold and Kitty become the primary couple, but the love they share (even when donning the roles of Omar and Shireen) is still the crux of the plot, and remains so throughout every draft of the script.

Kitty and Jerrold's love is endangered by a jealous Baron, and a number of secondary characters either help or hinder this love from taking place. As the rest of the chapter demonstrates, the wedding scene ends the tension of the plot (such as it is) in the very first scene of the second act, allowing the rest of the revue to move from one location to another, and loosening up the story to allow for a variety of specialties. The second act is where the idea of the revue as a plotless collection of various entertainments may have stemmed. A plot did exist in the first act—probably to lure audience members back into their seat after the intermission—but, once patrons were back in the theater, the director could let go of the narrative and simply employ spectacle. As is true with the plot elements, each version of the script suggests the lack of structure in the second act to be the norm.

As table 3.3 demonstrates, the earliest copy of the script (Script 1) is indicated both by the different-colored brown binding as well as by the "inspirational" cartoons pasted into the second act. Each act is bound separately, as is the case for each version of the script. Instead of

doing a line-by-line analysis of the script, I will focus mainly on the placement of scenes, as well as the differences between the scene as it appears in Script 1 and the transformations that take place over the history of the other scripts.

Script 1 begins with the scene set in the Persian Garden. A substantial amount of this dialogue is retained throughout the different scripts, and most of it even is used in Script 5, which was completed the week before the show opened (dated June 13, 1914, the show officially began on June 20, after a brief delay). It is not a surprise to find that the pattern of act one follows Scenario 4 exactly, down to the same listing of songs and characters that are to be used from moment to moment; it is likely, therefore, that Scenario 4 was completed just before Atteridge sat down to write the dialogue. Though no hand-written material is included in Script 1, there are a large number of "pieces" of scenes both typed and hand-written, that possibly come somewhere between the scenario and the process of compiling the full script.[18] One of the only significant changes from Scenario 1 comes in Omar's answer to the last riddle; instead of making a mistake and paying for it with his life, he passes the test, only to be dragged away and beaten when he preaches of a mysterious place in the future called "Broadway." This change would remain intact to the day of the performance.

The second scene is very long, and takes place in the Office of the Queen of the Movies at a moving picture studio. This scene retains many of the same features between Script 1 and Script 5, especially in terms of placement and tone. The most important difference, however, is that in this early version, the scene is very long, stretching over ten pages and encompassing at

[18] There is a large amount of this material extant at the Shubert Archive, but it is very difficult to understand where in the process these fragments belong. Some of the hand-written documents include short-hand, and were probably written by a secretary (maybe taking dictation from Atteridge?). The type-written materials are also occasionally in pieces, though there are a few scenes that seem to be whole. Among these whole scenes are: two versions of the Bequeath scene, Eugenic Gymnasium scene, two versions of the Palace Hotel scene, two versions of the railroad scene, and an unrelated script for a scene called "1999." These documents are in the Shubert Archive, box 87, Package 4.

least six different collections of characters. This scene introduces the Queen of the Movies; here, she is also known as Mrs. Shireen, Shireen's mother. In the opening, the Queen sits with Leonora, her lawyer and Billie Burke, an office girl. Equating Burke, who was Ziegfeld's wife at the time, to an "office girl," was incredibly demeaning, and the scene would only get worse for her as it was altered over time. Many of the actual lines, however, are still included in Script 5. The scene then changes to include Bertie the Lamb and Gaby Deslys, two characters who are not included in the June version. A song, "You're Just a Little Bit Better Than the One I Thought was Best," is even assigned to these two. Following this, the scene moves back to the Queen, Billie, and Bertie, eventually introducing Mr. Omar as a nervous wreck of a writer trying to get a job with the Queen of the Movies. Only the second part of this section is kept in the final show, but Mr. Omar is removed (as he is in Scripts 2-5), and replaced by Mr. Verenka, a Russian inspired by the play, *The Yellow Ticket*. Following the introduction and attempted seduction (by the Queen) of Mr. Omar, Shireen appears, as if out of the ether, and announces that this man is the one she was destined to love for all eternity. Atteridge suggests that an as-yet-unnamed song be written to finish off the scene. Script 1 includes some of the songs, but the final decisions about what number goes where (or even if one should happen) is not made until later, suggesting that Atteridge was fully aware that this script was only in an early stage of development.

The third scene in Script 1 is also quite extensive, and filled with dialogue that, for the most part, is cut before Script 3. The section opens with Mary Pickhard, who becomes Mary Packard by Script 4. This character, meant to parody Mary Pickford, includes William Hallowell Magee, who is "the hero from [George M. Cohan's play,] 'Seven Keys from Baldpate'" and an unnamed cameraman. This scene eventually becomes scene one on opening night. The Cameraman (William Dunham) is eventually given a more substantial role, including several

interactions with characters who dance and sing; this role represents the glue by which the whole scene adheres. The revue becomes vastly more complicated when the Queen insists that her daughter should not run off, but instead portray the character Kitty MacKay in a movie. The flood of secondary characters, from Huerta (the Mexican President), one crazy "Nut" who thinks he is Napoleon, and a cross-dressing detective, "The Crinoline Girl," (played by Harry Fox) all transform this scene into a nightmare of continuity and relationships. To make matters more complicated, multiple characters are usually introduced just before a song and/or dance *about* that person. For example, when the Baron Stefan Andrey is introduced (and announces himself "a combination of the Barons from 'The Yellow Ticket' and 'Panthea'"), the script indicates a "Big Russian Number" to be inserted. By Script 2, this song is eliminated entirely, and by Script 3, this part of the scene is also gone. Over time, it appears that Atteridge streamlined the characters, the lines, and the songs, eliminating sections when the scene either felt too long or did not hold together. At this point in the show, there is very little information about the love connection between Mr. Omar and Shireen other than the complications leading to—of all things—Omar donning a Napoleon costume to save Shireen, who he thinks is "in mortal danger" because he does not know the difference between the movie and reality. As one might expect, when Magee becomes a third Napoleon, there is "a Big French Number."

Script 1 only indicates some basic ideas for scene four, though Atteridge wants to keep the location as the movie studio. He suggests specifically that there should be a number for "whatever specialty is used," opening up a place in the script for whichever specialty act is hired. At this point, he was probably considering a large dance number with Adelaide and Hughes. Finally, he ends the scene with the airship effect, something that began in the scenarios and remained until the night of the first performance.

Act two is, as mentioned, much less specific than the earlier sections. The scene begins in a Eugenics Gym, with an opening number entitled "Calisthenics and Eugenics," which would become the act two opening chorus by Script 4. A choice Atteridge makes in Script 1 is to include many new characters at the opening, including Frances Starlight, the woman's gym teacher, and Buldoon, a coach. After a fair bit of dialogue about how hard exercise is, Buldoon and Bertie the Lamb have a conversation that is interrupted by the Queen of the Movies. Some of this dialogue is used in the final script, even though the scene takes place between only the Queen and the Baron. One particularly fantastic joke that is added by hand in Script 4 is used on opening night:

"Baron: Why don't you try to exercise on the bars?

Queen: That's where my first husband took all of his exercises—at the bars. That's why I haven't any first husband."

Eventually Shireen and Magee join in with the rest of the group, ready for a wedding. Shireen, as Kitty, says that she must be ready for a modern wedding, and they sing the only song missing from the edition of the script compiled for this edition: "The Girl of 1914, or The Girl of Today." Thus Shireen, as Kitty, and Magee, as her betrothed, get married as part of the film. The wedding itself remains mostly intact in Script 5; two major differences, however, are that the Baron is the minister here, while the Misleading Nut becomes the minister for the show, and that several of the jokes are shortened and changed. Even the ordering of the gags seems to have been important. On page twelve of Script 4, three sections of dialogue are circled and assigned numbers one through three, to be reorganized for Script 5. The song, "A Eugenics Wedding," is eventually changed to "A Modern Wedding Day" for the finale of the scene

The next scene takes place in a railroad car. Atteridge includes in his very brief opening description that the song, "Manhattan Mad," could easily "fit here," though by Script 3, the song is cut from the revue entirely. An extensive interplay between Mr. and Mrs. Bertie Lamb (Gaby) occurs when the two of them split up in different groups, each trying humorously to seduce Mr. and Mrs. Harlem, respectively. There is no apparent reason for the Harlems to appear, except to act as foils for the couple, and there is absolutely no indication of why the name is chosen—after all, neither of them are black, as far as the script indicates. The new "plot" involves Frances Starlight trying to steal Magee's money on the train, which leads into scene three. Scenario 1 suggests that three train cars be seen at once, but in this script, the number is down to two ("a la the Prince's [Princess Theater] play 'It Can Be Done'"), which is also used in the final version of the show. Again, there are some new characters (including a conductor, a passenger, and a dummy passenger), but the action is mostly between two of the new couples (Mr. Harlem and Mrs. Bertie Lamb) and Frances Starlight and Magee. The scene is remarkably complex, and lends itself more to confusion than it does to comedy. And, as seems to be the case with each draft of the second act, this is where Script 1 ends, with no ending written.

Instead of examining Scripts 2 through 4 in great detail, I feel it is more useful to mention some of the most important changes that happen over time and how they affect the show in general. For the most part, these "works in progress" are full of scratched-out lines with new dialogue written in the margins or on the back of the previous page. The most important thing that is seen throughout Scripts 2 to 4 is a sharpening of the show, especially in terms of characters and length. It is not until Script 5 that Bertie the Lamb and Gaby are gone, but many of Bertie's lines are given to the Misleading Nut during the hand-written revisions in Script 4. Frances Starlight is almost entirely eliminated by Script 4, though she is assigned a few lines in

Script 5, though her character at this point appears from nowhere and seems to have no background, and therefore no reason to be on stage. The most important difference, though, is the transformation from a play about Omar and Shireen into one about Kitty MacKay and Jerrold McGee. The first time this relationship is abundantly clear is Script 3, though it is not yet well developed. At least, by Script 3, McGee is his own character, and not split between different actors, as he is in Script 1. Script 4 shows that, though a great deal of the new plot is in place, some new characters could still be added—in this case Lady Windemere as a foil for The Nut and Mr. Dullplot and Miss High Jinks in the second act.

Script 4 is quite interesting, since it shows what happened only two weeks before the revue was to open at the Winter Garden. It is quite surprising just how much of this document is changed before opening night, especially with regard to the dialogue. One of the most striking omissions is a very funny soliloquy by The Nut in the middle of act one. The extensive passage would have been delivered by T. Roy Barnes and included the name of as many magazines as possible in order to tell his character's life story:

> The Nut: Listen to the "Magazine Story of my Life?" I was a Popular Mechanic and a good Scientific American. I didn't like Sporting Life, so I left for the Irish work with the American Boy, who was my Youth's Companion. I took a Review of Reviews in Suburban Life. Looking over Town and Country, I saw Sis Hopkins on the Billboard. She was a New York Star and a good Player, so I combed my hair in the Dramatic Mirror and went to the Theatre in Bon Ton style. I was a fine Sportsman. I had a Variety of Travel the Wide-World. I took Good Roads for Motoring and on the way I became very hungry, so I sat down by my Fire-Side Companion and ate Pickings from Puck, which was good Literary Digest. I was very Popular on the Strand, getting all the London News. I had a Metropolitan reputation for living a Cosmopolitan Life. I travelled with the Smart Set – I used Smith's and Everybody's Motor Boat with Success. I always read McClure's Magazine in Indiana because Munsey was there. I used to flirt with the

> Ladies Home Journal 'til one day the Country Gentlemen shot me in the Pictorial Review. I was sore at the Outlook so I made the American Musician play on Harper's Weekly. The Blue Book made me blue so I read the Green Book, which I bought at Vanity Fair. I became an aviator so that I could Fly to the Top Notch. I flew over Harper's Bazaar, fell into the Poultry Journal and landed on my Delineator. After the Adventure, I went Yachting on Mr. Hampton's Columbian. I told Short Stories and Drummer's Yarns to Mr. Pearsons. I studied Physical Culture and became a Cavalier. I slept on Lippincotts and covered myself with Butterick's Patterns. I married one of the Ladies Home Companions; she was a Good Housekeeper, but she was out of Vogue. She called me her Philistine – I called her my Little Tid-Bits, which cause much Town Topics, so Mrs. Scribner and Mrs. Ainslee threw the Scrap Book at me for talking about the Woman's Magazine. They called in the Police Gazette and Judge gave me Life, so I tied my Black Cat to the Saturday Evening Post, now I have to read the War-Cry.

This bit is replaced by a single line, "I'm the guy who put the salt in the ocean," a reference to a popular song of the day (see chapter 5), which is meant to tell everything one needs to know about his life.

Another major change comes just after "The Moving Picture Glide," in which various camera men are supposed to be "dancing in ragtime all the while." A Napoleon film is mentioned in the script, but in Script 4, there is a "ragtime battle." Atteridge writes the following in the script:

> Josephine enters to a ragtime strain, Napoleon enters on ragtime strain. He hands her large card marked "Divorce." Music plays "I'm on my way to Reno," etc. then part of the chorus enter as French soldiers, to ragtime "Marseillaise." Other of the chorus enter to ragtime English anthem. Ragtime Battle.

The whole section is crossed out, never seen by a Winter Garden audience. Atteridge is clearly thinking about the many ways in which to create jokes even here—with the musical reference to

another song included in the midst of the number. Other references, though, such as the French and English anthems, are more about identity than they are about the music, even if the tune *is* heard in ragtime. But, as with many of the other cuts, the result was the "slimming down" of the show—exactly what Atteridge claimed happened in his article in the *New York Times*.[19]

One of the alterations mentioned in chapter 2 that seems quite strange is the departure of Adelaide and Hughes at the last moment. In Script 4, they are the two dancers who were supposed to play Pierrot and Prunella in scene five, but their names are crossed out and "Kelly and Pemberton" are written in next to theirs. Since Stafford Pemberton does not appear even on table 2.6 (the last pay list) dated May 16, 1914, it would seem that he was the dancer specifically chosen to replace Hughes, with Ethel Kelly stepping in for Adelaide at the last moment. It is unknown when the hand-written revisions were added to this script, but it was only days before the show was to open.

The second act for Script 4 has an unusual marking on the cover; "Stage Manager's Copy" is written in ink on the front. However, there do not appear to be any differences in the content of this copy than in any other script. Act two is filled with the same type of markings as act one, particularly notes written in shorthand. The stage directions one finds in the script are much the same as are found in act one (as well as in the other drafts of the show), and it merely appears that additions were being written in as progress was being made in the rehearsals. For example, in scene one, the Baron has a dialogue with a dummy, whom he names "Herman." The directions on page three read: "(Baron takes cigar out of back pocket and lights it and looks at dummy.)" "Out of back pocket" has a line drawn through it, with the words "from machine" written above them. The next change comes in the lines for the Queen of the Movies, where she originally exclaims: "Come, we have been revenged!" The line is also crossed out, with the new

[19] Anonymous, "Harold Atteridge A Rapid-Fire Librettist," p.X8.

material written in alongside it: "What did he hit you with Baron?" "A tomato." Both types of changes are found in this script; much of this document is simply cut, crossed out, or re-written. The alterations made sharpen the dialogue and significantly shorten the length of the script.

The majority of the songs, however, are not jettisoned in Script 4. For the most part, both the titles and the order of the songs are quite similar to Script 5. One of the most glaring modifications comes from dropping a Freeman and Dunham specialty in scene two (to balance out their song in act one), called "Ragtime in London," that was to take place right after the first scene in the train cars. In addition to this, another number from the second act, Adelaide and Hughes's "Dance of the Fountain" was also crossed out in this script.[20] The two pieces of music surrounding the Fountain number—Lady Windemere's waltz and Marilynn Miller's "Imitation" song—were both retained for the final version of the show. Even though changes were made, it seems that much of the material in Script 4, at least in its "corrected" form, seems quite close to the final form of the revue.

Overall, the various versions of the scripts (1-5) appear to coincide with Atteridge's claim that the show begins as a behemoth that must be slowly cut down over time, perfecting the flow of the musical over a period of several weeks. There are some musical changes, but many of the songs do not seem to have been written even by the time of Script 4—that is, by mid-May.[21] The most severe changes come in the length of the dialogue and in the interactions between different characters. By Script 5, the "plot" lines that tie together characters and scenes are significantly cut down; Frances Starlight's gold-digger mischief and the "swingers on a train" narratives are totally removed from the dialogue. The revue was, in part, reliant on humor, but it seems that

[20] It is highly probable that this number was set around the fountain where J.J. Shubert contacted Mr. Flamm about arranging for the fountain to be purchased (or built). It could not have made Shubert terribly happy to lose the purpose of the fountain just weeks before the show was mounted. It is unclear whether or not the fountain stayed in the Palace Hotel scene.

[21] I discuss the details of the musical subtractions—and even some additions—from the full show in chapter 4.

music—both song and dance—was more important to the revue than the sketches were, at least from the point of view from Atteridge and Huffman. Since it is not clear who made the changes in the scripts, we will probably never be certain whose decisions are represented throughout the process, but the long, drawn-out comic scenes are cut down to mere skeletons of their former selves. The musical appears to be about music and flow in a way that a "book" musical comedy was not in that it was based on material that could be re-worked on a very large scale free from narrative constraints, and it was probably this flexibility that led to the revue becoming the plotless, musical-driven show that it was by the end of the twentieth century.[22] An extensive study of the revue vs. "book" shows from this time period has yet to be written, however, and without a detailed comparison of each show's respective development, my suggestion must remain speculation.

The Structure of *The Passing Show of 1914*

The transition from one moment to the next was, for Huffman and Atteridge, one of the most important aspects of creating a revue; the two creators would have been very sensitive about structure during every stage of the musical's formation. The process involved generating material and then honing it into the most functional, smoothly-flowing show possible. Hopefully for the Shuberts, the result would be a well-oiled machine of a show that was capable of just as much splendor and extravagance as any of Ziegfeld's revues; after all, from 1912 to 1918, these

[22] As I have made it quite clear in the Introduction, there are a wide variety of shows that today owe their existence to the revue, such as the jukebox musical. However, here I specifically refer to revues such as Jason Robert Brown's *Songs for a New World* (1995), where there is no apparent plot to tie together the songs of the three cast members.

were the only two large-scale annual revues that vied for competition, and each show needed to be very good to survive.

An analysis of how the show functioned is a worthwhile endeavor; not only does it reveal the relationship between dialogue and music, but it also gives a sense of what points were the most important. Without a doubt, the two large "effect" scenes were vital to the show, and the airship (or Zeppelin) is even indicated in the earliest extant draft (see Scenario 1). But were they really the highlight of the production? Only a step-by-step assessment can reveal the "flow" of the show.

In table 3.3, below, I offer a means by which one can see how the show was constructed from a purely structural point of view (as opposed to a qualitative judgment of each section). The descriptions of dialogue can be understood as follows:

-Very Short Dialogue= Seven lines of dialogue or less

-Short Dialogue= One-Two pages of dialogue

-Medium Dialogue=Two-Three pages of dialogue

-Long Dialogue=Three-Four pages of dialogue

-Very Long Dialogue=Four pages or more of dialogue

This dialogue key is meant to show just how much talking happens in between songs, not to necessarily suggest the duration of a scene. In several cases, there are stage directions–referred to in the script as "business"—that could significantly alter the timing of a section. Since most of this "business" is not described, there is no way to know exactly what happened or how long these motions took place. As any comedian will attest, "timing is everything," and we can only speculate about what these entertainers performed in these sections.

The music is diagrammed to indicate where dances were included, what the songs were, and how many soloists appeared in each song. In almost every case, songs seem to have unfolded in this way: verse/chorus/verse/chorus. There are many indications in the parts, however, that the chorus could be repeated for an encore if necessary. The addition of male or female chorus is also clearly marked next to the solo character. More details on the music are included in chapter 4.

As a final remark, there are moments where the dancers do not seem to portray specific characters, and they are referred to only by their name in the program. Classical dance, at least, did not seem to always require a character.

Table 3.3: The Structure of *The Passing Show of 1914*

From Script 5, dated June 13 (17), 1914

Act	**Cast involved**
Overture	None (Instrumental)
Act One	
Scene One	
-"Working In the Picture Game"	Chorus (M, F)
-Very Short Dialogue	2 Stenographers, Camera Man, Mary Packard
- "The Maude Adams of the Screen"	Packard and Chorus (M, F)
-Very Short Dialogue	Midnight Girl, Camera Man, Baggot
-"The Midnight Girl at the Midnight Cabaret"	Midnight Girl and Chorus (F)
-Medium Dialogue	Camera Man, Roosevelt, Huerta, Queen
-"Sari Dance"	Sari and Chorus (M, F)
-Very Long Dialogue	2 Camera Men, Windemere, 2 Attendants, Nut
-Medium Dialogue	Baggot, Camera Man, Panthea, McGee
-Very Short Dialogue	2 Camera Men, 3 Girls, MacKay

-"Kitty MacKay"	MacKay and Chorus (F)
-Long Dialogue	MacKay, Baron, McGee
-"You're Just A Little Bit…"	MacKay, McGee
-Very Short Dialogue	2 Camera Men, Baggot, Gaby, Camera Man
-"The Moving Picture Glide"	Baggot, Gaby, Camera Man, Chorus (M, F)
Scene Two	
-Long Dialogue	Queen, Burke, Leonora, Stenographer
-Medium Dialogue	Queen, Verenka, Burke
Scene Three	
-"Miss Kelly's Dance"	Kelly
Scene Four	
-"Ballet"	Miller, Pemberton, Kelly, Bankoff, Pilcer, Gilrain
Scene Five	
-Short Dialogue	Omar
-"Silence and Fun"	Pierrot and Prunella
-Very Short Dialogue	Omar
-"Omar Khayyam"	Omar and Chorus (M, F)
-Medium Dialogue	Zarah, Shireen, Omar, Imam, Priest
-"Dreams from Out of the Past"	Shireen
-Very Long Dialogue	Omar, Shireen, Imam, Priest
-Short Dialogue (Prophecy)	Omar, Shireen
-Very Long Dialogue	Baron, Queen, McGee, MacKay, Dullplot, Aviator, Mechanic High Jinks
-AIRSHIP EFFECT	Instrumental

Act Two

Scene One	
-"Eugenics Girls"	Chorus (M, F)
-Medium Dialogue	Buldoon, Baron, Queen
-"Girl of 1914"	MacKay and Chorus (F)
- Medium Dialogue	MacKay, Nut, McGee
-"Modern Wedding Day"	Packard, Buldoon, Chorus (M, F)
-Medium Dialogue	Baron, Queen, Gateman, MacKay, 2 Men
-"Bohemian Rag"	MacKay and Chorus (M)
-"Sloping Path"	High Jinks and Chorus (F)
Scene Three	
-"Don't Hesitate With Me"	Windemere and Chorus (M)
-Very Short Dialogue	High Jinks, McGee

-"Levee Days"	Miller, Granville, Brice, Kelly and Chorus (M, F)
<u>Scene Four</u>	
-Very Short Dialogue	Midnight Girl
-"In 'Frisco Town"	Midnight Girl and Chorus
-"Specialty"	Bankoff and Girlie
-Short Dialogue	Baron, Queen, McGee, Jerry
-"Imitations"	Jerry
-Long Dialogue	Baron, Queen, Nut, MacKay
-Very Short Dialogue	McGee
-"Eagle Rock"	McGee, High Jinks, Chorus (M,F)
-Waiter Scene	McGee and Brice
-"Grape Dance"	McGee
-"You Can Count On Me"	Salvation Nell and Chorus (M, F)
-Very Short Dialogue	Baggot, Camera Man, Native Son
-TRANSFORMATION EFFECT (Fire)	
-"California"	MacKay and Chorus (M,F)
-Very Short Dialogue	Baron, Queen, Nut, MacKay, McGee, Midnight Girl
-Finale	None (Instrumental)

This diagram shows that pacing—an issue mentioned specifically by Huffman in his article—was an essential part of determining how the show would function.[23] There are long stretches of music and long sections of dialogue, but they rarely follow one another; even if an especially extensive section of comedy takes place, there is always some type of musical number inserted to keep the moment fresh and full of life. The largest sections of dialogue are always placed somewhere after the beginning or just before the end of an act, with musical sections providing "bookends." The end of act one—the scene that leads to Omar's death and the delivery of the prophecy—is offset by the huge airship effect that follows it, assuring that the most visually stimulating image of the act was the audience's last memory.

Surprisingly, several sections of songs appear to be layered on top of one another. For example, in the beginning of act one and the end of act two, there is almost no talking whatsoever. The brief portions of dialogue that take place in the Moving Picture Studio merely

[23] J.C. Huffman, "Revue Proves Hardest Test of Craftsmanship on Stage," p. M-5.

introduce a character, whisking them off into their "Introduction" song as quickly as possible. Most of the songs are solos backed by the chorus, an interesting way to construct a show in that it provided a much larger range of "featured" singers than a book musical would, at least according to Huffman.[24] Moments for full chorus alone are rare, and are saved for the opening of acts (see "We're Working in the Picture Game" and "Eugenics Girls" for the only two examples of these songs). The two duets—"You're Just a Little Bit Better Than the One I Thought was Best" and "Eagle Rock"—are placed squarely in the center of the two respective acts, probably in order to provide some variety for the audience. There is only a single solo song, and this is sung by José Collins near the end of the first act, as would be appropriate for her leading role. To balance out her solo number, the main male lead, Bernard Granville, has a solo eccentric dance near the end of act two. This allowed the stars to shine on their own for a brief moment, and was also probably one of the reasons their pay was so much higher than that of the rest of the cast.

Other uses of the chorus seem to be carefully measured-out, too. For the most part, a mixed chorus is used to support the solo performers in their songs, chiming in during the chorus of a song rather than during the verse.[25] The larger chorus certainly featured the women in every scene, but the men on stage would have added a wider musical range and would have given the women someone to dance with. Only a single number, "The Bohemian Rag," uses the men of the chorus as background singers. Figure 3.5 shows this group and Collins.

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[24] Ibid., M-5.

[25] Unfortunately, no chorus parts for any of the *Passing Shows* remain extant. The closest thing to a "real" chorus part that still exists comes from the choruses written for the published version of the *Passing Show of 1915* (New York: Shirmer, 1915). These parts provided the basis for Daniel Shore's chorus arrangements in my edition of *The Passing Show of 1914*.



Figure 3.5: Collins and the men's chorus in the "Bohemian Rag." NYPL Digital Collection.

For "Don't' Hesitate With Me," these performers dance with Lady Windemere instead of adding their voices to hers, since the number is instrumental.

The all-female chorus is featured in several numbers, reinforcing the notion that this was a "girlie" show. These particular songs are interspersed throughout the musical, with the first of them being the third song, "The Midnight Girl at the Midnight Cabaret." The audience did not have to wait too long for the next appearance of this "mammoth" mass of women, and figure 3.6 shows just how imposing the chorus line could be on the stage during the number, "Kitty MacKay."



Figure 3.6: Kitty MacKay and Chorus. NYPL Digital Collection.

The second act balanced the first, with two numbers featuring the female chorus. The first song is the only one that is no longer extant, entitled "The 1914 Girl." This was another moment for Kitty to act as soloist, while the women cavorted around in gymnasium outfits seen above in figure 3.3. The major showcase for the female chorus in act two, however, was the "Sloping Path" number, complete with song and "intermezzo." As demonstrated in chapter 6, this act was a huge success with critics; the entire female chorus danced and sang on ascending platforms that gave the song its title. Figure 3.7 shows how this was accomplished, and exhibits how high the ramps were in relation to the cast. The soloist was Miss High Jinks, played by Ethel Kelly, but there is no doubt that the chorus women were the stars.

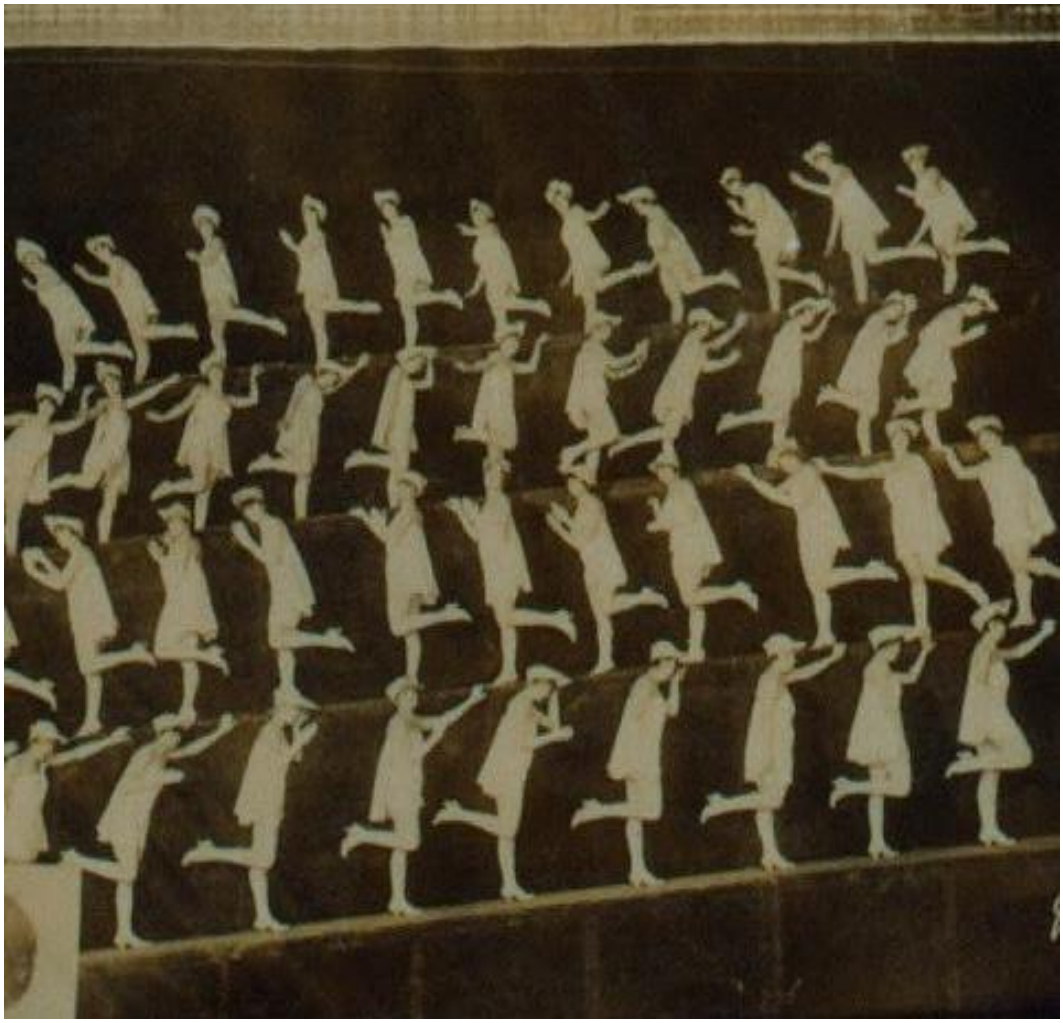


Figure 3.7: "The Sloping Path" Chorus Girls. NYPL Digital Collection.

The ballet in the first act seems somewhat unusual, but, as mentioned in chapter 1, classical dance was a fundamental feature of all revues at this time, especially in the *Passing Shows*. One might expect that this came as something of a surprise to the audience, but a glance at the structure and one can see a deliberate choice to place two scenes of dialogue right alongside these two separate scenes of dance. The balance of these scenes, entirely appropriate for ballet, was obviously very important for making them work; instead of using a song to introduce the ballet, the dialogue leads in to the extended dance sequence. Even though some of the critics felt the ballets may have been too long (see chapter 6), these were essential parts of the

show that the audience would have expected as a part of a *Passing Show*. By placing the number next to extended dialogue, the dance would have offered a lengthy variety at this point in the production.

The "effects" occur in two different sections, once during act one and once near the completion of act two. Thomas's effects of the ride in the airship and the burning of San Francisco (complete with earthquake) were central to presenting an over-the-top musical, and it is this element of the genre that is most closely linked to the nineteenth century spectacle and extravaganza. The placement of these two events is interesting, also. There is no doubt that the finale of act one needed to be powerful enough to lure the audience back for more of the show, which, if it wore on to two and a half hours—as Atteridge claims—was a long production.[26] The placement of the second featured spectacle, however, is a bit of a surprise. One might expect that it would conclude the second act, which it nearly does, but since it is labeled a "transformation" scene, it probably depicted the fire and then the *restoration* of the city; the song that follows the scene is all about the beauty of California, and not about its destruction, a wise choice on the part of the creative team. The song allows for a celebration just before the finale, a perfect "farewell" before the show ends.

There seems to be a certain balance to the four lead characters, whom I would identify as Jerrold McGee, Kitty MacKay, the Queen of the Movies, and the Baron von Criquet. Jerrold and Kitty take the stage as the "romantic" couple, usually singing and speaking about each other, although they are given several humorous lines, as well. The tension between the couple and the possibility that they might not get married is resolved quickly in the beginning of act two (in the wedding scene), and thus the rest of the act does not have to resolve around this plot issue. Kitty and Jerrold share a duet, but they also have a large number of solos and appear in different

[26] Anonymous, "Harold Atteridge A Rapid-Fire Librettist" p.X8.

situations with the entire chorus. The other two characters, the Queen and the Baron, are comic relief throughout the show, and it could even be said that they represent the comic "couple" for this revue. They are not a romantic couple, to be sure, but since they frequently share scenes together, most of the extended scenes use these two as fixtures. This is, in part, no surprise; after all, Monroe and Fisher (who played the two characters) were a vaudeville duo who had been successful for many years both on and off Broadway. The Queen and the Baron do not sing or dance (which is unusual for the comedic couple), but their comical lines would have been enough to keep the audience entertained. These four characters are each given a brief line to close the show in the final dialogue, representing a farewell from each performer.

Of the secondary characters, the most prominent is the Misleading Nut (played by T. Roy Barnes), who explains his insanity in the final line—"I wrote *The Passing Show of 1914*!"—is also given a significant amount of dialogue instead of taking the lead in a musical number. His wife, Bessie Crawford (Lady Windemere), had a fair amount of dialogue, but other secondary characters are mainly used to sing and dance wherever appropriate. This is most certainly Marilynn Miller's role in the show. As chapter 6 demonstrates, many reviewers were surprised about just how little she appeared as "Miss Jerry," and they wanted more of her in the revue. Others who danced or sung their way into the show were Frances Demarest, Muriel Window, Stafford Pemberton, and Ethel Kelly. Freeman and Dunham were responsible for a single song, but they also had some dialogue—probably connected to the type of vaudeville routine they performed.

It is important to mention that there also exist a number of "sides," or scripts written with just the lines of a single character, for the performers to use to learn their lines. Most of these sides show no indication of any use whatsoever, while a small number of them show extensive

wear and include many, many changes in lines. The reason I have not included them here, however, is that it is unclear when these changes were made, and it appears that some of the additions were made during the touring production rather than the Broadway run of the show. The two most prominent of these sides are for Jerrold McGee and the Queen of the Movies. There are also two scenes that were added specifically during the tour, and also fall out of the scope of this particular study.

It appears that the development of the script for *The Passing Show of 1914* was just as rapid-fire as Atteridge made it sound; the whole show was developed over a short period of time, with changes incorporated into the script almost as fast as new material was being produced. However, one of the most surprising aspects of the show is that some of the basic ideas suggested in the very first scenario were maintained throughout the production. Even though the Persian Garden scene went through frequent alterations in placement, meaning, and function, Atteridge found a way to make the scene still fit into the whole. The idea of putting a "movie within a play" first appears in Scenario 4, becomes the solution for this scene, allowing Collins and Granville to perform more than one role in the same show, provided the audience with some variation, and included a bevy of beautiful, scantily-clad chorus girls. Not only does the idea for the scene remain fixed throughout the five versions of the script, but this scene even retains most of the dialogue written for it in Script 1, the earliest extant script. In some cases, dialogue that is written goes through a great deal of transformation, especially terms of jokes and gags. It does appear that the last sections to be changed were the musical numbers, which were subtracted most extensively near the opening of the show. As some actors dropped out (such as Adelaide and Hughes), Atteridge and Huffman probably worked very carefully to make sure that the new version of the script could accommodate the flow they were hoping to achieve. This chapter

shows that the progression of the script towards the stage was a significant process involving a complicated web of writers, composers, performers, and other members of the creative team. The key term to describe the revue on opening night was *balance*; from the first scenario to the final working script, Atteridge and his colleagues forged a show that maintained an equilibrium of entertainments, from large sections of dialogue to the duets and dances. No doubt that overseeing all of this was J.J. Shubert himself, who probably gave his blessing before the show finally opened at the Winter Garden. One can only imagine him sitting in the front rows of the house, silently judging every joke and every transition, every duet and every dance number, expecting excellence from a team that was given only eight to ten weeks to create a "perfect" revue for his flagship theater.

Chapter 4

The Music of *The Passing Show of 1914*: Documents, Orchestration, and Dance

Even with engaging scripts and entertaining casts, the genre of the revue would never have reached its level of popularity without the musical numbers it showcased. Although an argument could be made that successful comedy was a fundamental feature of the revue, there is no question that the most long-lasting element within the many shows throughout the twentieth century has been the music; after all, it is not the skit that surrounded "A Pretty Girl is Like a Melody" that audiences still recall, but the song. In this chapter, I discuss the music for *The Passing Show of 1914* in depth, focusing on the state of the documents in the archive and the orchestrations for this particular revue.[1]

It has already been established that the primary composer for the show was Sigmund Romberg, who was just at the beginning of his career as a writer of Broadway musicals. For this revue, Romberg wrote fourteen original songs, ranging from instrumental dances to numbers for multiple soloists and four-part mixed chorus. Several songs from other composers were interpolated into the complete show, though the type of number differs depending on the function of the music. The second composer was Harry Carroll, another young man whose work as a songwriter was in its early stages. Carroll's four contributions were meant to stand side-by-side with Romberg's. This is also the case for the Gus Edwards song, "The Bohemian Rag," though the song was merely borrowed for inclusion into the musical; since Carroll and Romberg

[1] It goes almost without saying that a variety of other topics could be covered, including a detailed harmonic analysis of Romberg and Carroll's musical language and a detailed line-by-line analysis of the music/text relationship, but there is simply not space to include all these topics here. I will touch on many topics briefly, acknowledging that there is still more work to be done. It is my hope to provide a basis for further research, whether it be on the music from this era (which is woefully under-represented in scholarship) or music from this particular genre (which also requires more scholarly attention).

were hired by the Shuberts and Edwards was not, this type of interpolation is unique among the musical's numbers. A few songs were used for the sake of parody in Marilynn Miller's "Imitation" number, and these were probably also employed without the permission of their various authors.[2] The other contributions were short pieces of classical music used to accompany the dancers during the *divertissement* in act one. This music was based on a different tradition, and these composers were certainly not collaborators in the creation of the show, and, in some cases, not even alive at the time. I will discuss each of these contributors in more depth below after explaining the shape of the materials available for study.

Musical Documents

This collection of myriad pieces of music is housed at the Shubert Archive, along with all other documents pertaining to the revue; the archivists have separated it into several categories, some of which may be more useful than others. The largest package of music is what appears to be a fully-orchestrated conductor's score. At first glance, this should be the music that a conductor would have used to direct the orchestra. However, there are no marks in the music whatsoever and the paper appears to have never been touched, especially evident in the corners, where heavy use would be quickly apparent in the paper's coloring.

[2] "Imitations" is discussed in more depth in chapter 7.

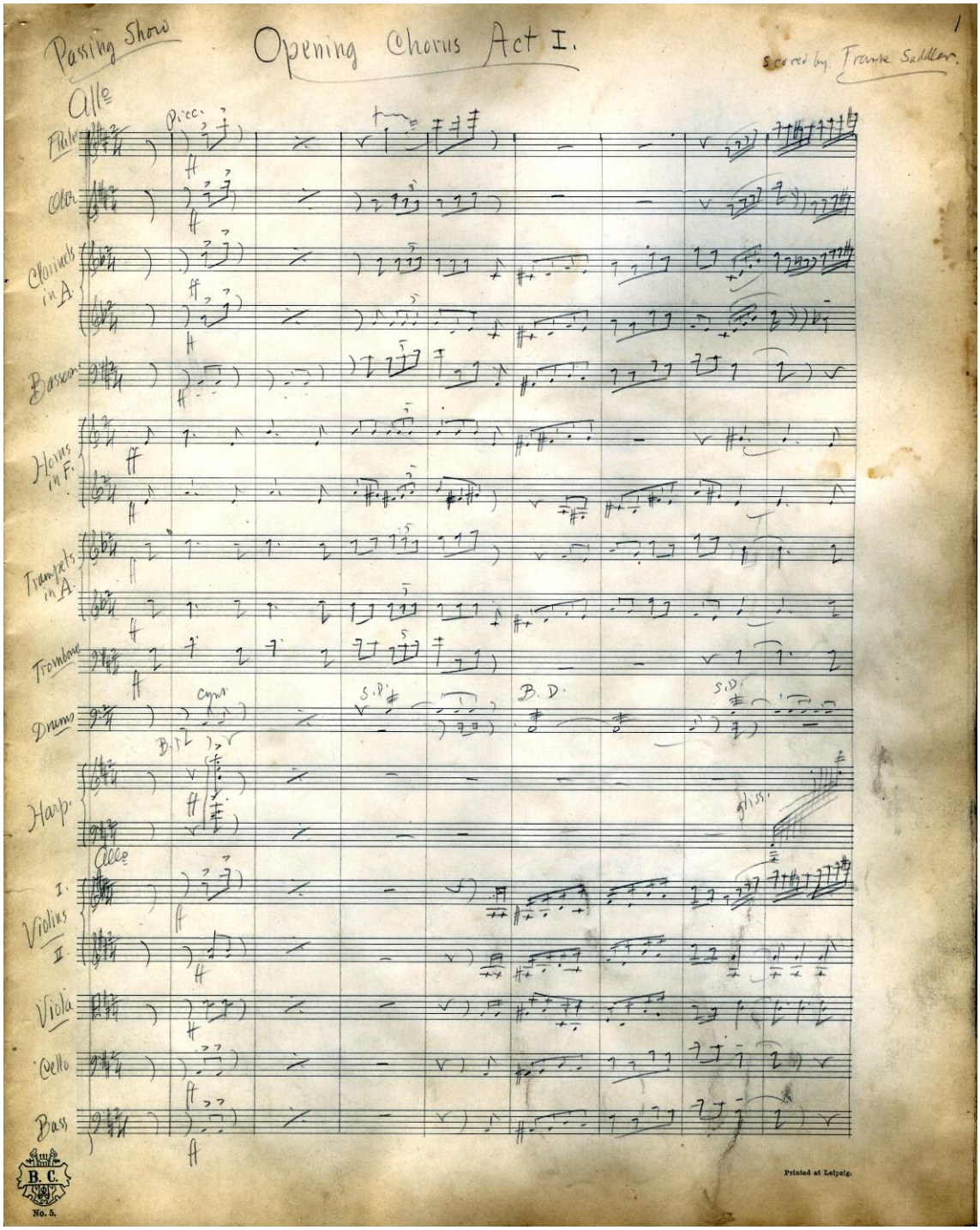


Figure 4.1: Frank Saddler's orchestration for "Working in the Picture Game." Shubert Archive.

I include an example of this music in figure 4.1. In the upper right-hand corner of this score, the name of Frank Saddler is written in pencil, and no composer's name is mentioned. The virtually pristine nature of this copy actually suggests that it was the score prepared by Saddler, the

orchestrator for the song, to give to copyists, who would then write out the individual orchestral parts for the members of the pit.[3] These orchestrated scores are the most invaluable resource available for reconstructing the show in its original form; not only do they provide the complete original arrangements of the songs, but they also can be used to compare with the instrumental parts to determine just what was played during the performance. For *The Passing Show of 1914*, there are scores for about ninety percent of the show's music, including a fair percentage of the underscoring.[4] The most significant problem with these scores is that they are for the instruments alone, and not a single one includes the principal vocal line or any choral arrangements. However, this music is absolutely meticulous, demonstrating the fastidiousness of Saddler (and his fellow orchestrators) while working on such an extensive assignment for the Shuberts.

Unfortunately, some of these scores have been subjected to water damage over the years in the back of the Lyceum Theater (where the archive is housed), and so there are several places where the music from a previous page has bled onto the next page, creating a double image. Figure 4.2 demonstrates the results of this process in the song, "Dreams From Out of the Past." The bleed-through is most evident in the bottom part of the page in the lower strings where the music for the basses and celli is imprinted from the music that was lying on top of this page.

[3] I wish to thank David Grayson for bringing to my attention to the state of the music as well as for offering the suggestion of a solution. The darkness around the edges of figure 4.1 comes from photo manipulation rather than from the document itself. I have made the picture darker so the notes are more visible.
[4] Frank Saddler, et al., undated orchestrator's score, Shubert Archive, Package 87, box 2.

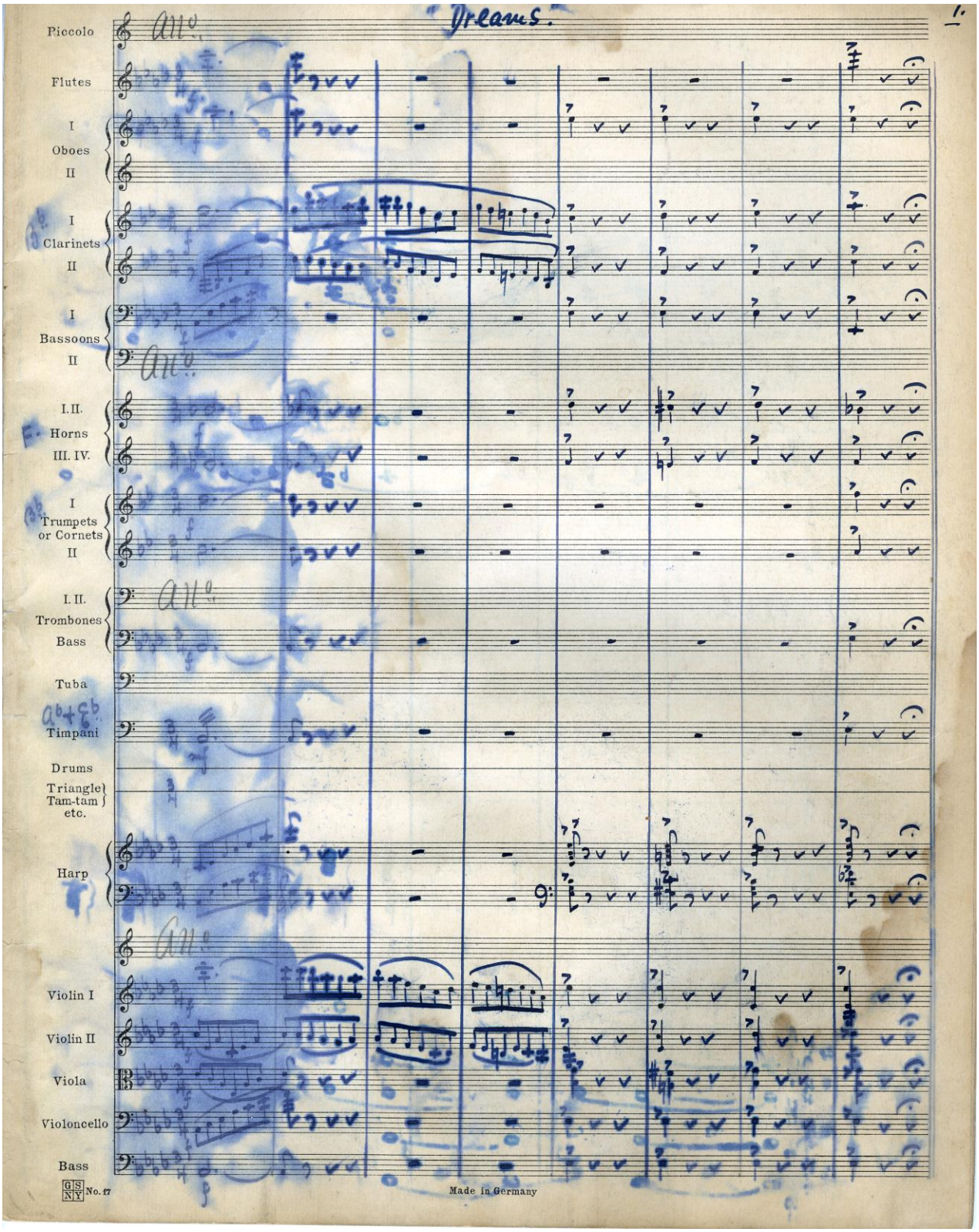


Figure 4.2: "Dreams From Out of the Past" Orchestration. Shubert Archive.

The second group of documents that are extant are the piano/vocal arrangements of the songs.[5] It is here that most of the vocal lines for the songs, as well as the settings for the lyrics, can be found. Using the both orchestrated copy and this part, it is possible to get a clearer understanding of the relationship between the voice and orchestra both for practice as well as in performance. In most cases, the piano scores seem to be heavily used. The accompaniment to the vocal part does not reflect the orchestrations, and it would seem that this music was probably used at the rehearsal stage, before the instrumental parts had been conceived.[6]

The issues surrounding the text in these parts are rather interesting, and may even suggest that Romberg himself wrote in some of the words. The reason for my speculation is that lyrics are sometimes found *only in places* on the parts, while at others they are fully written-out. For example, in the music for "On a Modern Wedding Day," the lyrics are clearly penciled in underneath several notes until the chorus. After that, only some of the measures have complete text, while others are left entirely blank, even in the midst of a line of the lyrics. In other places, such as in the song, "California," some of the words are misspelled, suggesting that whatever lyrics the author of the document thought he was writing down, he may have not understood English well enough to be aware of the errors. Since the Hungarian composer had only been in the United States for a few short years (since 1909), it is possible that Romberg might have made these mistakes himself. However, it is impossible to know with certainty why these "mistakes" and omissions are in so many pages of the piano/vocal parts.

Another large portion of the materials in the archive are instrumental parts, separated into two boxes, each containing a different grouping of songs. One box is full of music for specific

[5] Unknown copyists, undated hand-written piano/vocal sheet music, Shubert Archive, Package 87, box 1.
[6] For example, the piano/vocal score to "California" has a piano part that is not the model for the fully orchestrated song. Much of the music is the same, but there are a few differences, prompting my suggestion above.

songs, and in this case, all of the parts for that individual song are cordoned off discretely.[7] Only a few numbers remain in this state, however; four songs ("Levee Days," "On a Modern Wedding Day," "California," and "That Bohemian Rag") are in full orchestrations, while the remainder of the box is made up of musical "webbing" (my term for underscoring and transitional music). Some of these parts appear to be used, while others seem to be entirely untouched. In the case of "That Bohemian Rag," there are no markings anywhere on the pages, probably because this version of the music is in Ab major, and may not have been the version used in the show (in performance, the song was in the key of Bb major); it is probable the same music was written in a different key for the performer, and thus, these copies were never used.

The next box of parts is divided into music for specific instruments, including: 1st Violin, 1st Violin (2nd Stand), 2nd Violin, and Viola.[8] These string parts are the most extensive documents in terms of *quantity*, comprising nearly the whole show. These were the parts that were used in the performance of the show, and they are well-used, evidenced both from the shape of the paper (and its nicely bent and sullied corners where the pages are turned) and in the significant markings in pencil that one would expect to find on the individual part for any pit orchestra musician. This box of music is the final necessary link in putting the whole show together in its most complete form; not only are each of the songs numbered in order, but there is also a significant amount of webbing that is extant only in these string parts. Beyond this, I must issue a very sincere "thank you" to the violist(s) in the orchestra for meticulously writing down the instrumentation for many pieces of webbing in which they did not play, therefore clarifying what might be missing from the parts. Without these welcome details, it would be virtually impossible to know why so many numbered pieces of music were missing from the strings, and

[7] Unknown copyists, undated hand-written instrumental parts, Shubert Archive, Package 87, box 6.
[8] Unknown copyists, undated hand-written instrumental parts, Shubert Archive, Package 87, box 1.

also to know which pieces of webbing were strings-only (which, in some cases, necessitated my reconstruction of a cello and bass part).

The most uncommon collection of parts are called the "Leader" parts, often referred to as a "short score" by conductors. These documents would at first seem merely be a 1st Violin line in the lower staff with an upper staff that includes chords and melodies for the rest of the orchestra (please see figure 4.3 for clarification). At first glance, the solution might seem simple: the part was written for an orchestra conductor who also played violin. However, there are several indications that the Winter Garden orchestra was not led by a violinist, but instead by a full-fledged conductor. In the program for the show, as well as in some of the documents, the conductor's name, Oscar Radin, is clearly indicated. And, in a very rare photograph of a pit orchestra of the time, it is absolutely clear that Radin had no violin in his hand, but instead the baton one would expect for a group of this size. See figure 4.4 for this photograph, taken from a special section on conductors from 1917.[9]

[9] Anonymous, Untitled spotlight on conductors, *New York Tribune*, 4 March 1917, p.4.

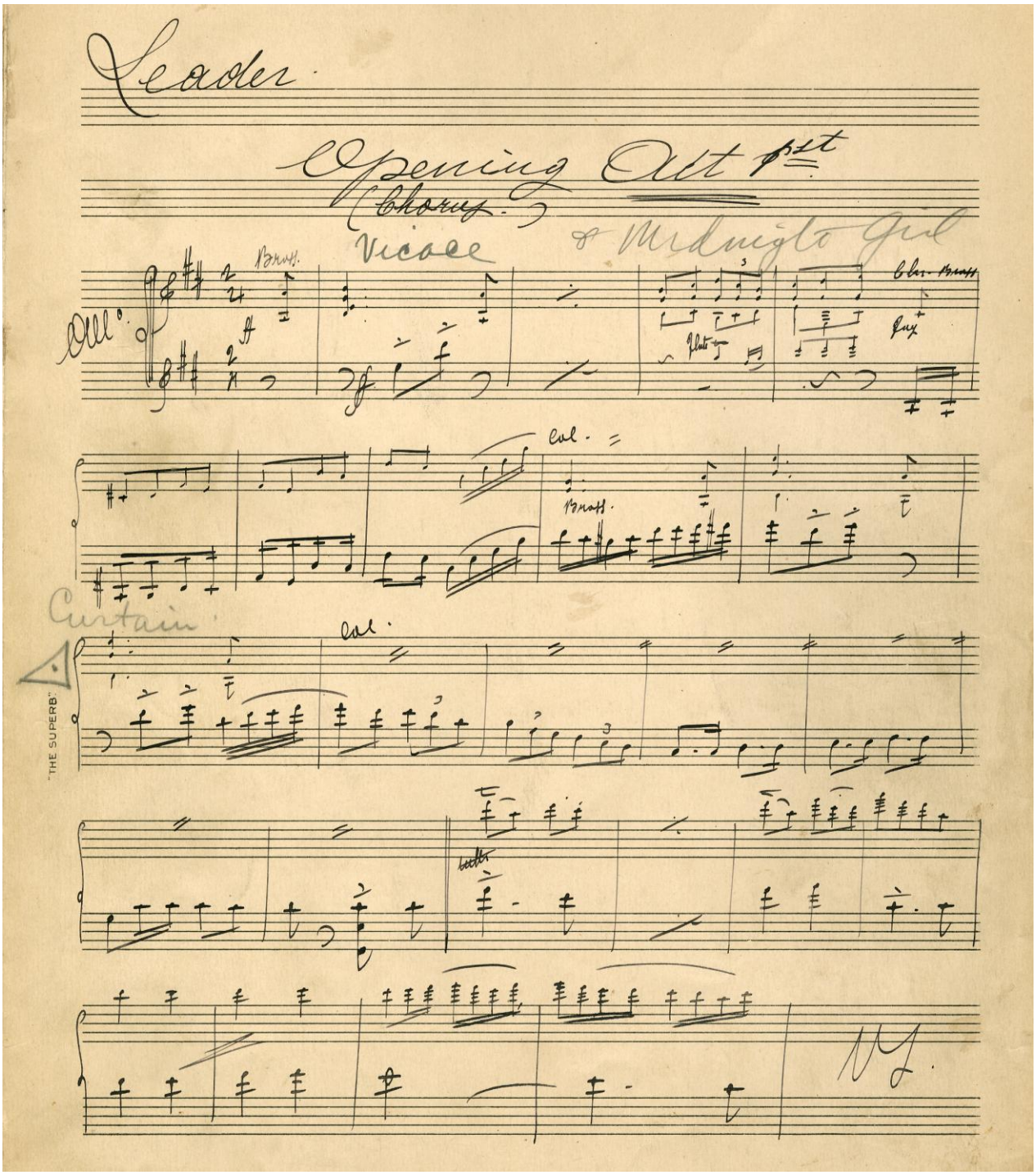


Figure 4.3: Leader Part for "Working in the Picture Game." Shubert Archive.



Figure 4.4: Marilynn Miller, Oscar Radin, and the Winter Garden pit orchestra. Author's collection.

Radin was the conductor at the Winter Garden during each of the huge revues during the teens, and he was the conductor for all of the *Passing Shows* until he began working with Ziegfeld in *The Midnight Rounders of 1920*, after which he was involved with several editions of the *Follies*.

Additionally, Radin acted as a composer when it was required for plays with music that were produced by the Shuberts.[10] In his career as a conductor, however, it appears that Radin was a baton-wielding maestro and not a violin-wielding one. If there were any questions as to Radin's direct involvement, however, a brief note on the front page of the overture shows that Saddler and Radin interacted through the scores, which suggests that Radin may have looked at the scores before they were given to the copyists. Figure 4.5 shows Saddler's note to the conductor, complete with his treble-clef "S" signature.

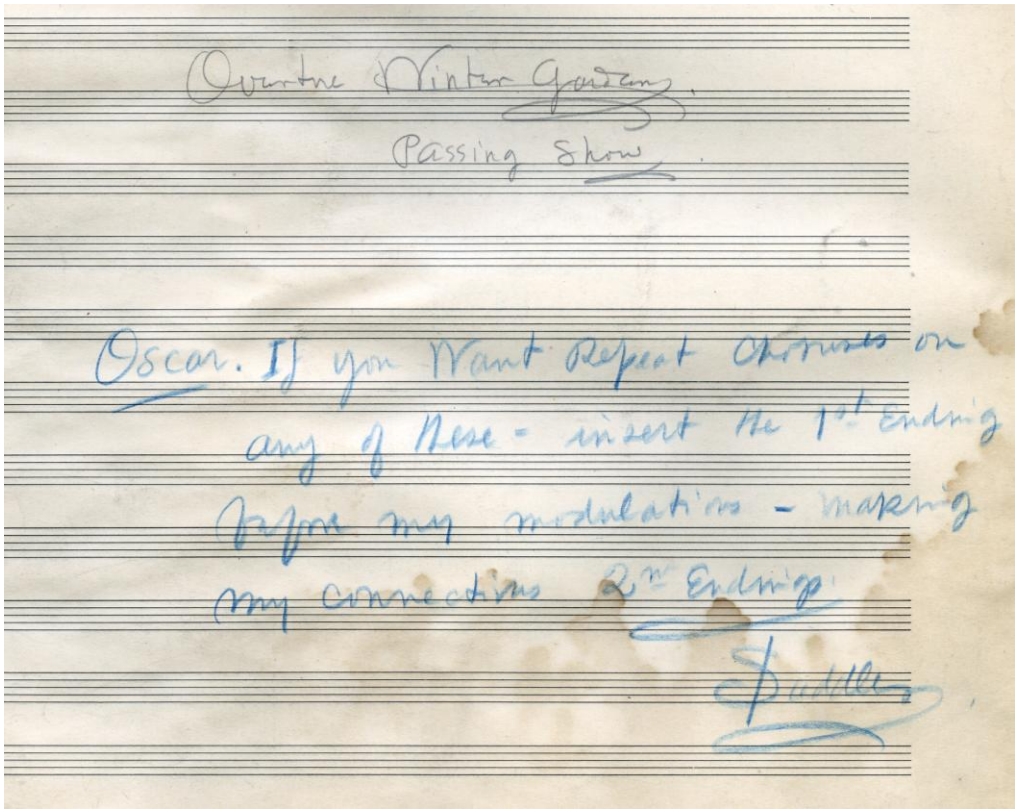


Figure 4.5: Title page for Overture, Copyist's score. Shubert Archive.

Saddler's suggestion to Radin concerning a lengthening procedure for the Overture reads as follows: "Oscar, If you want repeat choruses on any of these – insert the 1st ending before my

[10] Anonymous, "Shuberts to stage 'Turandot' Dec. 31" *New York Times*, 19 December 1912, p.15. Concerning *Turnandot* (the play), it says: "the piece is staged by J.C. Huffman , and incidental music is being written by Oscar Radin."

modulation – making my connections 2nd ending. Saddler." Radin probably surveyed the arrangement by looking at Saddler's full scores before the revue opened. It is certain that the conductor would have felt competent to consider orchestrations at length since he, too, provided orchestrations himself to many Broadway productions.[11]

My best guess is that Radin actually conducted from the Leader's score. This would have given him an excellent grounding in the music through the melody-centric part of the first violin, but since the violin line is on the lower half of the system, it is logical that the upper staff would have been more useful to a conductor. The middle section of figure 4.3 also includes a few markings, demonstrating that the document would at least have been used by somebody in performance. One of the addendums that suggests this really *was* a conductor's part is in the center of the page, just before the third system, where a triangle and a dot are written under the word "Curtain." Only the conductor would have to know exactly when this moment would occur. The extended sixteen measure introduction for "We're Working In the Picture Game" had to be long enough to begin the show, get the curtain up, usher the entire chorus on stage, and start the song. It all happened quickly and probably with a great deal of energy, exactly the way any director (such as Huffman) would have wanted the show's first few moments to unfold.[12]

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[11] See <www.ibdb.com>. Accessed July 5, 2009. This website lists a few of the shows included Radin's orchestrations, such as *Dancing Around* (1914), *Robinson Crusoe, Jr.* (1916), and Irving Berlin's *Music Box Revue* (1921).

[12] Huffman and Radin had known each other in their younger days, and when Huffman was hired at the Winter Garden, Radin was retained, as well. This brief biography of Radin tells of his youth: "Oscar Radin was born in the somewhat unpronounceable city of Byelsk-Grodno, Russia. When his family moved to the land of the free and the brave they settled down in Pittsburgh. There Radin senior decided to lay aside a portion of his hard-earned income to pay for the musical education of his son, who had expressed a desire to become acquainted with the intricacies of the violin. When Oscar Radin had completed his studies, he obtained a position as second violinist at the theater housing the Pittsburgh Stock Company. He was with this orchestra less than a month when he evolved the idea of giving the customers excerpts from contemporary operettas instead of the customary cut-and-dried popular songs. Curiously enough, the director of the theater was J.C. Huffman . . . Mr. Huffman became interested and suggested that Radin try the plan, which he did with success. All this occurred some twenty-five years ago, and when Mr. Huffman was engaged by the Shuberts the following season [1907], he informed them of Radin, who was sent for and placed in charge of one of the their orchestras." See Anonymous, "Al Jolson's Conductor," *New York Times*, 18 December 1927, p. X2. Apparently, Radin was well-liked by his orchestra, who gave him a gold watch as a gift.

There are several additional pieces of music in the archive for the show, and from the information provided in the various scenarios and scripts, it appears that some of the songs were cut before the show opened. As Atteridge explained, there were usually many songs that became "extras" when they were pulled from the performance before the debut of *The Passing Show* in the Winter Garden.[13] The parts give evidence of transformations in the shape of the show through a variety of numbers written and crossed out and new ones added on several of the covers; the song "California" has "39" written on the bassoon part, "41" on the piano part, "41 ½" on the second violin part, "42" written on all parts, and "46" added to the viola part, suggesting that the final song in the show had a variety of locations, whether these reordering came during the rehearsals, during the Broadway run, or during the tour. Many of the songs in the archive are fully scored by Saddler, but seem to not have been used in New York. These songs include: "Manhattan Mad," "The Crinoline Girl," "Going Home," "Way Down East," "Turkey Trot in the Sky," and "Call Me in the Morning." It is possible that some of these tunes were used during the touring production, but, as I have noted previously, without a comprehensive study of programs from the tour, one cannot be sure what songs were used as the show developed over time. One fact is certain: there were two overtures written for the show, each of which comprises different songs. When and where these two overtures were heard is still unclear, with the exception that Overture A (my designation) is comprised of only songs from opening night. The order of songs for this overture is: "The Midnight Girl," "Eagle Rock," "Omar Khayyam," "You Can't Go Wrong With Me," "Dreams from Out of the Past," "'Frisco Town," and "Kitty MacKay." The second overture (Overture B) probably comes from the touring production, as it includes a song that was not performed on opening night; the second

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See Anonymous, "New Features for Winter Garden," *New York Times*, 15 April 1911, p.11. See also Anonymous, "Oscar Radin Dead, M.G.M. Conductor," *New York Times*, 15 February 1957, p. 23.

[13] Anonymous, "Harold Atteridge A Rapid-Fire Librettist," p. X8.

overture employs the choruses for: "Omar Khayyam," "'Frisco Town," "Dreams from Out of the Past," "You Can't Go Wrong with Me," "Way Down East," and "Eagle Rock." Whatever the relationship between the revue and these songs is determined to be, it is clear that Overture B and the other songs were not heard at the Winter Garden for opening night.[14]

In one final comment about the extant music, there remains an interesting memento of Miller's debut in the show. The music used for her dancing in the *divertissement* is in piano form, though it was played from orchestral arrangements for the show, of which only the string parts survive. On the cover of the music for Francis Thomé's (1850-1909) "Sous la feuillée," ["Under the leaves"] Op. 29, several parts of the music have been pasted over the original cover. When some of these new pieces are removed, however, one can see in figure 4.6 the original writing underneath, which shows how Miller was originally seen as a part of the show. Miller's personal stamp was even applied to the top of the page, suggesting some type of personal pride in *her* music for the show, which is entirely expected for a young sixteen-year-old's first significant role in a Broadway show. As Arnold's (probably exaggerated) description of Miller's relationship with Romberg shows, she was very excited to be working in this revue.[15]

[14] Frank Saddler, et al., undated orchestrator's score, Shubert Archive, Package 87, box 2. Both overtures present an interesting issue in that they each include music from both the first and second acts, something that was eventually removed from overtures by the 1950s. The Entr'acte, which should feature music from the second act alone, does not exist for this show. Clearly, this is yet another issue that might provide for an interesting study.

[15] See Arnold, *Deep In My Heart*, 221-23. See chapter 2 for the full quote.

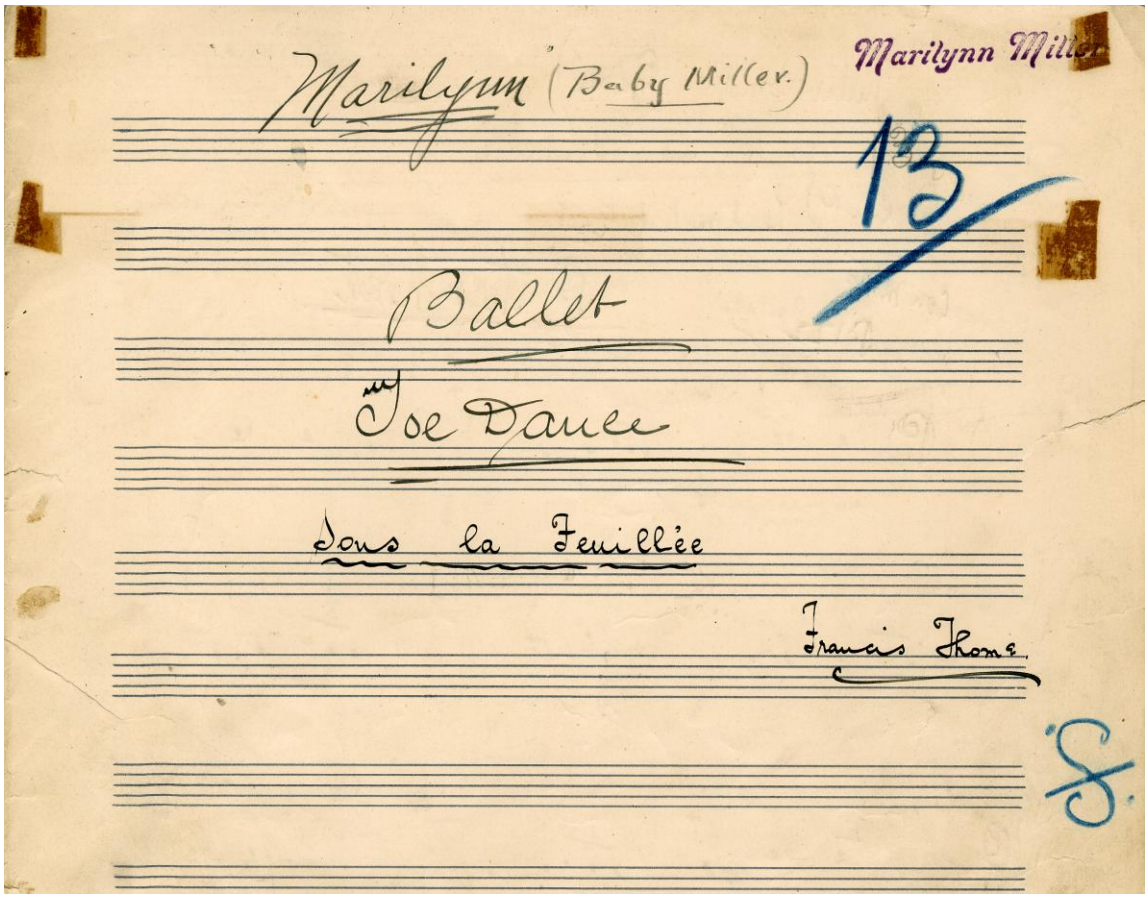
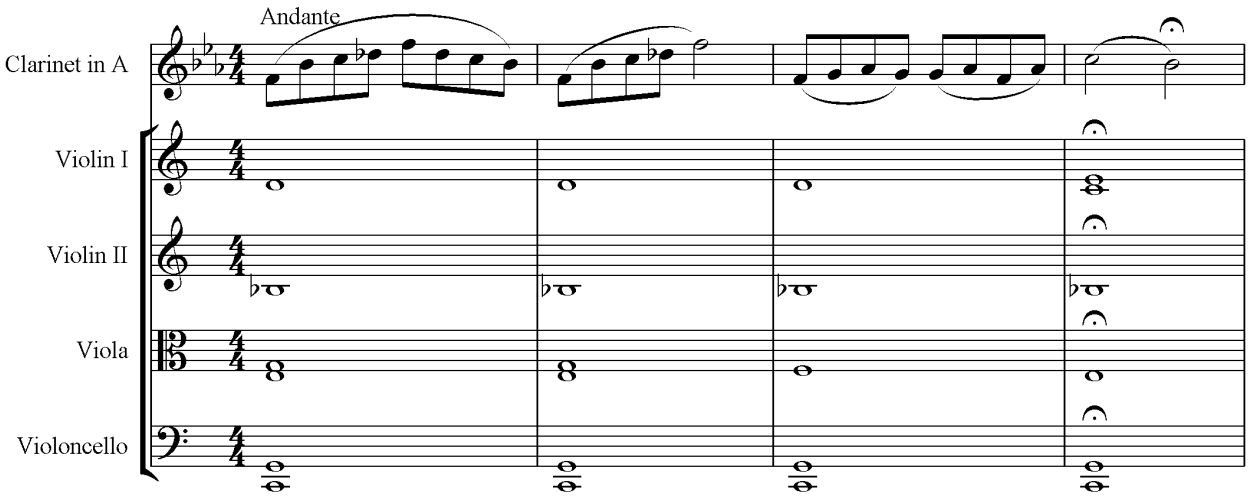


Figure 4.6: Cover of Miller's music for the Ballet. Shubert Archive.

Orchestrations for *The Passing Show of 1914*: An Analysis of the Techniques of Frank Saddler and Sol Levy

One of the clearest examples of using music to affect mood in *The Passing Show of 1914* comes during a brief "Oriental March" in act one. The music accompanies a group of priests who, alongside Imam Allafake (the father of a young bride-to-be), confront the hero of the scene, Omar Khayyam. In the narrative, the priests represent an older generation that is resistant to the new dances of the age, such as the Turkey Trot, the Tango, and the Maxixe, all of whom are personified by actors on stage. The scene is comedic and the entrance music for the group of

elders somewhat reflects this, with the sounding of four gongs accompanied by broken arpeggios in the orchestra. Visually, the three priests and Imam are equally as silly as their dialogue; all four have beards that stretch to the floor, but the Imam's facial hair is colored blue, prompting Omar to comment, "Ah, so they're wearing colored beards now." The Imam prepares a test to determine Omar's eligibility to become a prince. Eventually, the audience will discover the riddles of the trial are only extended jokes, but at this point, there is still some mystery surrounding the test. As the priests leave the stage to prepare the questions, the music that accompanies them takes on a solemn tone as a drone is heard in the horn and the second violin. Once the men have walked offstage, the strings play a hymn-like section. The final measures of this march, shown in example 4.1, introduce a brief clarinet solo that represents the music of the exotic "Other."



Example 4.1: "Oriental March" Ending

We will return to this passage, but as this brief example demonstrates, the orchestration of the music imbues the music with certain qualities in a way that the notes alone do not. Especially crucial in musical theater, studying the scoring of a show is essential to comprehending how a piece fits into its context.

The study of orchestration in musical theater works is still a fairly new endeavor, with only a few scholars and composers broaching a subject which, in truth, is central to the field. George J. Ferencz and Jon Alan Conrad have championed orchestrators of later decades, and even Stephen Sondheim has repeatedly mentioned how important Jonathan Tunick's orchestrations have been to the success of the former's musicals. However, original orchestrations of musical comedies (as opposed to operettas and plays with music) from the 1890s until the 1920s are rarely available for study or performance, and therefore the actual sonic qualities of the music remains largely unknown.

Most of *The Passing Show of 1914* was orchestrated by Frank Saddler (1864-1921), who was possibly the most important orchestrator at the turn of the twentieth century, and certainly during the teens, when he worked extensively with Jerome Kern.[16] Saddler and Kern's combined efforts created "one of Broadway's little aristocracies,"[17] resulting in an excellent string of shows, beginning with *The Red Petticoat* (1912), and including *Nobody Home* (1915), *Have a Heart* (1917), *Oh, Boy!* (1917), and *Oh Lady! Lady!!* (1918). Saddler also worked for many years as an in-house orchestrator for the Shubert Brothers, arranging an amazing amount of music for the multitude of shows the producers put on Broadway during this period. It is as yet unclear when this partnership began, but it is certain that Saddler was involved in the first *Passing Show*, in 1912. Saddler was the senior member of the central production teams for most of the *Passing Shows*—almost twenty years older than his colleagues in the case of *The Passing Show of 1914*.

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[16] Gerald Bordman, *Jerome Kern: His Life and Music* (New York: Oxford University Press, 1980). Although Saddler is mentioned several times in the text, his orchestrations are rarely discussed in detail by Bordman. Modern editions of these Kern shows could significantly add to our understanding of Saddler's technique, especially when working with such an important composer.

[17] George J. Ferencz, ed., *"The Broadway Sound": The Autobiography and Selected Essays of Robert Russell Bennett* (Rochester, NY: University of Rochester Press, 1999), 67.

Very little is known at present about the career of the second major orchestrator for the show, Sol Levy (1881-1920), other than that he wrote a piece entitled, "Cannibal Carnival," which was featured in many Tarzan movies as well as *The Creature from the Black Lagoon*. The composer/orchestrator was active during the teens; his band arrangement of George Chistie's *Lady Angeline* and *Come Kiss The Blarney*, *Mary Darling* was published by M. Witmark & Sons in 1912, and this is one of many pieces that remain extant. Levy was given several numbers to orchestrate for *The Passing Show of 1914*, but it is clear that both men were involved with the *Passing Shows* from the beginning of the series in 1912 until at least 1918, and possibly beyond.[18] This section of the chapter examines in detail at the work of Saddler and Levy, comparing their orchestrations and establishing, in part, what gave Saddler the excellent reputation he had by the time his most famous successor, Robert Russell Bennett (1894-1981), looked back from the 1930s to offer significant praise for the orchestrator.

Luckily, Bennett himself wrote about Saddler's specific contributions to the field of orchestration. In "Orchestration for Theatre and Dance Music," Bennett discusses the impact of both Saddler and Victor Herbert on the business of creating arrangements.[19] Bennett distinguishes between the two partially based on the size of their orchestras: Herbert's lush orchestrations were for a large operetta orchestra, whereas Saddler was "a champion of small orchestras, filling up his refrain with the charming tricks of muted brass, unexpected bass progressions, *pizzicato* effects, duets for two violins against the melody in the lower instruments and many other devices."[20] In this essay, Bennett provides detailed information about what he calls the "starting point" theater orchestration, instrument by instrument. For example, the

[18] Levy's continued connection to the Shuberts would suggest that he, too, was on their general staff for show preparation. No documents have yet been uncovered, however, to prove this assertion.
[19] Robert Russell Bennett, "Orchestration for Theatre and Dance Music." Reprinted in *"The Broadway Sound,"* 287. The essay probably dates from the 1930s, according to Ferencz.
[20] Ibid., 287.

second violins are to play "afterbeats, arranged so as to form a full chord with the viola, for the most part by means of double stops, the lower note of which was usually lower than the higher note of the viola."[21] In this short section, one can see his clear emphasis on Saddler over Herbert. This may be a result of Saddler's reputation as "quite obscure" in comparison to the "well known" Herbert, but his emphasis on the former is almost a plea for recognition, not only for Saddler, but for the job Bennett himself labored.

> Frank Saddler wrote no operettas of his own. He was an *orchestrator*, versatile and inventive, with a fine ear for every novel effect of the great writers of symphonic music and a genius for adapting their tricks to the current musical-comedy tunes. His arrangements fairly sparkled and a melody of no distinction whatsoever became alluring in his interpretation. No subsequent arranger has done more for the tunes themselves than Saddler's although much has been added to his technique. It is not too much to say that he established once and for all the position of the orchestrator as a personality quite apart from the composer of the songs. He is responsible for the fact that even composers who can make creditable arrangements for the orchestra decline to do so in view of the great advantage of their melodies of having new and equally inspired brains create the orchestrations. . . [Herbert and Saddler] both had visions of emancipating the second violins and violas so that they might play *cantabile*—with the first violins and 'celli—instead of incessant short afterbeats. Saddler eliminated second violins or rather included them with the firsts, and left the rhythm to two or more divided violas.[22] [Emphasis by Bennett.]

Bennett's recognition of Saddler did not go unnoticed by other orchestrators, such as Hans Spialek (1894-1983), but Saddler's name remains unknown to many scholars interested in musical theater, mainly due to the fact that none of those original arrangements were published or are currently available in modern editions.[23] However, as I demonstrate below, Saddler's

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[21] Ibid, 286.
[22] Ibid, 287-88.
[23] This is not true for some of Saddler's dance band arrangements, which were published and can infrequently be found on auction sites like eBay.

orchestrations for one of the most glamorous and extensive shows on Broadway at the time suggests that Bennett's praise was accurate and well founded.

The Passing Show of 1914 is made up of twenty-two independent songs and many pieces of webbing (the overture, finale, scene changes, dialogue underscoring, etc.). The orchestra, though smaller than the standard operetta ensemble, was substantial, with at least twenty-three players in the pit, shown in table 4.1. Saddler was responsible for scoring most of the music, while Levy took on two songs. The list of songs and their orchestrators is given in table 4.4.

Table 4.1:
Orchestra for *The Passing Show of 1914*[24]

- 1 Flute/Piccolo
- 1 Oboe
- 2 Clarinets (Bb and A)
- 1 Bassoon
- 2 Horns in F
- 2 Trumpets in A and Bb/Cornets in A
- 1 Trombone
- 2 Percussion
- 1 Harp
- 3-4 1st Violins
- 2 2nd Violins
- 2 Violas
- 2 Celli
- 1 String Bass

Low Total: 23-24 performers
High Total (With doubled strings): 32-33 performers

[24] The photograph in figure 4.4, which shows the musicians in half of the Winter Garden pit, suggests that the lower total in this table might be more accurate than the higher one. The right-hand side of the pit appears to have thirteen players, and thus if that number is doubled for the left-hand side, the total is twenty-six people. An interesting element to the picture is that in the third or fourth row back from the runway (on the right-hand side), there appears to be a scroll from what might be a cello. Of course, a violinist (the concertmaster) can clearly be seen on the left-hand side of the pit at the foot of the conductor. This would suggest that string players were split, while the winds, brass and percussion would be placed behind them. If the instrument is a cello, however, it is strange that it would not be paired with the string bass, which is not on that side of the pit. Whatever the exact number of musicians, no list of these players remains extant for any of the *Passing Shows* between 1912 and 1918. A single memo from J.J. Shubert gives the only exact number of musicians for a Winter Garden event from this period. Dated March 4, 1914, it reads: "Mr. Radin, I only want twenty musicians for the Sunday concerts hereafter. J.J. Shubert." (Shubert Archive, box 2321.)

Table 4.4:

Orchestrators for Musical Numbers in *The Passing Show of 1914*

FS= Frank Saddler SL=Saul P. Levy
HA= Hildig Anderson UN=Unknown

ACT I

Overture A	FS
Overture B	FS
We're Working in the Picture Game	FS
Maude Adams of the Screen	FS
The Midnight Girl	FS
Sari Dance	FS
Panthea	FS
Kitty MacKay	SL
You're Just a Little Bit Better…	FS
The Moving Picture Glide	SL

ACT II

Eugenics Girls	FS
On A Modern Wedding Day	FS
Bohemian Rag	UN
The Sloping Path	FS
Lady Windemere's Waltz	FS
Levee Days	FS
Out In 'Frisco Town	FS
Crinoline Girl	FS
Imitations	HA, FS
Eagle Rock	FS
Grape Dance	FS

Marilyn Miller's "Imitation" number was made up of four pre-existing songs placed inside a framework that was arranged by Hildig Anderson.[25] With the exception of the musical frame, which is simple and brief, and one song (both arranged by Anderson), Saddler scored the remaining music.[26] Much of the incidental material is unsigned, but through the identification of the handwriting, it is clear that these sections were scored by Saddler. However, since there is no composer identified with much of this webbing, it is uncertain who the actual author was. Sometimes the orchestrator was responsible for this material, while at others, the rehearsal pianist would come up with the music (Rodgers' pianist, Trude Rittmann, contributed sections of

[25] Anderson's name is listed on the front page of the manuscript as arranger, but his name does not appear in any other documents concerning the show. Further research is needed to determine Anderson's relationship with the Shubert Brothers.
[26] Though he did not write his name on it, the manuscript is in Saddler's hand.

the scene change music in *South Pacific*, for example). It is possible—even probable—that Saddler could have written this music, including the "Oriental March."
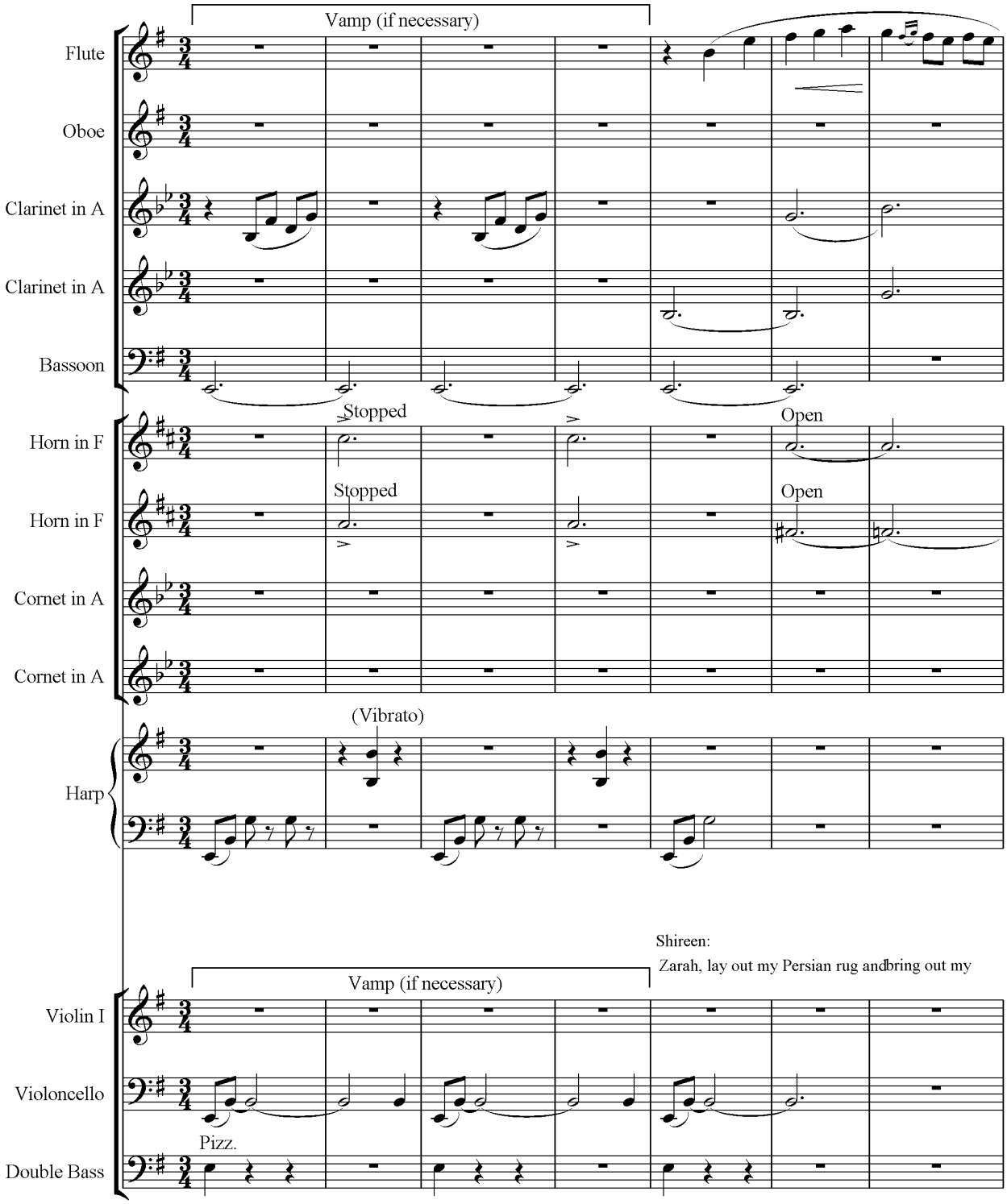
Saddler's Orchestrations

A significant portion of the webbing occurs during the enormous Omar Khayyam scene that makes up the second half of act 1.[27] As table 4.4 indicates, all of this music is orchestrated by Saddler, including the "Entrance Music for Collaus [*sic*, Collins]."[28] This entrance evokes a sense of the "orient" through unusual melodic turns, unprepared cadences, and a modal tonality. The music, seen in example 4.2, is heard under dialogue, so it functions as mood rather than as melody, and the thin scoring nicely supports this. The bassoon provides a haunting drone that the harp, cello, clarinets, and horns can interact with, creating an almost "smoky" atmosphere for the Persian princess, Lady Shireen.

[27] "Harem" scenes were common both in Ziegfeld's *Follies* and the *Passing Shows*. One does not need to examine the photographs for long to see that the motif was used so frequently in order to show off the bodies of the women in the chorus (and, in some cases, even the men).
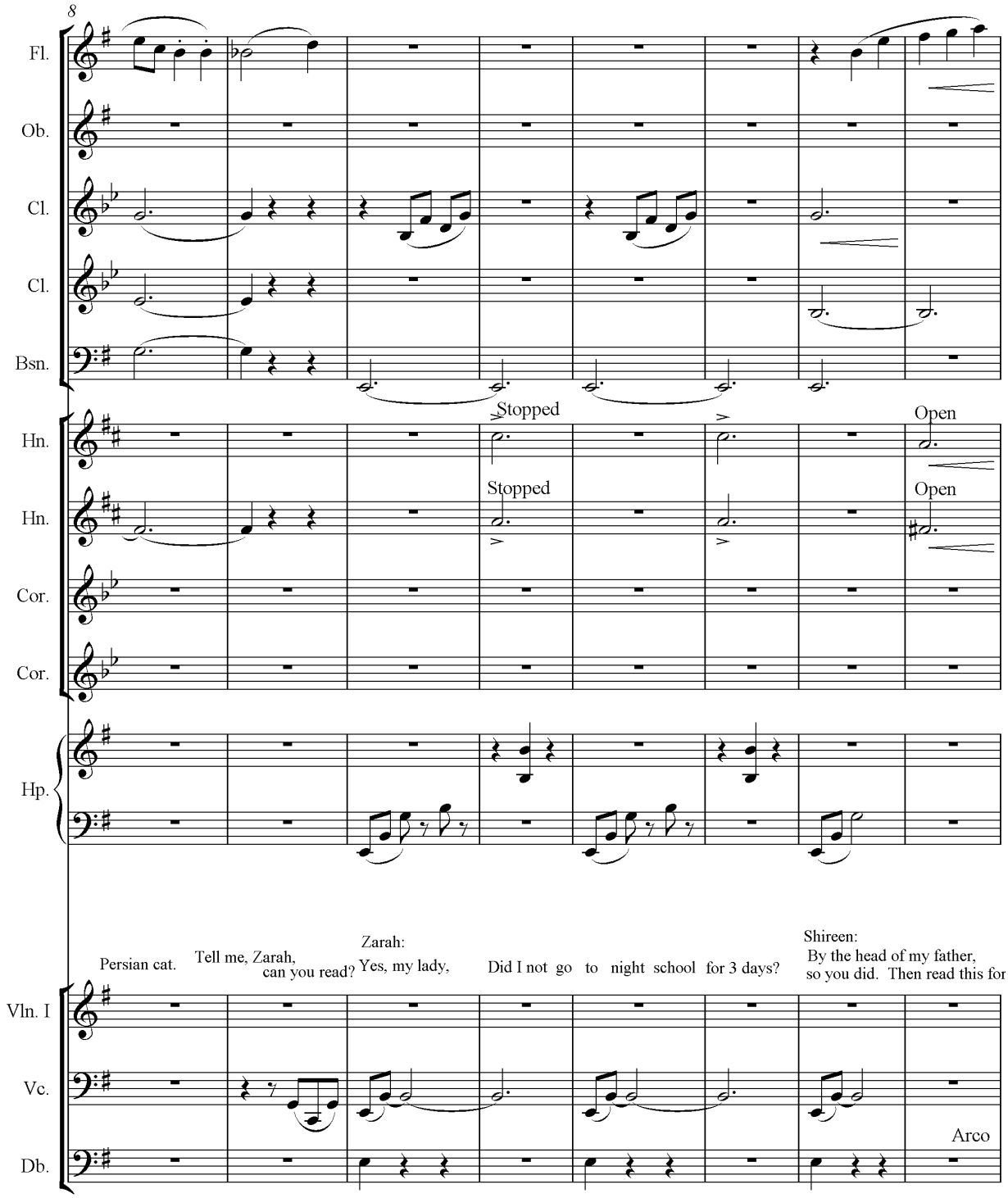
[28] "Collaus" is actually Josie Collins. Throughout the manuscript music for the show, many words are misspelled or simply wrong, but these errors usually come from the piano part, which appears to be the model from which the orchestrators took their information. It is possible that these errors stem from Romberg himself, who had only recently emigrated from Hungary and was still uncomfortable with English, as mentioned in Arnold, *Deep In My Heart*, 213.

Entrance music for Collaus
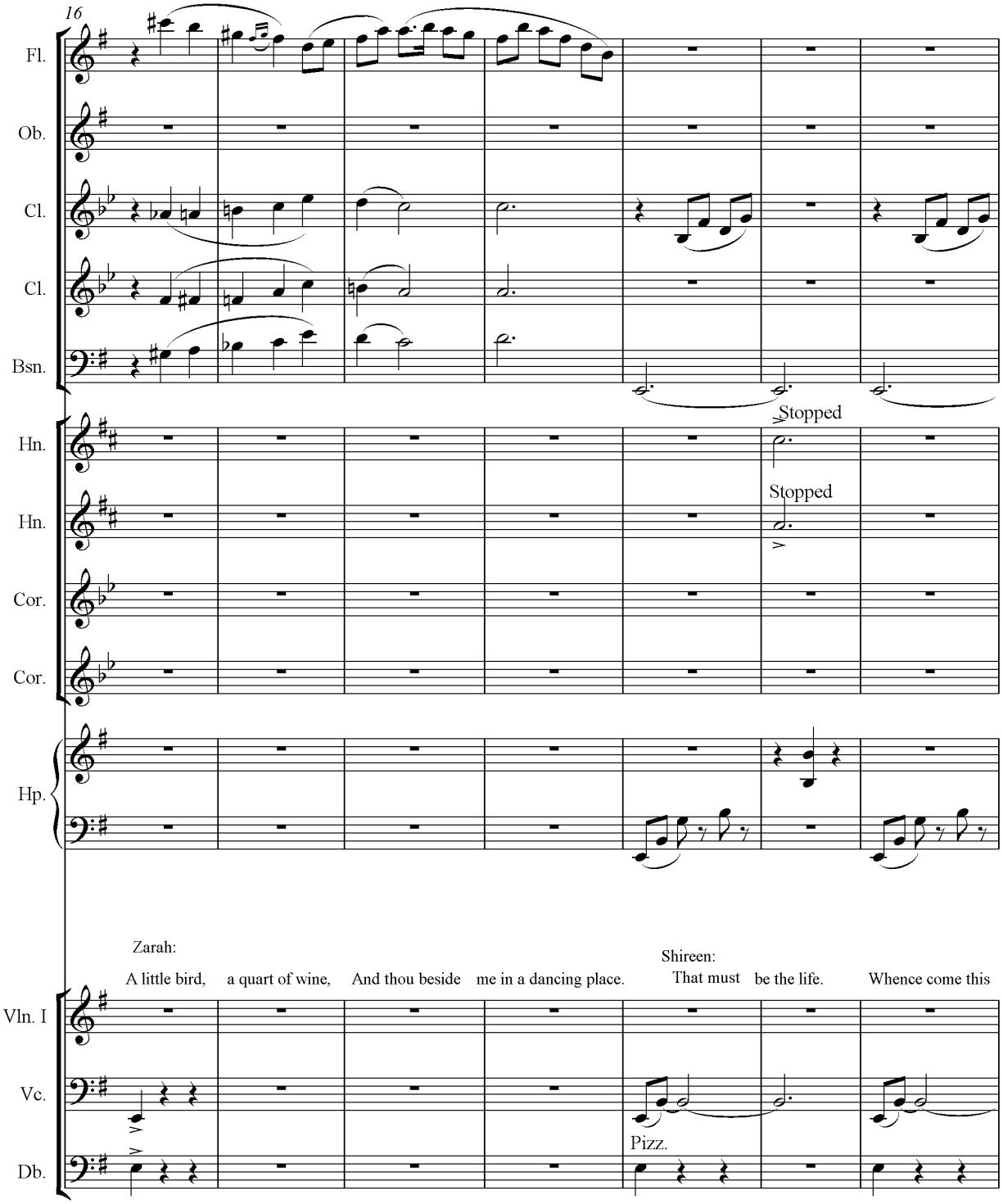


Example 4.2: “Entrance Music for Collaus [Collins]”
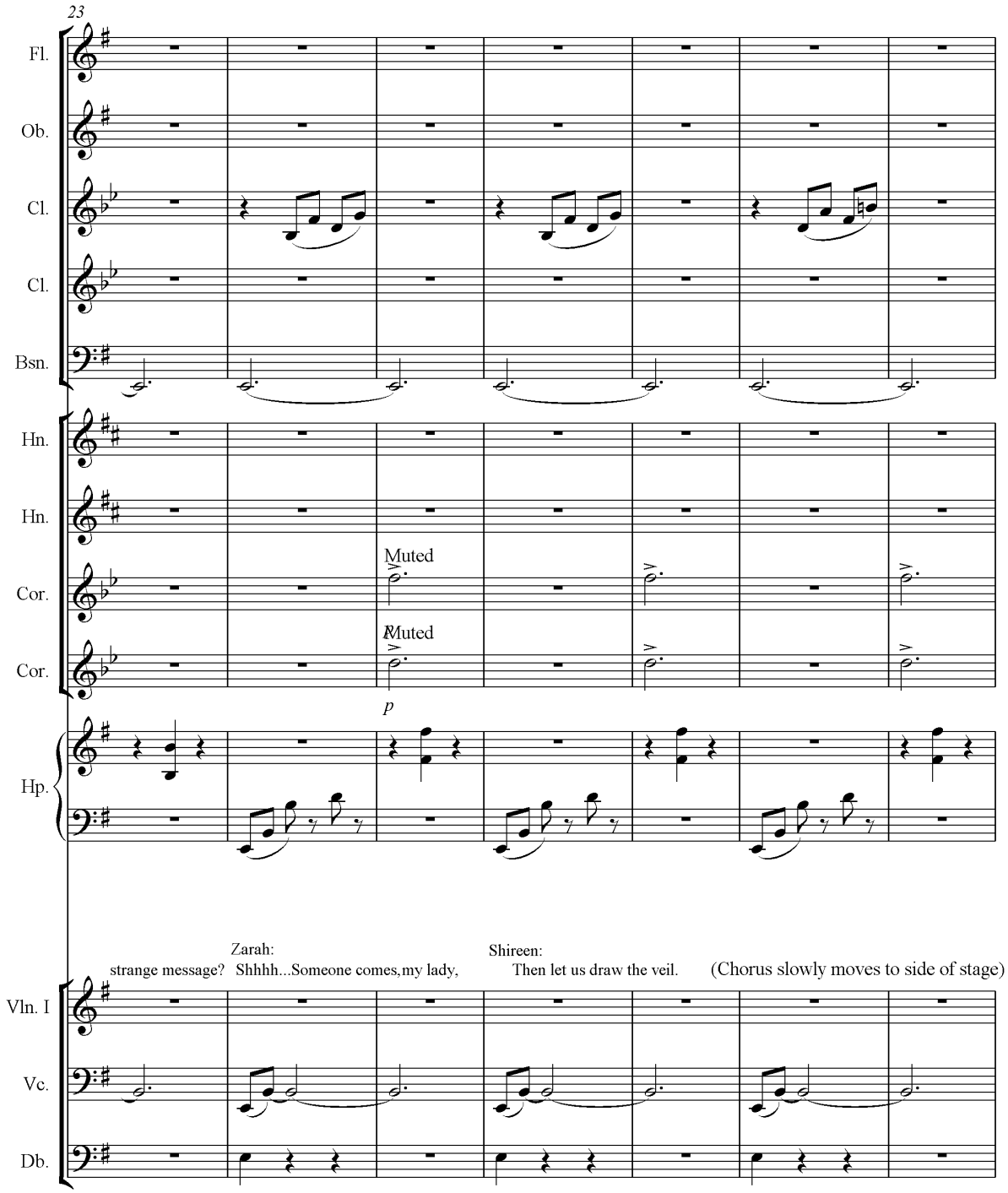
2



Example 4.2: “Entrance Music for Collaus [Collins]” (cont.)



Example 4.2: “Entrance Music for Collaus [Collins]” (cont.)
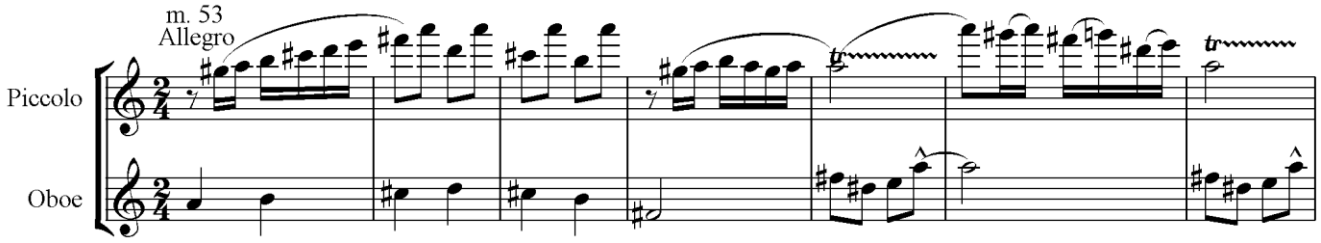


Example 4.2: “Entrance Music for Collaus [Collins]” (cont.)

The flute enters after the vamp in m.5 with a pentatonic melody that drops suddenly from B natural to B flat, in its opening phrase—a musical "other" if ever there was one—and by m.16, the woodwinds usher in a strange, yet brief section of "oriental" polyphonic music, perhaps an attempt to mimic an imagined Muslim prayer. Eventually, muted trumpets enter, adding a slightly brighter timbre to the already fascinating moment of underscoring. The music after m. 25 serves as the entrance for the scene's comic hero, Omar Khayyam. If this music is by Romberg, it serves as an interesting predecessor to the music he would include in later operettas, such as the *Desert Song*, that also made use of non-western themes. But, since so much of the section relies on orchestration for its effects, it is hard to know where the contribution of the composer ends and the orchestration begins.

Most of the music for the show, though, is certainly by Romberg, and Saddler's name is written just below his on the manuscripts. An excellent example of Saddler's inventive treatment of the music opens the show in a song entitled "We're Working in the Picture Game," where movie actors, studio executives, and secretaries, all dance around the stage celebrating their exciting jobs. The song is set as a march, and Romberg succeeds in creating an atmosphere of hustle and bustle; all of the music heard up to the opening of the verse is meant to suggest the "hither to and fro" of the characters on stage as well as portray the vicissitudes of working for a movie studio. The vocal line is especially straightforward, eschewing challenging swift syllabic passages or wide intervallic leaps until the end. Instead, the motion comes from the orchestral accompaniment, especially in the flutes, horns, and first clarinet, with supporting off-beats in the strings. The oom-pah beat of this opening number would have been very familiar to audiences, and it is probable that Romberg and Saddler worked together closely to create a sound similar to

a march by John Phillip Sousa, whose music was immensely popular and widely known in America by 1914.
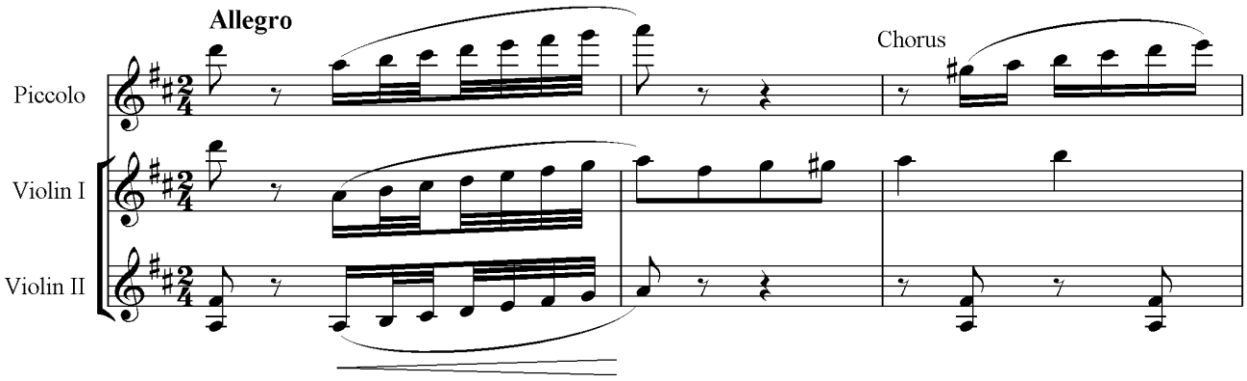
One of the best clues to this treatment comes in the placement of the piccolo in the upper-most voice, replacing the flute that is used in most of the other songs. Near the opening of the verse, the eighth notes in the woodwinds and the ascending half-steps in the bass instruments all add to the martial-like qualities of the song (perhaps another comment on studio life?), but it is not until the chorus that the music truly embraces the Sousa style. At m. 53, the piccolo introduces brief, brisk sixteenth-note passages and long-held trills, allowing the mild syncopations in the main melodic line to stand out, which is shown in example 4.3.



Example 4.3: "We're Working In the Picture Game" Piccolo and Oboe Lines

Though Bennett does not prescribe a "common" use for the piccolo in his list of specific functions of different instruments, he very well could have pointed to Sousa's inclusion of the piccolo from "Stars and Stripes Forever," as a model for Saddler. In both instances, the melodic contour from the oboe is maintained in the piccolo, but the higher-pitched wind only vaguely follows the specific notes, instead filling the afterbeats (in m. 54) in with extremely high pitches. Both Sousa and Saddler also add piercing trills over other notes, but Saddler's use of the piccolo in mm. 56-8 is especially clever. Here, he fills in the held note of the melody in m. 56 with a melodic fill in the piccolo, placing the trill over the most active part of the melody in m. 57. This brief moment of filler is then used as the springboard for another exciting run of sixteenth notes in the piccolo, leading up to another trade-off of motion in the next measure. Such instrumental

"give and take" may be exactly what Bennett refers to when he claims Saddler's arrangements "sparkled."[29] The strong, nearly homophonic section provides a significant—and welcome—change in texture before the first ending. A spirited glissando for the woodwinds and upper strings spurs the march onward and makes the return of the chorus seem natural and, indeed, necessary (see example 4.4).



Example 4.4: "Working in the Picture Game" first ending.
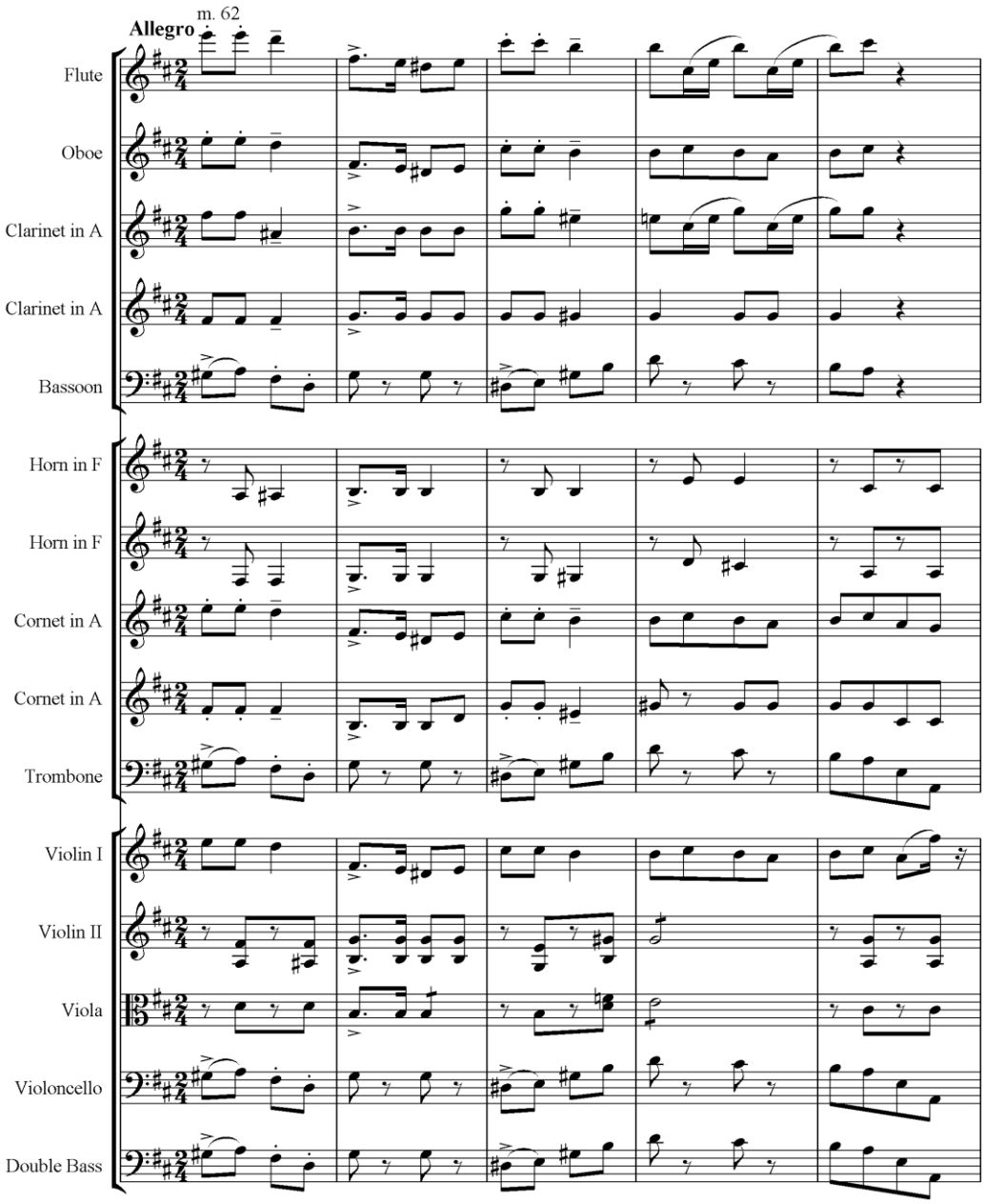
The orchestration shows Saddler's awareness of current musical styles and his ability to translate an otherwise fairly simple musical melody into a surprisingly rich theatrical song.

The use of the bass line in "The Maude Adams of the Screen" provides an excellent case study for Saddler's meticulous use of a single musical line spread throughout different voices. The instruments in the pit orchestra that carried the bass line for *The Passing Show of 1914* are the bassoon, trombone, cello, and string bass (occasionally supported by the left hand of the harp). Throughout the song, Saddler constantly plays with the musical voice for these four instruments, offering a wide variety of combinations and some surprising solo moments for each instrument. In many musical theater arrangements, just as in symphonic pieces, it is common to

[29] Ferencz, "*The Broadway Sound"*, 65.

match the string bass and the cello, which play the bass line an octave apart.[30] There are a few cases where Saddler also pairs the bass and cello, such as in "Out In 'Frisco Town," but it is always a fleeting occurrence, usually only lasting for a few measures; when pairing the two bass instruments in "Maude Adams," he does so to strengthen a line that otherwise might not be heard. In example 4.5, near the end of the chorus, the melodic line (the voice, upper strings, woodwinds, and most of the brass) is scored in a homophonic texture.
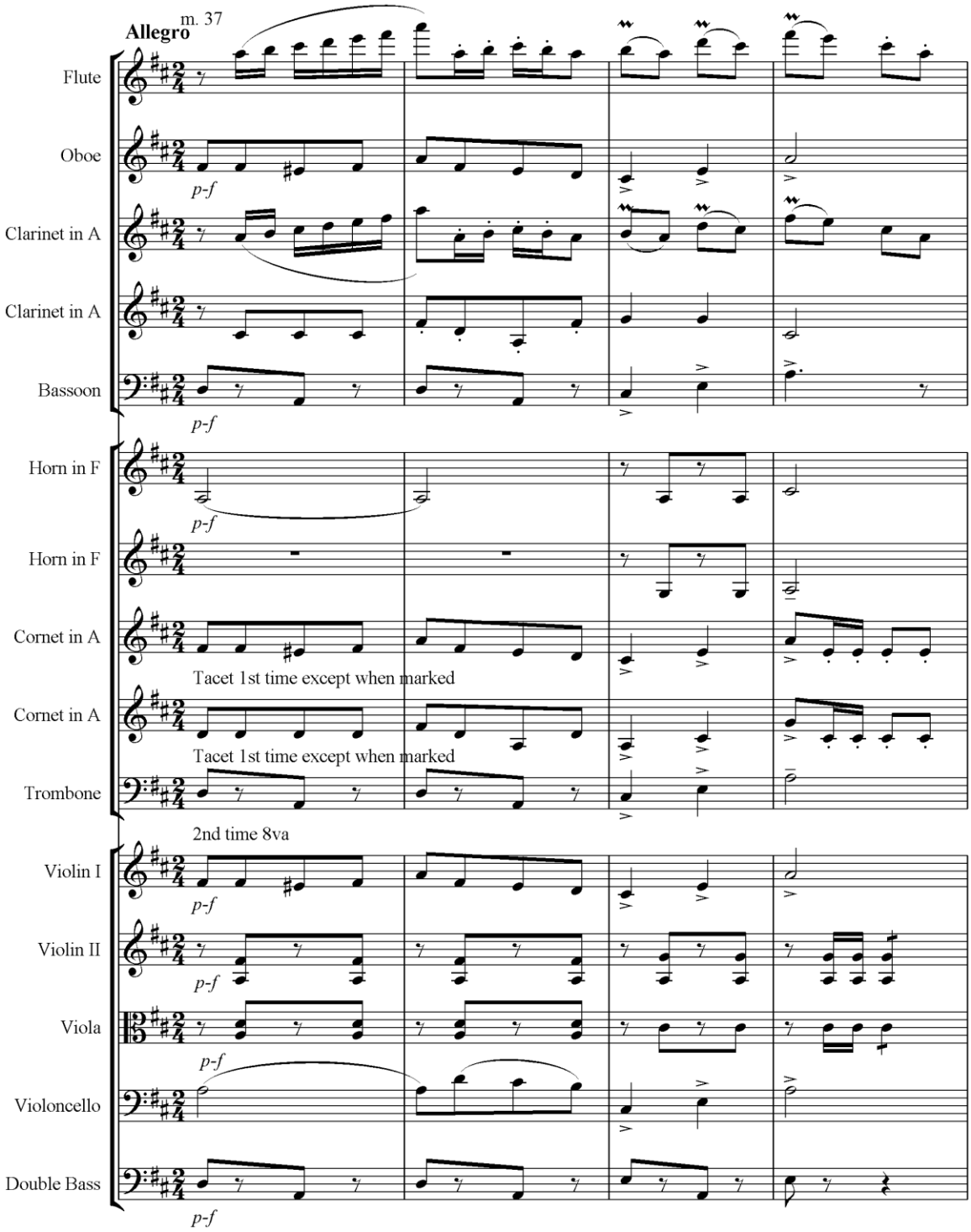
[30] It remains to be determined if this was the case for this era, however, and only further research into original orchestrations will disclose the validity of this statement for this time period.
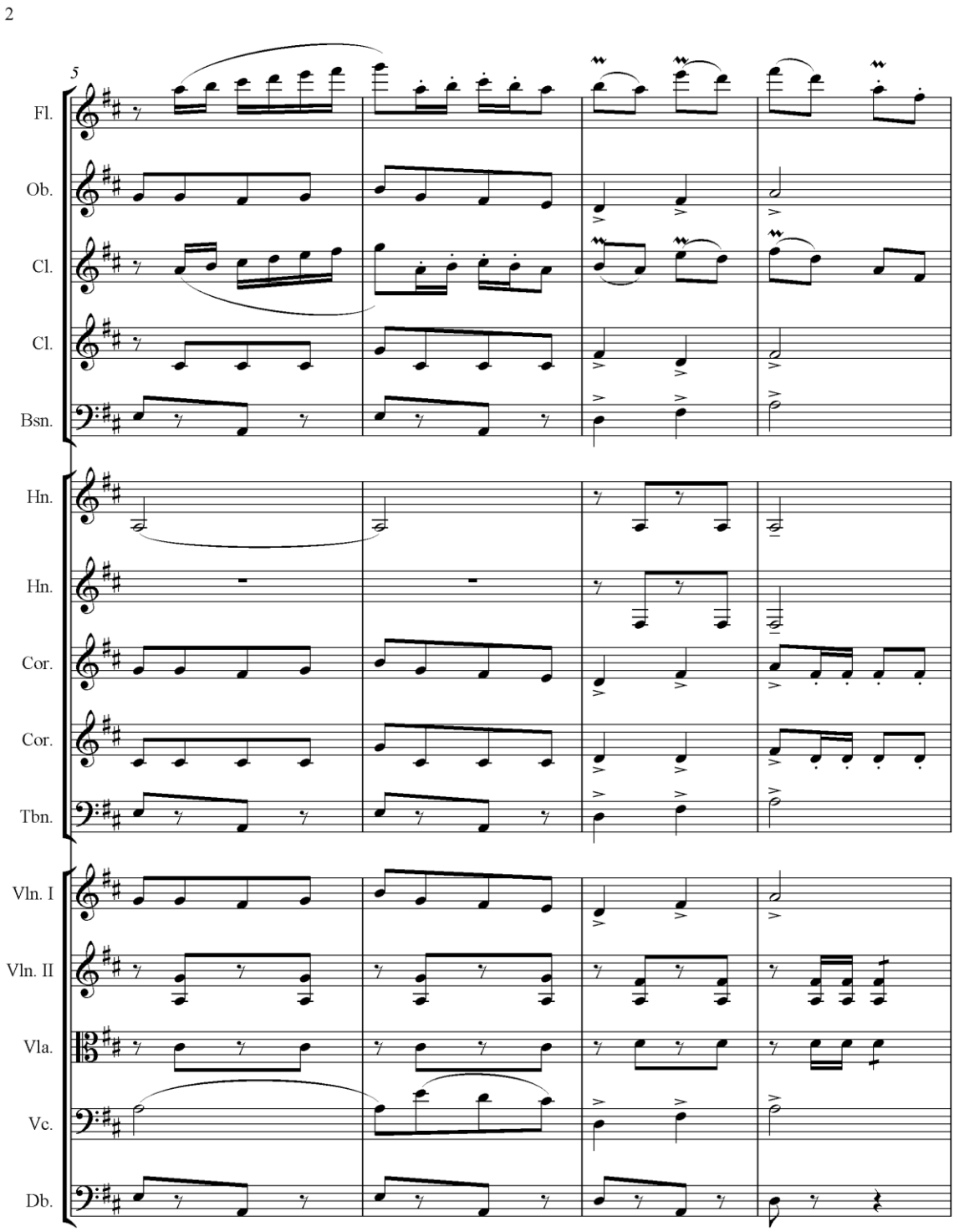


Example 4.5: "Maude Adams" Bass, mm. 62-66

In order to emphasize the bass line as a separate part of the musical fabric, Saddler not only pairs the cello and the bass, but includes the bassoon and trombone as support. For the most part, however, the cello and bass each have their own separate music, with the cellos usually offering a countermelody to the first violins, exactly the practice Bennett suggests. At the beginning of the chorus, the bass, bassoon, and cello repeat the off-beat pattern established earlier in the song,

while the cello has a soaring, legato inner melody that is not played by other instruments in the orchestra (see example 4.6).



Example 4.6: “Maude Adams” bass, mm.37-44
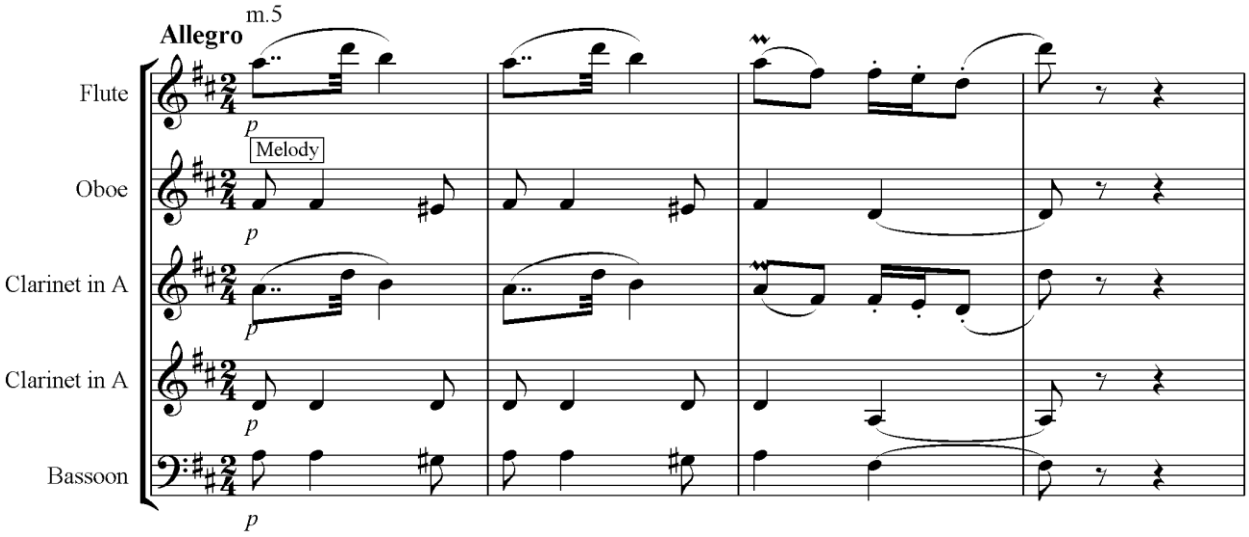


Example 4.6: “Maude Adams” bass, mm.37-44

This solo-like moment does not last long, however, and two measures later, the bassoon, trombone, harp, and cello are in unison, underlining the melody in the voice and treble

instruments. Throughout the duration of the chorus, the cello frequently mimics the melody line, widening the musical impact of the vocal line across the spectrum. The bassoon is written in a similar manner throughout the verse.

Of course, the way the bass instruments are treated as a part of the orchestration does not only involve their register, but also the relationship between an instrument and its "family." In the opening bars of the verse of "The Maude Adams of the Screen," (mm. 5-8) the bassoon plays the third of the chord above the melody, and it is this melody (and rhythm) that is given to some of the other woodwinds, including the oboe, as seen in example 4.7, and the second clarinet. However, the first clarinet and flute play music unique to them—a gesture that provides a stable rhythmic base that balances the melody's syncopation.



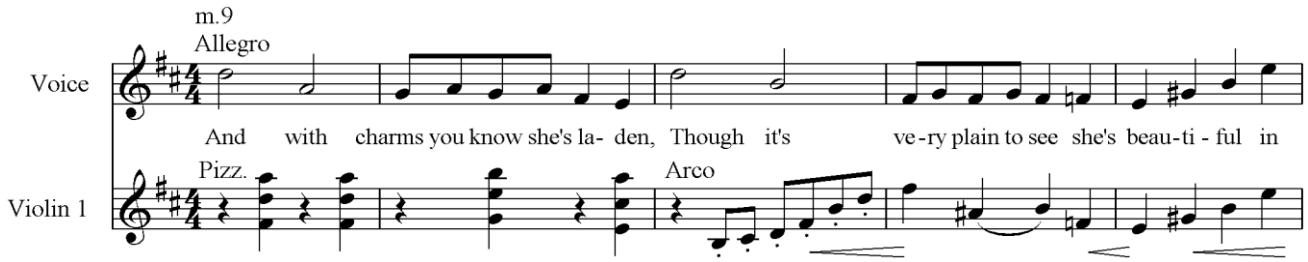
Example 4.7: "Maude Adams of the Screen" Flute, Oboe, and Clarinet Lines

Of course, Saddler would not simply give this ornamental music to these instruments for purely rhythmic reasons. The coy thirty-second note in the flute reflects the young woman described in the text and her girlish charms, a satirical take on the films of the eternal woman-child, Mary Pickford : "I'm little Mary who poses/I'm little sunshine and roses." As Mary Pickford (called "Mary Packard" in the script) winks at us, so does Saddler's orchestration, adding a musical

touch that does not appear in the original piano/vocal part. At other times in the song, Saddler groups the whole instrumental family together, such as the use of the strings in much of the verse. This homophonic, homorhythmic texture provides an easily-copied accompaniment for a vocalist, but it also creates a dense, well-balanced string sound. Saddler uses the bass instruments in this way only sparingly, avoiding simplistic orchestrations that limit the function of each instrument within the orchestral whole.

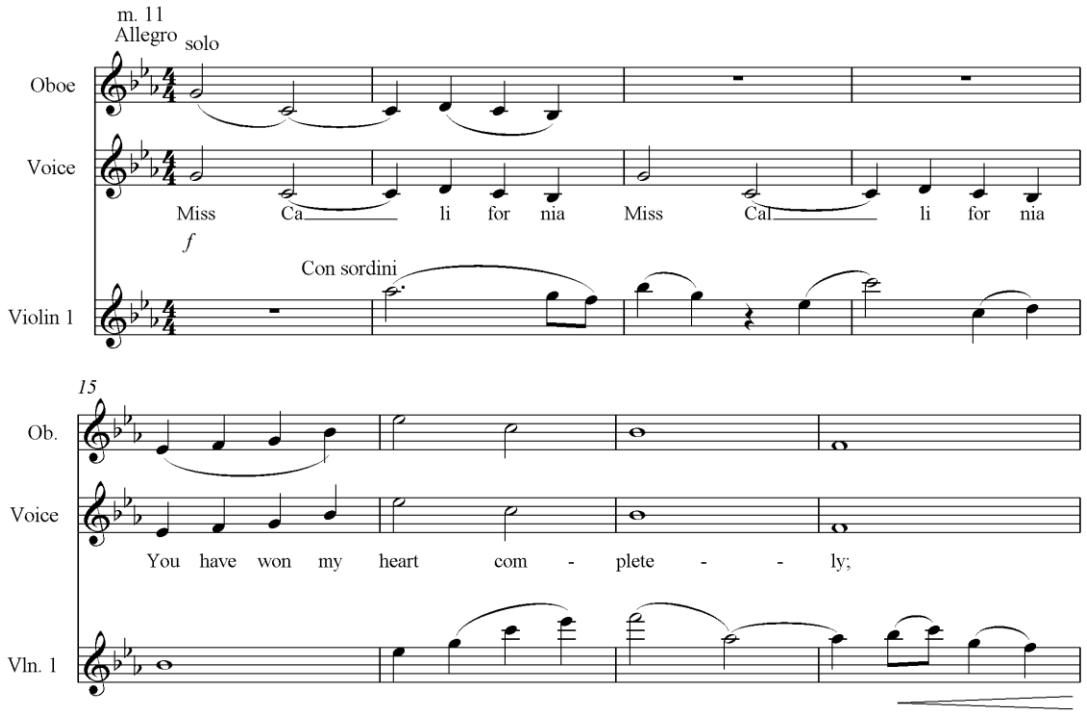
An area in the score where it would be possible to do the least amount of re-arrangement of musical material from the source song would be in the instruments that carry the melody of a piece, namely the first violins and the oboe. The trumpets or cornets often get the melody too, but usually only in the repeat of the chorus, when many of the brass are heard in full force. It makes sense that the melody would usually be offered without any changes, especially in a context where chorus girls may not have been hired solely for their musical abilities; when a singer might not be able to adhere to the tune, strong support for the vocal line is a necessity. In many instances, Saddler uses the first violin as his melodic anchor, just as Bennett suggests in his essay, complete with using the instruments "8va second time."[31] However, Saddler is not complacent with such an obvious turn, and throughout *The Passing Show of 1914*, he often adds exciting touches that may only last a few measures but radically enhance the sound. From employing *tremolo*, *pizzicato*, dividing the strings into multiple parts, or using mutes, the first violin gets a wide range of "new" musical material. As seen in example 4.8, in "The Crinoline Girl," Saddler opens the verse with the first violins playing *pizzicato* afterbeats, and only pairing the vocal line with the bassoon.

[31] Bennett, "Orchestration for Theatre and Dance Music," 286.
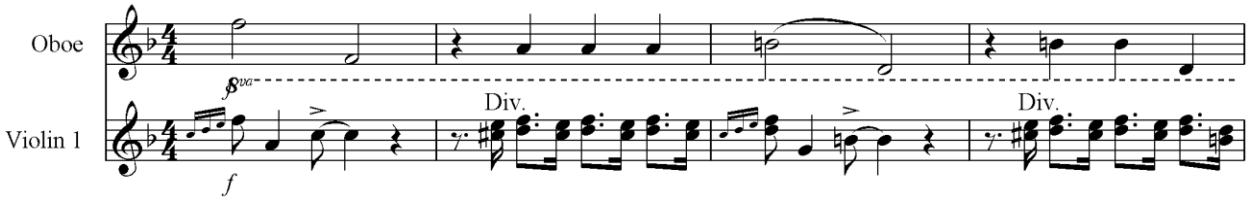


Example 4.8: "The Crinoline Girl" Vocal and First Violin Lines

When the violins have the melody at the end of m. 12, it lasts for a moment, and they quickly adopt the accompanimental *pizzicato* again in m.15. Saddler repeats the trick of giving the violins unusual coloristic effects throughout the verses of most of the songs, but in the choruses, the violins usually do adhere to the melody, only breaking away from this pattern for a measure or two, to fill in long-held melody notes with rhythmic material that, more often than not, is syncopated. An excellent example of the separate use of violins and oboe is seen in "California," where the added rhythm in these instruments acts as a catalyst to the measures that follow (see example 4.9).



Example 4.9: "California"

The oboe plays imaginatively in the verses, and, just like the first violins, only receives new music in special instances within the chorus. There are exceptions to these norms, though, such as in the chorus of "Eagle Rock," where the oboe and the first violins each get their own individual lines (example 4.10), coming together only rarely later in the song.



Example 4.10: "Eagle Rock"

"Eagle Rock" reminds us that for any rule, Saddler was willing to take a chance and try something new, eschewing sameness for the sake of a fascinating sound.

Gerald Bordman notes that Saddler's orchestrations for Jerome Kern include a special use of brass instruments at the Liberty Theater in New York, where a larger number of players could be employed than the collaborators had used in the smaller Princess Theater. For the show *Have a Heart* (1915), Bordman mentions that "even the texture of Saddler's instrumentation urges that he heeded Kern's plea for delicacy and charm. Blaring brasses, so common in theatrical pits of the time, were all but eliminated, and when trumpets were used they were customarily muted."[32] This might have been true for this particular show, but Bordman's suggestion that "blaring brasses" were to be expected is not borne out either in an examination of Saddler's other orchestrations for Kern, Bennett's comments on the "older" style of writing for brass, or indeed the scoring for *The Passing Show of 1914*. In Stephen Banfield's study of Jerome Kern, he refers to a list of instruments that Saddler hoped to secure for *Zip, Goes a Million* (1919), which was unusual in terms of extra woodwinds ("one cor anglais, two basset horns"), but the list only

[32] Bordman, *Jerome Kern*, 138.

made mention of two trumpets, and both of these were to use mutes.[33] When Bennett imparts his understanding for orchestrations done in the past, he says that there should be:
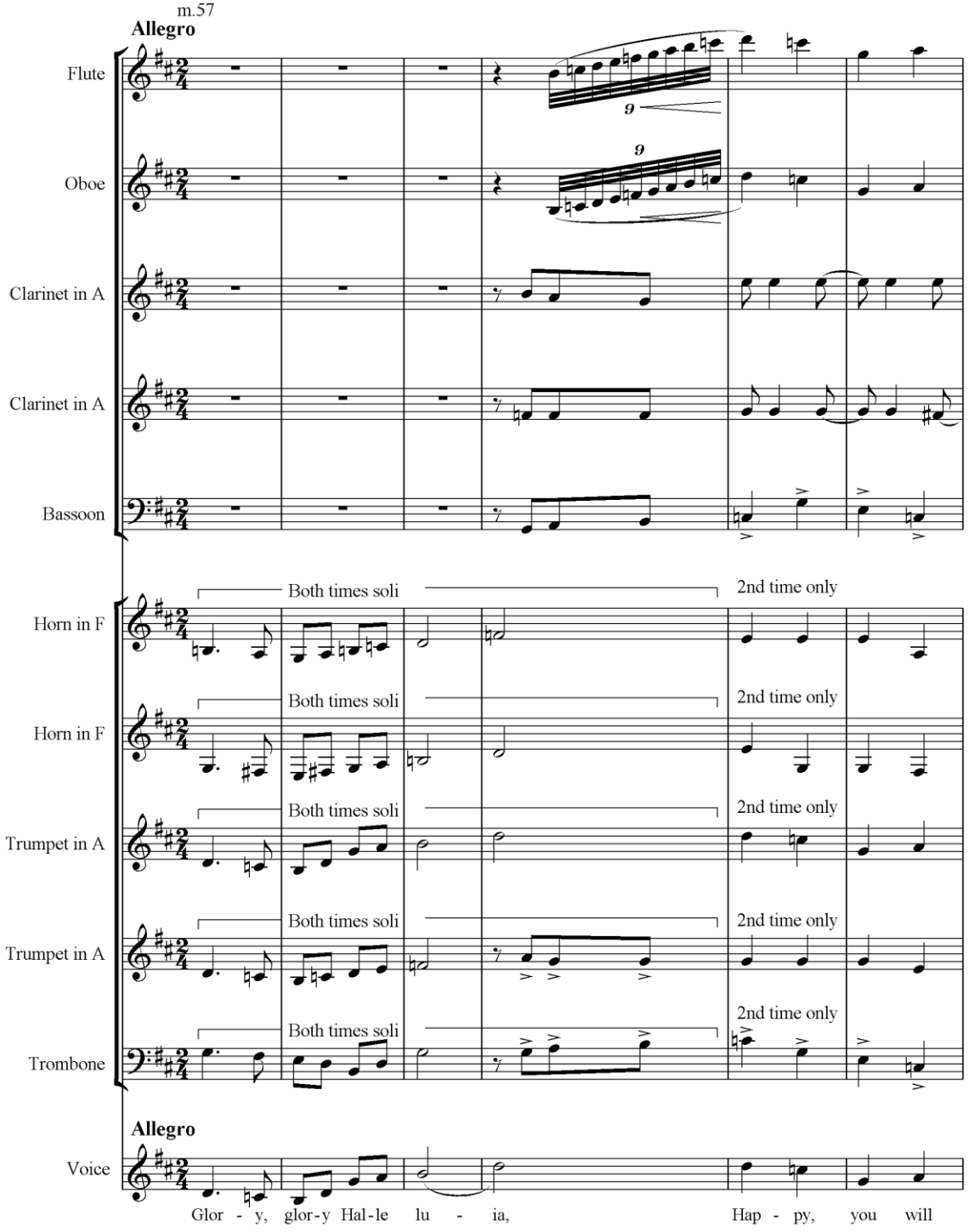
> Horns (2): mostly afterbeats with an occasional sustained note or a double of the counter-melody of the 'cello for a few measures.
>
> Trumpets (2): the melody and an accompanying line in thirds, sixths, or other pleasant-sounding harmony notes for the second trumpet. These parts were marked "second time only."
>
> Trombone, bass notes, occasionally the melody and occasionally the counter-melody of the 'cello, also marked "second time only."[34]

Though he intended to give general rules, Bennett could easily have been speaking about Saddler's orchestrations for *The Passing Show of 1914* when he offered up this formula.

In most songs, including the Salvation Army number entitled "You Can't Go Wrong With Me", Saddler gives all the brass instructions to come in only on the repeat of the chorus, creating a telescoping effect through a calculated deployment of dynamics and added melodic and harmonic textures. However, as seen in example 4.11, the brass instruments were not always omitted from the first playing of the chorus if there was sufficient musical reasoning. Underscoring the lyrics "Glory, glory, hallelujah," Saddler has the strings and woodwinds drop out entirely, even on the first iteration of the chorus. Of course, this musical and textual reference to "The Battle Hymn of the Republic" would not have been lost on listeners, and since the song was associated with the Salvation Army, the kind of small brass band (immortalized in *Guys and Dolls* so many decades later) was probably what Saddler was hoping to mimic. Even with the entrance of the brass at the repeat of the chorus, the instruments do not suddenly overpower the rest of the orchestra, but rather complement musical lines already in place. As in Bennett's recollection, the first trumpet is mirrors the melodic line throughout the show. The

[33] Stephen Banfield, *Jerome Kern* (New Haven and London: Yale University Press, 2006), 43-44.
[34] Bennett, "Orchestration for Theatre and Dance Music," 286.

second trumpet most frequently harmonizes the first, but almost equally common is its role as a duplicate line or in close harmonization with the first clarinet. The French horns are treated by



Example 4.11: "You Can't Go Wrong With Me" Woodwinds and Brass

Saddler exactly the way than Bennett claims; they often play afterbeats or match the viola or cello lines. Notably, Saddler is very careful with his choices of brass sounds, and he frequently switches between cornets and trumpets, making use of instruments in the keys of A as well as in B-flat. Though it is true that the brass were powerful additions throughout the show, Saddler never gives his players music that "blasted" through the overall texture, but instead demonstrates a highly nuanced comprehension of the many ways in which brass instruments could enhance a song's texture.
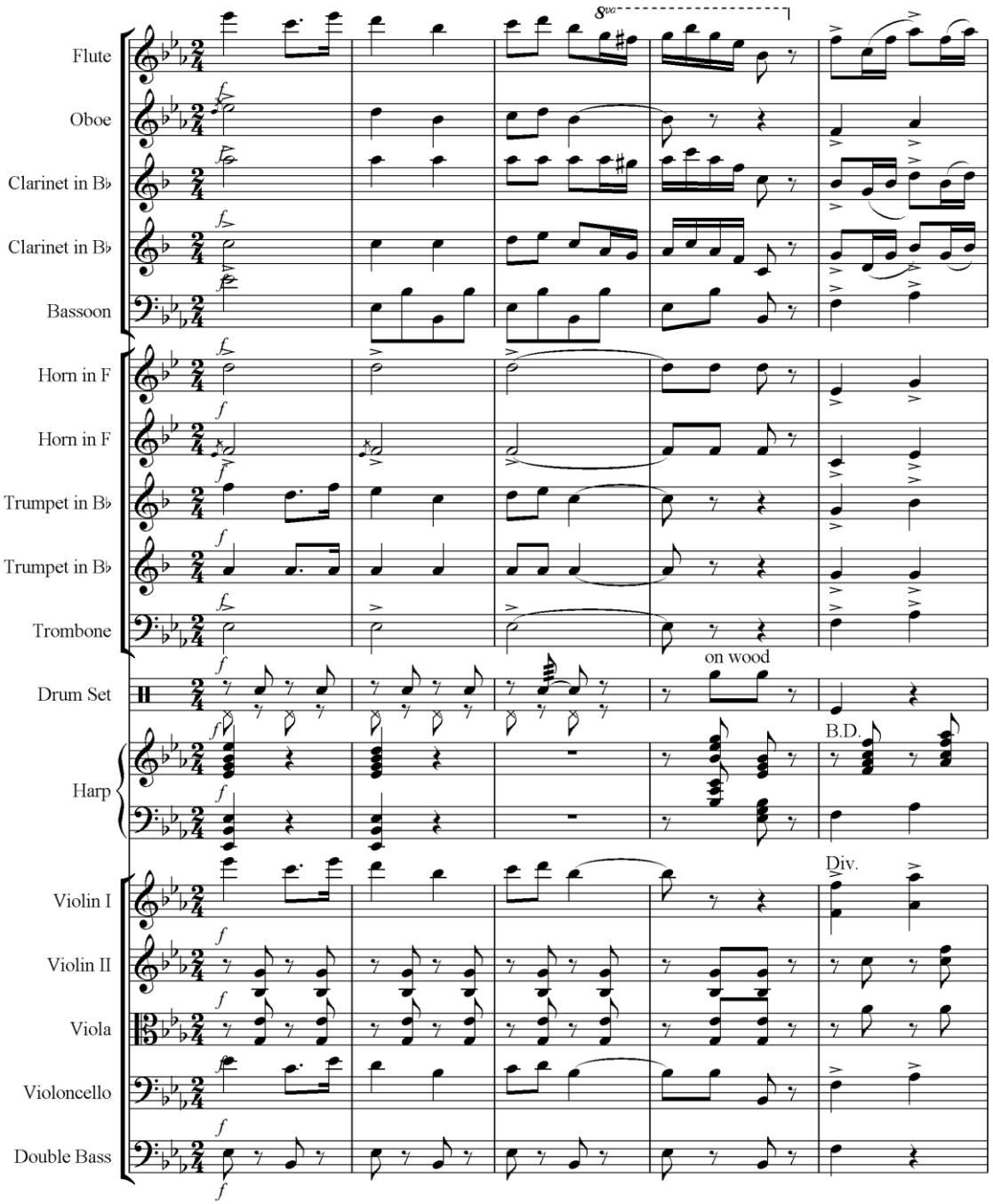
As these examples demonstrate, Saddler was well-aware of the possibilities of orchestral color and instrumental relationships, always toying with different combinations to provide a song with an exciting and musically vivid orchestration. Forever searching for new ways to embellish Romberg's music, Saddler used a whole host of techniques that add to the actual sound of the song as it was heard in the theater. As mentioned above, the only way to begin to explore how musical theater actually sounded during this era—even without making overarching claims towards "authenticity"—is to reassemble the original orchestrations. In the case of Frank Saddler, it is clear his musical touches merited the high esteem he received from orchestrators like Robert Russell Bennett, who would follow in his footsteps.

Levy Orchestrations

Saddler was not the only orchestrator for the show, however. "Kitty MacKay," composed by Romberg, was orchestrated by Sol Levy. Levy's handwriting is distinctly different from Saddler, especially in his adherence to more traditional shapes of rests (Saddler's rests are always significantly simplified), but the difference between the two arrangers does not stop there. The scoring for this song is vastly less complicated than those written by Saddler, with the

result that this number, like most of the tunes fleshed out by Levy, simply does not contain the energy or richness of the other songs in the musical.

"Kitty MacKay" is sung early in act one and is just another song in the string of tunes for the show, and the same is true for "The Moving Picture Glide," Levy's other orchestration for the musical; neither number is especially outstanding in the overall scheme of the revue. Using the song, "Kitty MacKay," for comparison (as seen in example 4.12), the difference in Levy and Saddler's treatment of the bass is not evident in the first few measures of the song—it takes a few measures to see how each man approaches a tune.
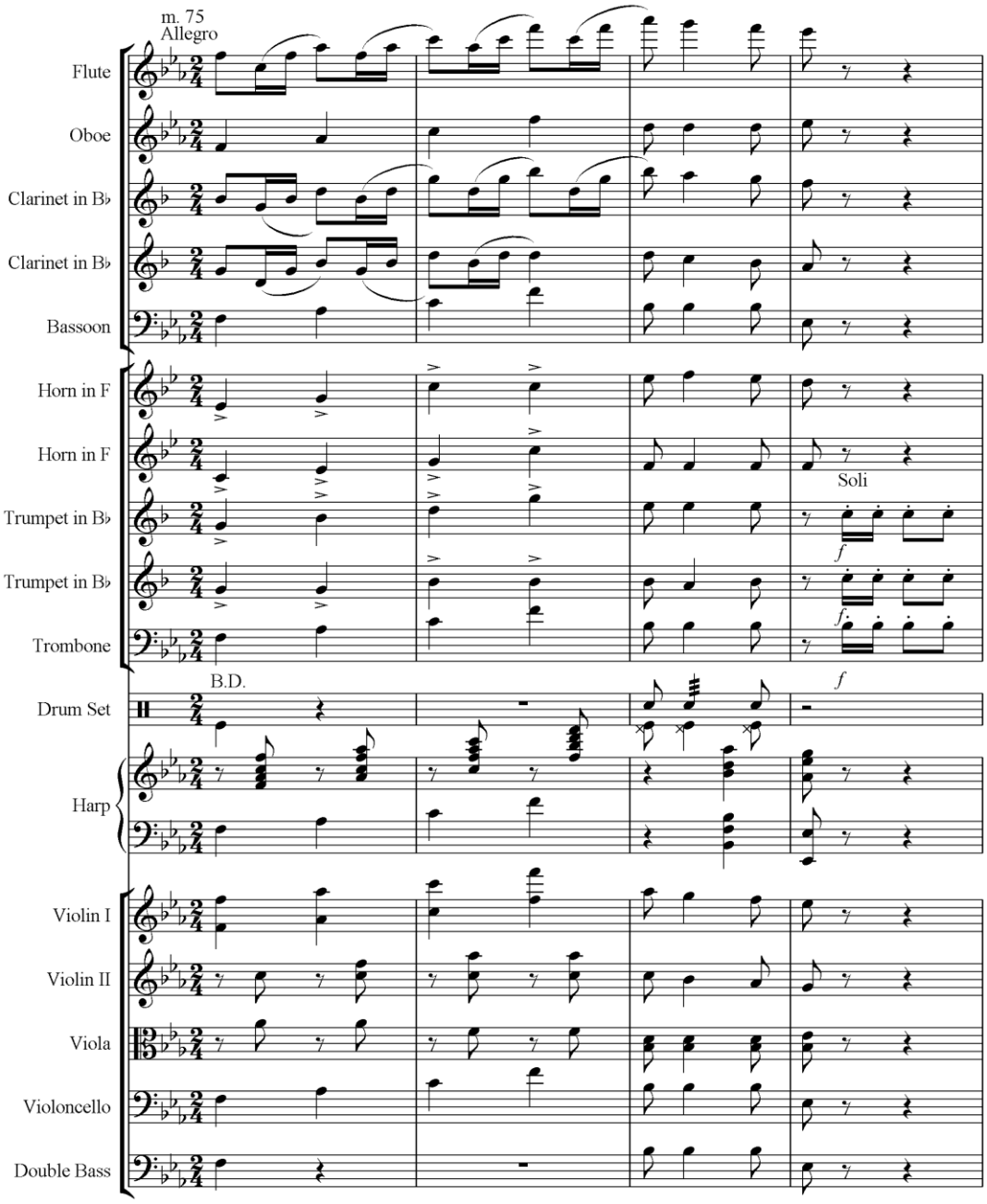


Example 4.12: "Kitty MacKay"

From the beginning, Levy's arrangement suggests that the bass instruments will be used to fulfill different functions according to instrumental family, a common enough choice. The trombone completes the brass drone, the bassoon and double bass provide a structural foundation for the woodwinds, the cello plays the melody with the first violin and first trumpet over a three-octave

span. At the start of the verse, Levy changes his strategy. Here, the bass instruments become more homogenized as a solid group. During the first eight measures of this section, the bassoon, cello, and string bass merge together as a single bass line. Levy removes the cello from this group occasionally throughout the verse, but the instrument only copies the melody, never proffering a clever alternate to the principal bass line. This treatment of the cello is even unusually banal according to Bennett's suggestion of how the instrument is usually used, when he notes that, "[one should write] a counter melody, or low harmony note under the melody first violin. This counter was preferably on the A string and was sustained in character especially if the tune of the composition was not."[35] The cello is again given the melody when the chorus begins, while the bassoon and trombone mimic the rhythms of their respective families. This does not mean that the instruments play different bass lines—in fact, just the opposite is true; Levy solidifies the bass line in the various bass instruments to achieve a strong, unified sound (see example 4.13).

[35] Ibid., 286. Saddler does use this strategy occasionally, such as with the cello line in "California."



Example 4.13: "Kitty MacKay" bass, II

Even simple touches that might allow a single instrument to emerge with a solo-like tune are thwarted; when the cello later plays syncopated double-stops, it is only playing in unison with the louder, more forceful French Horns. The bass is repeatedly subsumed under the vocal line and the rest of the orchestration.

In both "Kitty MacKay" and "The Moving Picture Glide," Levy's arrangements are geared toward altering the musical fabric of the tune (as it was written in the piano/vocal part) as little as possible. It may be that an orchestrator during the 1910s was not supposed to impinge on the composer's original musical ideas, but we know from the bevy of arrangements made of all types of music (classical and vernacular) during the late nineteenth century that this is probably not the case. In truth, it seems that Levy's style, at least for this score, leaves a great deal to be desired in terms of ingenuity. The melody dominates the song in each case, with the oboe, clarinets, cornets, and first violins matching the melodic line with virtually no change anywhere in the number. One must look very carefully for instances of musical events that do not stem directly from a piano/vocal arrangement of the song. For example, one of the most fruitful areas for aural manipulation is the percussion, and throughout *The Passing Show of 1914*, one can see Saddler using a vast array of techniques and instruments to bring out different aspects of a song. The only moment that stands out in Levy's orchestration is a train whistle and "railroad train effect" on the snare drum during "The Moving Picture Glide," which helps to emphasize the text: "You start in speeding like an engine that is making up ground." While these brief sounds add some nuance, most of "The Moving Picture Glide" relies solely on the melody, harmony, and rhythm of the song itself for its success, while the arrangement provides few flourishes that might add distinction.

Levy's methodical handling of the whole score maintains this stolid, homogenous sound, where the orchestrator devises a relatively small number of musical "events" and doles them out to instrument families or in relationship to their function. In comparison to Saddler's skillful and varied approach, Levy's orchestration lacks flavor and imagination. Luckily for Levy, he was

scoring songs by Sigmund Romberg that featured a bevy of young chorus girls—a sure distraction from the details of orchestration for most audience members.

The differences between the work of the two orchestrators for the show cannot be more obvious. Though Sol Levy's orchestrations are competent and clear, Frank Saddler's imaginative treatments of songs show decidedly more creativity. It was during this decade that Saddler gained the reputation he would have long after his death in 1921, and from the examples presented here, it is clear why he had been so well known.

Dances

Before leaving the subject of the music for *The Passing Show of 1914*, it is important to note the various dances that appear in the show and acknowledge how important dancing was to the revue. As I have mentioned throughout this dissertation, there was a variety of dancing that took place; the musical included solo and group ballet, solo eccentric dancing, large group performances of various popular styles, ethnic-influenced dancing (by Bankoff), and many others. Its importance is acknowledged during the "Omar Khayyam" scene (scene six), where three characters are named Tango, Maxixe, and Turkey Trot. Lady Windemere has her own waltz, and Miller, in her solo "Imitation" number, dances as Anna Pavlova and other stage stars. The "Grape Dance" of Granville and the "Intermezzo" of the "Sloping Path" both represent two extended dance sequences that could someday find a larger context with further study in popular dance of this time.

Pavlova to made her own statement about the future of the tango, which, given the extraordinary popularity of the dance in the early twenty-first century, suggests she might have been wrong.

> PAVLOWA PREDICTS TANGO'S END
>
> Anna Pavlowa predicts the death of the tango, the lame duck, the horse trot, the fish walk and other terpsichorean exotics with the coming Summer. "Modern dancing has gone just as far as it can without handsprings and double flip-flops being resorted to," she said. "The acrobatic school of ballroom dancing has seen its day. The crane is at its height this winter. The Summer will bring reaction. Things always go by extremes, particularly in America. I believe the pendulum will swing so far to the other side that minuet-like dances and variations of the Virginia reel and enlivened forms of the old square dances will soon be popular."[36]

Despite Pavlova's resistance to the tango, "Madame Critic" suggested, during the heart of the summer, that the tango had been the most important dance craze of the season:

> The Tango Year
>
> The season of 1913-14 will go into theatrical history as the tango year. We shall recall seeing a bill at one of the theaters last season without a single dancing act on the programme, but somehow we can't recall just what playhouse it was. Otherwise, the tango was with us every moment, disappearing a bit with the coming of the warm June days.
>
> Personally, Maurice and Florence Walton seemed like the ideal team. Joan Sawyer's sheer joy of the dance charmed and, like Mae Murray, she displayed a distinct sense of the artistic in her prettily done evolutions. The O'Mearas, more of the turkey trot type, danced with delightful gliding ease.[37]

[36] Anonymous, "Pavlowa Predicts Tango's End" *New York Dramatic Mirror*, 15 April 1914, p.22.
[37] Marie B. Schrader, "Madame Critic" *New York Dramatic Mirror*, 8 July 1914, p.16.

Even if the tango was too close—physically speaking—of a dance for the summer season, its presence in *The Passing Show of 1914* referenced this phenomenon of the previous year, suggesting, as it did in many ways, that the revue was all about what had come before more than what was to come in the future: reference was everything.

Chapter 5

The Music of *The Passing Show of 1914*: The Songs of the Revue

The subject for this chapter is again the music of the revue, but here, I focus more on the songs themselves. I begin with a discussion of song form in general, placing the numbers from this show into the larger context of Broadway music of the period. I then discuss two songs in detail, reviewing their poetic, melodic, and harmonic forms. The final section of this chapter examines one specific song, "Omar Khayyam," through a variety of analytical perspectives. Not only does the number have an interesting history, but since it was written specifically to be the biggest "hit" of the revue, this analysis demonstrates precisely how complicated manufacturing success could be.

Song Forms In Context

In order to best understand Romberg's compositional choices for *The Passing Show of 1914*, it is important to consider his early musical output in context, and this can best be understood through William Everett's discussion of the composer's early career. Well-versed in Viennese culture from the turn of the nineteenth century, Romberg had come to America with theatrical experience. For Broadway audiences, however, he had to tailor his music to fit popular expectations. Everett explains that ragtime music and social dances were new to Romberg, and writing in this genre presented fresh challenges:

> In his work for revues, Romberg not only assimilated American popular music styles but also learned the art of effectively combining music and words. Especially in revues, where topical references were essential elements, text declamation was vital. Musical settings had to

> allow for the clear articulation of lyrics. The revue was the area in which Romberg learned how to achieve a practical and artistic synthesis of words and music.[1]

The genre offered Romberg the prospect for compositional experimentation. As I demonstrate in this chapter, not only do the songs for the first act of *The Passing Show of 1914* offer different topics and ensembles, but they also include a wide array of styles and forms. For this show, Sigmund Romberg crafted a score that exhibited a whole host of compositions, not only in order to serve the variety of events on stage, but also to satisfy his audience as well as the very powerful producers who now employed him.

The soundscape of New York City in the years preceding the show saw a flurry of new songs introduced, many of which took the title "ragtime," and others, which were intended to popularize new dances. It is not surprising, then, that Romberg (and Carroll) would look to these types of songs for inspiration, but one must also note that the waltzes, ballads, and novelty songs that characterized the Great White Way's music around 1910 had not entirely faded from favor. Charles Hamm includes an excellent examination of this musical era with a special section on the compositional choices that would have been available for composers of musical theater from this time. His discussion of the production number is particularly interesting:

> The pieces in musical comedies and follies/revue shows that required the most knowledge of the musical stage were the production numbers, the equivalent of ensemble scenes in opera, that brought together one or more principals with the chorus and dancers in an extended sequence, often featuring elaborate costumes and scenic effects. Usually but not always positioned at the beginning and ends of scenes and acts, these were set pieces, spectacles for the eye and ear, often serving to parade attractive women before the audience. . . . The music of the a production number . . . had to be capable of making musical sense when performed en masse by

[1] William A. Everett, *Sigmund Romberg*. (New Haven, CT: Yale University Press, 2007), 54.

> one or more principals, the chorus and orchestra; it was usually lively, extroverted, and suitable for dancing of some sort.[2]

Whatever the musical style a composer would have used in 1914, the result would have to be up-beat and energetic for any revue, no matter what the subject matter.

Perhaps one of the most valuable handbooks of the period for composers is the "How-To" text, *Writing the Popular Song* (1916), by E.M. Wickes.[3] Though it includes several questionable historical facts, the book does an excellent job of summing up some of the most important trends for writing both lyrics and melodies from the past as well as contemporary approaches.[4] I quote at length from Chapter XV: "Melody Construction" to show what one author saw as the most important components of writing music during the time Romberg was composing *The Passing Show of 1914*. Not only does Wickes comment on the structure of the tunes themselves, but he also mentions performance practice concerns and vocal directions. It is important to keep in mind that the author was directing his suggestions toward new composers of popular songs who were writing merely for recognition in the industry and not for the stage.

> 2. Important Qualities
>
> A popular tune to become really popular must be simple—easy to play, and easy to sing. The fact has been stated before, but emphasis will not do the newcomer any injury. The average pianist likes a song that she can play and sing at sight. If the range is beyond her vocal powers she will not care much for it. The girl of ordinary playing ability prefers a simple bass, and the wise arranger bears this in mind when making the accompaniment.
>
> The majority of performers cannot do justice to a song that goes beyond an octave in range—a fact which the arranger knows from experience. This is the chief reason why composers aim to keep melodies within the octave, or within an octave and a note, for unless the rank and file of singers use the song it will not stand much chance of being heard by the public.

---

[2] Charles Hamm, *Irving Berlin: Songs from the Melting Pot: The Formative Years, 1907-1914* (New York: Oxford University Press, 2007), 180.

[3] E.M. Wickes, *Writing the Popular Song: Every Phase of Song Writing and Marketing Completely Set Forth* (Springfield, MA: The Home Correspondence School, 1916).

[4] Wickes notes incorrectly that the first "ragtime" song was "I Ain't A-Goin' to Weep no More" by Harry Von Tilzer (Shapiro, Bernstein and Co., 1901). It is not coincidental that Von Tilzer wrote the Introduction to the handbook. Ibid., iv.

From the very conception of the song-idea the lyricist and composer are guided by commercial motives.

Now one may confine a melody to an octave and yet turn out a weird collection of notes, resembling anything but real melody. Long and frequent jumps will bring about this condition. Jumping back and forth is no indication of originality, any more than is monotonous repetition. Whether you move forward or backward, try to build by easy stages. All successful writers appear to follow this course. Many of the greatest hits every published—that is to say, the choruses—were a combination of re-vamps founded on the same notes . . . [Many examples of choruses moving from D to F, D to C, or D to G are included].

Scores of others could be cited that open on the same strain which appears to indicate that composers have come to the conclusion that songs opening with this scheme stand a better chance of success than those starting with other combinations. This combination has furrowed its way into the minds of lovers of popular music, and as soon as they hear it in a supposedly new tune they take to it immediately, little dreaming that they have been singing the same tune year in and year out in other guises. In most instances the time allotted to the several notes furnishes the only real variation in the opening.

Perhaps the melody writer selects D, as it admits of an easy run upwards and marks the low singing pitch in the average voice. The moment a person hears this strain he falls in with it. He catches on instantly, and from time to time it comes back, suggesting the other following strains less known to him. Thus the composer leads the public from the relatively know to the relatively unknown. Having rememorized the old strain in its new order, the music buyer tries from time to time to catch the succeeding notes, and keeps humming until he has the entire chorus tucked away in his brain. A long jump following the opening scheme may prove fatal to success.

Simplicity and reminiscence are used in the chorus as a bait. The song writer knows that once a person takes to the chorus he is likely to want the entire song—provided, of course, that the verse has proved attractive as well.

In former years repetition in rustic ballads was looked upon almost as a formula. The third line was a repetition of the first. In the fifth there appeared a change, but the opening strain reappeared in the seventh line. As a rule, the chorus displayed repetition in the first and third lines.

Beginners often make the mistake of using the same note five and six times in succession, which produces a monotonous effect. Experienced composers occasionally resort to this method,

> but they can offset the tiresome monotony by knowing how to follow up the repetition with contrasting variety.[5]

Wickes provides several helpful hints for approaching music composition, some of which are evident in his own descriptions. Other comments, however, need clarification. Vocal range and melody range are conflated for Wickes, and he obviously pinpoints young women as the principal consumers of sheet music. According to Wickes, melodies should move stepwise, should be prominent in the chorus, and should begin with an ascent or descent from D, avoiding too much stasis. The musical scheme for the verses in older songs, he suggests, contain several repetitions (AABA) and seem to be twice as long as the refrain. The music for the chorus was usually written as ABAC. Unfortunately, the author does not venture into a discussion of the melodic plan for the songs popular in 1915-6, but, as any teacher would attest, it is best to first teach the basics and let the student seek out new territory themselves.

If one needs to judge just how accurate Wickes' ideas were in 1916, a brief survey of some stage music from 1912-14, shown in table 5.1, is representative of what composers were doing. Of course, certain elements for stage music naturally differ from music meant to be played in the home (as mentioned by Hamm), and perhaps the most important of those components is the issue of which performer the music was written for. In many cases, specific performers were known for vocal deliveries that relied on some of the "rules" Wickes suggests. For example, many of the songs written for and by Bert Williams used frequent syllabic and melodic repetition in the verses, and even in some of his choruses. This was because Williams' musical style was so similar to speech that some of his recordings make comparison with the

[5] Ibid., 100-02.

corresponding sheet music seem questionable, at best.[6] Range could also be affected by the qualities of a special performer who did not need to be constrained by such a small distance between notes. Wickes' suggestions still deserve consideration, though, and table 5.1 includes only a few contemporary songs and their verse/chorus structures for comparison.

As this small survey demonstrates, most of the songs for these musicals fit Wickes' chorus structures quite accurately, though there seem to be many variations on the musical outline for the verse. Of the nine shows included on table 5.1, four of them were produced by the Shuberts (indicated by an *), and Romberg himself contributed some interpolations for *The Midnight Girl*. Three of the nine shows were Ziegfeld productions (indicated by a **), and it is probable that the shows staged for this major impresario were not only available to Romberg in sheet music form (and, in some cases, recordings), but were also shows that he may have attended.

TABLE 5.1: CONTEMPORARY THEATER SONGS

	Show	***Lyricist / Composer***	***Song Title***	***Intro/Verse/Chorus Analysis (Number of Measures) Phrase Structure[7] Keys***
1	*The Passing Show of 1912**	Louis A. Hirsch	"There You Have Old New York Town" (1912)	Intro Verse Chorus (10 32 32) A A^1 B B^1 // A B A^1 C FM FM
2	*The Soul Kiss*** (1913)	Harry B. Smith/Levi	"Any Old Place In the World With You" (1913)	Intro Verse Chorus (8 32 32) A B A C // A B A B^1 CM CM

[6] A good example of this written/performed difference in Williams' style is in his song "When the Moon Shines on the Moonshine," where the notated chorus is almost unrecognizable in the recording. The song was written for the *Ziegfeld Follies of 1919* and recorded on December 1 of the same year. See "The Ziegfeld Follies" (Living Era CD AJA 5619) for a modern reissue. John Graziano has brought to my attention that in some cases, the melody can still be heard, but more prominently in the orchestra than in the vocal line.

[7] I do not distinguish here between two, four, and eight measure phrases, but instead I am looking at the overall structure of the phrase. Additionally, I use A′ instead of B to indicate that a phrase is more strongly related to A than it is new material.

3	*Ziegfeld Follies of 1913***	Earl Carroll/Leo Edwards	"Isle D'amour" (1913)	Intro Chorus Verse Chorus Coda (4 32 32 24 22) A B A C // A B A C//A B A^1// D E EbM BbM EbM EbM
4	*Ziegfeld Follies of 1913***	Bryan, Jerome/Gumble	"You're Never Too Old For Love" (1913)	Intro Verse Chorus (8+2 24 32) A A^1 B // A B A C BbM BbM
5	*Watch Your Step* (1914)	Harry B. Smith/Berlin	"Settle Down In A One Horse Town" (1914)	Intro Verse Chorus (8+4 32 32) A A^{1}A A^2 // A A^1 A A^2 EbM EbM
6	*Belle of Bond Street** (1914)	Bryan/ Fischer	"Who Paid the Rent for Mrs. Rip Van Winkle?" (1914)	Intro Verse Chorus (8+4 32 32) A A^{1}B C // A B C A^1 GM GM
7	*Ziegfeld Follies of 1914***	Whiting, Cunningham/ von Tilzer	"Baby Love" (1914)	Intro Verse Chorus (4+2 16 20) A A^1 B C // A B A^1 C D GM GM
8	*Ziegfeld Follies of 1914***	Hobart, Buck/ Hubbell,Stamper	"Put Your Loving Arms Around Me, Dearie" (1914)	Intro Verse Chorus (2 8 16) A B C D // A A^1 B B^1 EbM EbM
9	*The Midnight Girl** (1914)	Hervé/Briquet, Philipp	"The Midnight Girl" (1914)	Intro Verse Chorus (6 32 32) A B A C // A B A^1 C DM DM
10	*Queen of the Movies** (1914)	Irving Berlin	"Follow the Crowd" (1914)	Intro Verse Chorus (4+2 16 32) A B A C // A A^1 B C CM CM
11	*Queen of the Movies**	Paulton, MacDonough/ Gilbert	"Who is to Know?" (1914)	Intro Verse Chorus (8 40 32) A A^1 A^{2}A^3 // A B A C GM GM
12	*Queen of the Movies**	Paulton, MacDonough/ Gilbert	" Oh Cecelia" (1914)	Intro Verse Chorus (4 32 31) A B A^{1}C // A B A C FM FM
13	*High Jinks* (1914)	Jack Yellen/ George L. Cobb	"All Aboard for Dixieland" (1913)	Intro Verse Chorus Coda (8+2 32 40) A B A C // A B A^1 C D CM CM

Although the survey is brief, other authors agree with Wickes' suggestions of "normative" song form, especially in the choruses. Nicholas Tawa's survey of music and musical forms leading up to Tin Pan Alley puts Wickes' comments to the test and, indeed, shows that he is correct in his formal suggestions. Using song types similar to those suggested by Wickes, Tawa examines music from 1890-1910 and devises several tables of percentages of verse and chorus forms. Tawa finds that for "Coon and Rag Songs . . . the ABA[or A^1]C melodic form is found in some 60 percent of the choruses . . . No one form predominates in the verse. Only a few songs share melodic phrases between verse and chorus."[8] For marches and "other rhythmic songs," he concludes that 53 percent of the songs use ABAC and 20 percent use AABA (16 measures), while others (ABAB, AAAB, AAAB, ABCD, etc.) make up less than 7 percent each.[9] Alec Wilder's insightful review of popular songs ostensibly begins in 1900, but he does not give much attention to the music before World War I other than tracing a few trends (such as the introduction of the blues in 1912) that lay the groundwork for the songs by composers whose work blossomed during the war, such as Jerome Kern, or directly after it.[10] Wilder's idiosyncratic sample of music from this period does include a few of his favorites, such as Lewis F. Muir's "Waiting for the Robert E. Lee" (1911) and Raymond Hubbell's "Poor Butterfly" (1916), and it should not come as a surprise that both of these songs have choruses in the ABAC form.[11] Of the latter song, Wilder comments that "there is not a word of criticism I can conceive of for it . . . the song's form is ABAC and is of conventional thirty-two-measure

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[8] Nicholas E. Tawa, *The Way To Tin Pan Alley: American Popular Song, 1866-1910* (New York: Schirmer Books, 1990), 190.
[9] Ibid., 196.
[10] Alec Wilder, *American Popular Song: The Great Innovators, 1900-1950* (London: Oxford University Press, 1972). If Wilder had truly made an attempt to include many of the great song writers of the era listed in the title of his text, he probably would have had to double or triple the size of his text. A truly in-depth study of the music from 1895-1925 has not yet been written.
[11] Ibid., 16 and 22.

length."[12] When discussing "For Me and My Gal" (George Meyer, 1917), Wilder again notes the "conventional thirty-two-measure length" and "ABAC form" of the song; however, in order to examine the piece in greater depth, he delves into issues of range, rhythm, and voice leading.[13] As both Wilder and Tawa agree, the length of songs and the structure of the chorus around 1914 had a somewhat standardized, or "traditional," form—one that provides a norm by which other songs from the era can be examined.

The songs shown in table 5.1 were published (and/or featured on stage) just after Tawa's period of study, and a comparison reveals that older musical forms were still common for these pieces; the ABAC structure in the chorus is common in this survey from the 1910s, but it is clear that new forms were also being employed and, perhaps most importantly, the expansion of the old song type was becoming more frequently used. Of the thirteen numbers in the sample, eight have the "traditional" chorus form of ABAC, while two of the songs have a modified form that includes a new eight-bar phrase at the end (D). This extension not only changes the number of measures for the chorus in both cases, but the result is that "Baby Love" and "All Aboard for Dixieland" contain choruses that are no longer balanced by their verses. This didn't seem to effect the immense popularity "All Aboard" garnered from Elizabeth Murray's performance of the song in *High Jinks*—Bordman calls it one of the "reigning hits of the day"—but it perhaps demonstrates that a good performance could easily outweigh the irregularity of the song's form and still find favor with the sheet-music purchasing public.[14] In an unexpected turn, "Isle D'amour," performed by Collins in the 1913 *Follies*, repeats the chorus, but provides an entirely new ending for the second statement. Verses in table 5.1 can be longer or shorter than their choruses ("You're Never Too Old For Love" and "Who Is To Know," for example), but it

[12] Ibid., 22.
[13] Ibid., 24.
[14] Bordman, *American Musical Theater*, 292. Bordman calls the song "All Aboard for Dixie."

appears that this, too, was not altogether unexpected. After all, the variety in the verse structure agrees with Tawa's assessment that most songs for the era had flexible verse forms, and the varieties in table 5.1 demonstrate this.[15] Only two of the songs, "Put Your Loving Arms Around Me, Dearie" and "Follow the Crowd" repeat the A section twice in the verse, and thus these songs become the most forward-looking in terms of form, since by the mid-1920s, as Wilder demonstrates, $AABA^1$ becomes the norm, at least for the chorus.[16] The most unusual song in the table is "Who Paid the Rent for Mrs. Rip Van Winkle (When Rip Van Winkle Was Away)?" due to its uncommon verse and chorus structure (though it does not deviate from the expected song length). This song was the most popular interpolation in *The Belle of Bond Street*, and was being sung by Al Jolson in his tour across America during the spring of 1914.[17] Again, it might be that an unusual song could be marketed most effectively when the song itself was being championed by a particular performer. Notably, one of the title characters of the song became one of the principal roles in *The Passing Show of 1914*, and Atteridge wisely chose one of the Shuberts' hit songs to usher the character on stage, continuing one of the type of cross-marketing strategies still common today.

Due to relatively few studies of the music from the teens, the music from *The Passing Show of 1914* can only begin to become clear within the context developed above. The songs for the show's two acts are given in table 5.2.

TABLE 5.2

[15] Tawa, *The Way to Tin Pan Alley*, 196.
[16] Wilder, *American Popular Song*, 56. Wilder notes that many simply presuppose the form has always been the standard: "many people, including song writers who should know better, assume that this form goes back much further than it actually does. There were few instances of it in any type of popular music until the late teens. And it didn't become the principal form until 1925-26."
[17] Bordman, *American Musical Theater*, 294. In addition to being present in musicals, the song also became a vaudeville standard. See Anonymous, "Vaudeville" *New York Dramatic Mirror*, 20 May 1914, p.18.

SONGS FROM ACT I[18]

Number	***Song Title***	***Composer/Lyricist***	***Intro/Verse/Chorus Analysis (Number of Measures) Phrase Structure Key***
1	"We're Working In the Picture Game"	Romberg/Atteridge	Intro Verse Chorus (16 36 32) A B A C // A B A^1 C DM DM
2	"The Maude Adams of the Screen	Romberg/Atteridge	Intro Verse Chorus (4 32 32) A B A C // A B A C DM DM
3	"The Midnight Girl at the Midnight Cabaret"	Romberg/Atteridge	Intro Verse Chorus (4 32 32) A B A C // A B A^1 C EbM EbM
4	"The 'Sari' Dance"	Romberg/Atteridge	Intro Verse Chorus (4+2 16+3 24+3) A A^1 // A B B^1 Fm Fm
5	"Kitty MacKay"	Romberg/Atteridge	Intro Vamp Verse Chorus (8 +4 32+2 32) A B A B^1 // A B A C EbM EbM
6	"You're Just A Little Bit Better Than the One I Thought Was Best"	Carroll/Atteridge	Intro Vamp Verse Chorus (4 +2 32 32) A B A^1 C // A B C A^1 DM DM
7	"The Moving Picture Guide"	Romberg/Atteridge	Intro Verse Chorus (4 20 32) A B A^1 C D // A A^1 B A^2 FM FM
8	"Divertissement" (Miss Kelly's Dance, Ballet, Kelly and Pemberton specialty)	Various composers (Camille Chevillard, Francis Thomé, Romberg?)	Various Forms/Keys

[18] Please note that the overall structure of the songs might vary slightly from the form depicted here. Instrumental sections, dances following the song, and repetitions of sections are generally removed to provide clarity of the verse/chorus structure and to allow for comparison of these forms to table 5.1. The analysis of "Eugenics Girls," below, demonstrates how this variance can appear in a more in-depth way than this table allows for.

9	"Omar Khyyam"	Romberg/Atteridge	Intro Verse Chorus (8 16 32) A A^1 A B // A A^1 A^2 B EM AM
10	"Dreams From Out of the Past"	Romberg/Atteridge	Intro Verse Chorus (8 16 32) A B A C // A A^1 B C AbM AbM

SONGS FROM ACT II

Number	***Song Title***	***Composer/Lyricist***	***Intro/Verse/Chorus Analysis (Number of Measures) Phrase Structure***
1	"Eugenics Girls"	Romberg/Atteridge	Intro Chorus Verse (12 32 32) A B A C // A A^1 A^2 B DM DM
2	"Modern Wedding Day"	Romberg/ Atteridge	Intro Verse Chorus (6 16 32) A A^1 // A B C C^1 GM GM
3	"That Bohemian Rag"[19]	Gus Edwards & Louis Silvers/ Jean C. Havez	Intro Verse Chorus Trio Verse 2 (6 32 32 8 32) A B A C // A B A C A B // A A^1 A^2 B AbM DbM BbM
4	"Sloping Path"	Romberg/ Atteridge	Intro Vamp Verse Chorus (4 +1 20 32) A A^1 B // A B A^1 C CM CM
5	"Lady Windemere's Waltz"	Romberg/ Atteridge	Intro Verse Chorus (6 32 32) A A^1 A B // A B A C DM DM
6	"Levee Days"	Carroll/ Atteridge	Intro Verse Chorus (4 8+8+4 32) A A B // A B A C Gm EbM
7	"Out in 'Frisco Town"	Romberg/ Atteridge	Intro Verse Chorus (4 32 32) A B A B^1 // A A^1 A B DM DM
8	"Imitations"	Various	Various Forms
9	"Eagle Rock"	Carroll/ Atteridge	Intro Verse Chorus (4 32 16) A A^1 // A A^1 CM FM
10	"You Can't Go Wrong With Me"	Carroll/ Atteridge	Intro Verse Chorus (8 32 32) A B C D // A A^1 B A^2 GM GM
11	"California"	Romberg/ Atteridge	Intro Vamp Verse Chorus (8 +2 16 32) A A^1 // A A^1 A^2 A^3 EbM EbM

[19] The unfolding of "That Bohemian Rag" includes many repeats of large-scale sections, but this table reduces those for the sake of simplicity.

Table 5.2 demonstrates much the same results as table 5.1, showing that Romberg and Carroll's music was carefully crafted to the norms of its era.

The introductions to most of the songs are quite short, and are usually followed by a brief one or two measure vamp before the number actually begins. In the case of "Working in the Picture Game" and "Eugenics Girls," there is an extended introduction; in each example, the leader part shows that the music would begin at some point before the curtain went up and then play long enough so that characters could take their place on stage (a vamp). In the first of these two songs, there is actually a repeat of four measures of the introduction between the verse and the chorus—an unusual compositional choice—but, again, this was probably more about stage blocking than it was about some larger musical plan.

With regard to the relative length of the verses and choruses, the results of table 5.2 are very similar to table 5.1. The verses, as Tawa suggests, can be of varied lengths. Here, the two most common verses are sixteen and thirty-two bars, usually placed alongside a thirty-two bar chorus. There are a few unusual examples, however, that use an eighteen bar verse. This is accomplished by utilizing two eight bar phrases and a short, two measure addition before the chorus. It is not, however, an introduction into the next section, but instead an extension in the verse that is a transition into the chorus; the tension created at the end of the second half of the verse is very effective in preparing the listener for the plunge into the chorus. In both "The Sloping Path" and "Levee Days," where this length of verse is employed, the particular structure uses the A section twice, and the contrasting material, while brief, is effective in preparing for the change to the chorus.

By far the most common format in the verse is ABAC, a form that listeners would certainly have been accustomed to by 1914. However, there are a wide variety of choices made here. In "You Can't Go Wrong with Me," the thirty-two measure verse is broken down into four discrete sections, ABCD, which does not employ any repetition whatsoever. This effectively makes the most stable section of the song the chorus, where the A section is actually heard three different times. "Eagle Rock" is an anomaly in that it is the only number with a thirty-two measure verse (sixteen measures repeated) that is balanced by a sixteen bar chorus; it is quite interesting that both sections merely repeat their respective A sections twice. The reason for this may probably be very simple: the emphasis in the song is on the dance section that follows the chorus rather than on the opening part of the number.

The basic structure of most of the choruses is also similar to what is demonstrated in table 5.1: ABAC, or a variation thereof. This pattern is found in seven of the nineteen songs, showing that it is certainly a common choice, but not the only possibility for these composers. There did not seem to be many rules when experimenting with form, though, and of the ten songs that do not fit the general pattern, there are seven separate variants. The most common chorus form that is used is AAAB, which is heard in three different numbers. I would speculate that the reason this particular form would be so useful is that it is, in fact, a variation of AABA form (which is the third most common type). For both of these constructions, the tune of the chorus is heard in some way three different times, reinforcing the tune in the listener's ear so that the chorus becomes infectious. The major difference between these two forms is the placement of the B section, and, as Wilder points out, AABA would eventually dominate the formal field. After all, even if the tune is heard three different times, if one ends with a separate section, the audience hears something new at the end rather than something familiar.

Even among the remaining chorus forms—ABC, ABCA, ABCD, AA, and AABC—it is the re-use of the A section that seems to be what the composers are driving towards. Carroll tends to be more experimental than Romberg, but this might just be due to the fact that the former only had four songs interpolated into the overall show; of his four contributions, three of them use one of these structural variations. The most popular form, AAAB, is actually used by Romberg in three instances, showing that even at this early stage in his compositional life, he was already considering taking choruses in new directions. The most unusual choruses, both in terms of length and form (AA), are found in "The Sari Dance" and "Eagle Rock." However, what makes both of these numbers special is that they primarily function as dances rather than just songs; although each tune has lyrics, it is the dance that follows the chorus that is the true heart of the number.

There is, without a doubt, a great deal still to be learned about music and form from the 1910s, but this examination reveals that there was a certain amount of structural exploration within a single show. Of course, this is not overly surprising, given the variety necessary in the revue itself; changing forms and textures would have been entirely expected given the varying ensembles and dance numbers.
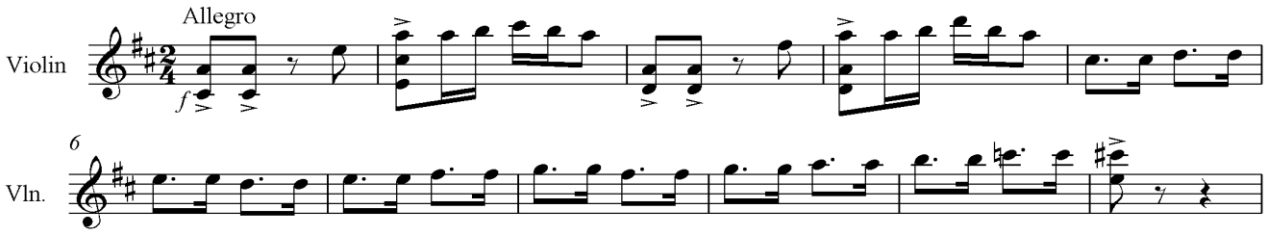
Song Analysis: "Eugenics Girls" and "Dreams From Out of the Past"

Romberg and Carroll provided several types of songs for the revue, including ballads, marches, post-"coon" songs, dances, and rags. To further the sense of variety, the two composers assigned these tunes to different ensembles: "Eagle Rock" is a duet, "Dreams from Out of the Past" is a solo, and, of course, there are the numerous pieces for full chorus, such as "We're Working In the Picture Game." As chapter 3 demonstrates, these songs are interspersed

throughout the musical in such a way that each "change" felt new and fresh, maintaining a sense of spontaneity. Atteridge probably worked very carefully with his team to ensure that repetition was kept to a minimum. As a result, the music created by both composers generally maintains this mood of "freshness," avoiding songs in the minor mode and those that might slow down the overall tempo of the show.

Although it would be possible to do an in-depth analysis for each song of the production, it is beyond the scope of this dissertation. However, providing this treatment to a sample of the songs from *The Passing Show of 1914* serves to offer insights into the creative process and the structure, function, and meaning of some of the numbers. Such a model could be used to consider any specific piece, but the songs considered here, "Eugenics Girls" and "Dreams from Out of the Past," represent two separate types of songs—the production number and the solo songs—that are present in many revues of the period, including the other *Passing Shows*.

"Eugenics Girls" is the large-scale production number that opens act two, balancing act one's "We're Working in the Picture Game." Both songs include a significant introduction; the twelve-bars preceding the verse are almost certainly meant to provide for the rise of the curtain and/or the opportunity for the chorus members to take their positions on stage. Each of these introductions contain music that is fast, spirited, and meant to immediately engage the listener. Example 5.1 depicts the first violin line—the melody—for this section, demonstrating the build-up of energy created by the ascending line that, by m. 10, bursts into the dominant preparation for the opening of the verse, which begins in the tonic key of D Major.



Example 5.1: Introduction to "Eugenics Girls"

The text for the song is listed below, and is sung by a combination of the women and men of the chorus, all wearing gymnasium costumes (see chapter 3 for illustrations).

"Eugenics Girls" Lyrics

Rhyme Scheme	Chorus
A	We are the real eugenic girls,
A	Who try the callisthenic twirls,
B	We're swinging dumbbells all the time,
B	With motions done to even rhyme.
C	In water cold we plunge and smile,
C	And then we walk for, say, a mile.
D	For exercise both night and morning,
C	Makes life worth the while.
	Verse
E	Watch us, oh watch us, at callisthenic drill,
E	We're exercising, ever with a will.
F	Watch us, oh watch us, perfection is our aim,
F	Although eugenics is the modern name.
G	Drilling, we're drilling, with daily exercise,
G	It brings a glow and brightens up the eyes.
H	This forward, back, and bending,
H	It seems is never ending,
G	For in this training that is where perfection lies.

Atteridge provides a consistent rhyme scheme throughout the number, usually pairing the rhyming lines together, but occasionally changing the grouping. His lyrics do not contain the same flare or syntactic sophistication as those written by many of his contemporaries; the lack of alliteration and inner rhymes one finds in song like "Alexander's Ragtime Band" (1911, Irving Berlin) demonstrates that Atteridge was, perhaps, not the greatest lyricist of his time. However,

the text's construction is perfectly adequate for the song, and serves to succinctly introduce the audience to the new scene. The lack of a second verse is unusual for songs from this revue, but, as a structural analysis of the music shows, there was a musical reason (and probably extra-musical reason, too) for this anomaly.

The overall architecture of the song is different than many of the non-production numbers in the show, in part because of the lack of the second verse, but also for the insertion of an instrumental interlude that precedes the return of the chorus. An even more surprising fact is that the song begins with the refrain rather than open with a verse—instead, the verse is a passing musical moment that acts as a transition back towards the chorus, which is heard three times overall. A more detailed depiction of the tune's construction than is shown in table 5.2 can be seen below:

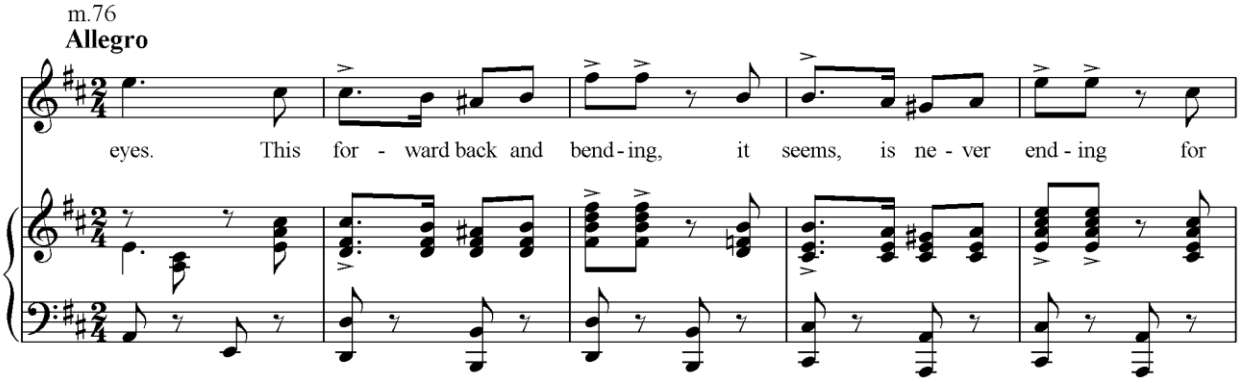
"Eugenics Girls" Form

Intro	Chorus	(Intro)	Verse	Instrumental	Chorus	Chorus
12	32	8	32	32	32	32
	A B A C //		D D^1 D^2 E//	F G F H//	A B A C //	A B A C
	DM		DM	DM	DM	DM

Although the subsections of the number are not unusual in terms of their length—the verse, chorus, and even the instrumental sections all adhere to a "regular" phrase structure of thirty-two bars—the effect of using a recurring chorus in this way minimizes the importance of the verse even more than simply shortening its length. The chorus becomes the key structural element of the song, heard three times and dominating the fabric of the piece.

Harmonically, it is clear from the above that the song does not venture into unfamiliar territory, but instead holds fast in D Major. There are a few moments of harmonic "spice" within the song, but they pass quickly, without too much danger of producing a number that tends
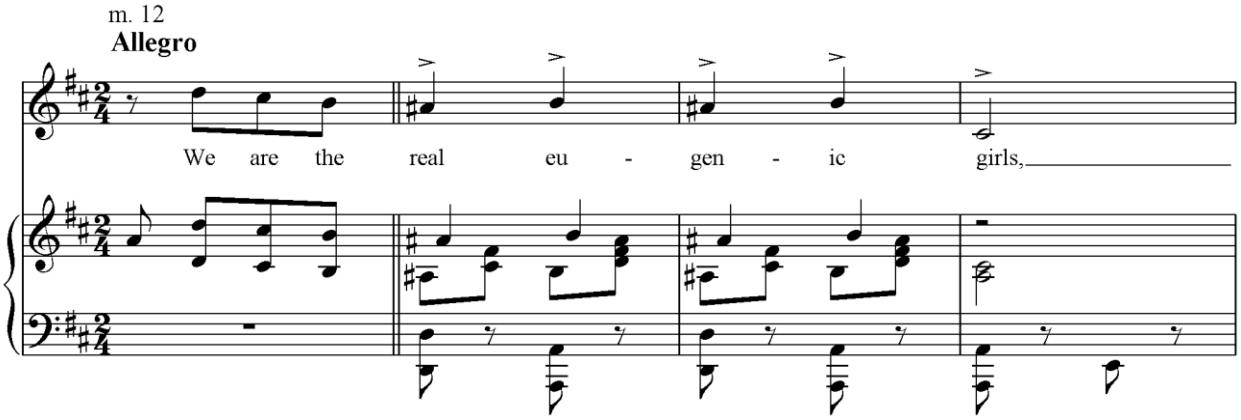
toward chromaticism. The first of these comes at m. 77, near the end of the verse (see example 5.2).



Example 5.2: "Eugenics Girls" Verse

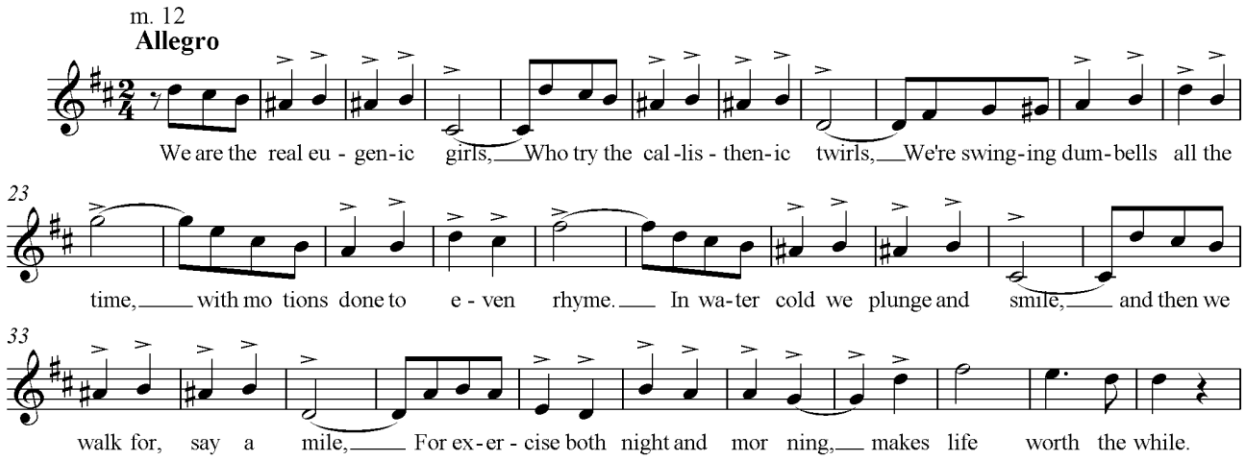
The section is essentially a sequence moving down towards the dominant in m.80. These are by no means representative of a chromatic turn, but it is the function of the area that is interesting. This harmony is employed at the very end of the verse, and is meant to spur the listener onwards towards the instrumental section that follows it. This moment of colorful transitional material, then, acts as an activator for the music to return to the tonic and prepare for the next section.

The chorus demonstrates a few of these relationships, too, but they are more inspired by what is happening in the vocal line than they are connected to the larger harmonic framework. The contour of the melodic line in the very opening of the section, seen in example 5.3, provides a vacillation between A-sharp and the B that plays with the stability of the line in a playful manner.



Example 5.3: "Eugenics Girls" chorus opening

The bass provides a counterpoint to the movement of the vocal line, and this interchange becomes the primary motive for the song. The remainder of the melody demonstrates exactly the up-and-down "bounce" that is spoken of in the text; this motion is readily apparent in example 5.4, which shows the complete vocal part for the chorus.
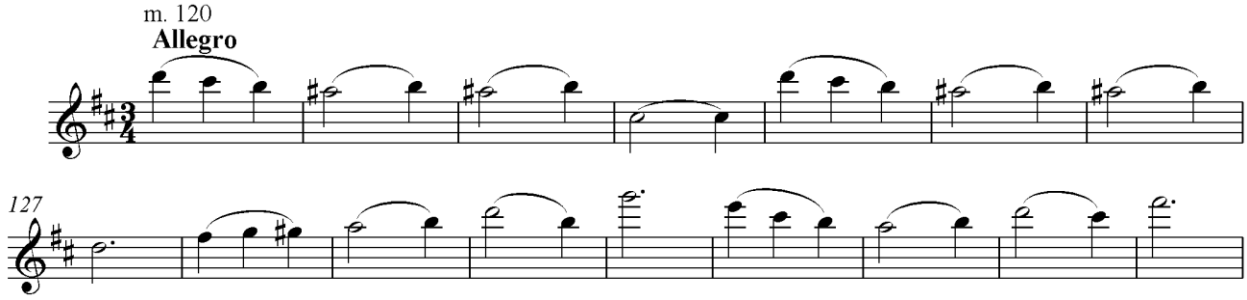


Example 5.4: "Eugenics Girls" chorus, vocal line

The line repeatedly uses leaps and vacillating notes to portray the kind of work-out that would be happening in the gym. The leaps in m. 16 and m.22-3, for example, are quite effective, mostly because the rest of the music is generally stepwise. Such an "active" vocal line is the perfect thing to engage an audience and give the singers a few vocal gymnastics to do. It is probable the choreography also demonstrated an equally active group of choristers. Only one detail is of this

aspect of the song is certain: as chapter 7 shows, we know that they girls tossed footballs out into the audience while prancing along the runway. The men, in the background, exercised in a number of different ways, including using the medicine ball and doing jumping jacks.

There are two points of interest that are not vocal, but instead instrumental. The first is the moment when the introductory music returns, after the first chorus, in m. 45. Placing such an interlude into between sections of the song is unique to this production number, and it probably was inserted in order to facilitate some aspect of the choreography. Harmonically, it merely represents music that ends in the dominant, preparing the entrance of the verse, which begins in the tonic key. The more unusual of the two instrumental "interruptions" comes after the verse is finished. While the tune remains in D Major, the time signature shifts to triple meter, and the tune from the chorus is re-cast as a waltz, or something akin to a "trio" section. The first two phrases of the melody, evidenced in the first violin part, are shown in example 5.5.



Example 5.5: "Eugenics Girls" Waltz/Trio.

This section offers a release from the hectic feeling of the music that surrounds it. Even though it maintains the same melody line, as shown in example 5.4, the slurring, new meter, and more even metric relationships between notes reduces the jarring bounce effect of the previous treatment of the melody. There is no doubt that the choreography would have also exhibited a change, too, and the music was probably tailored to suit this new movement on stage as effectively as possible.

Overall, the song captures the feeling necessary to connect with the audience in an immediate way—definitely a requirement of any second-act opening tune. Although he does not make use of a variety of harmonic areas beyond the "touches" mentioned above, Romberg effectively builds a song that focuses on the chorus and the frenetic gymnastic gyrations mentioned in Atteridge's lyrics. The various instrumental sections probably allowed for some choreographic variations that would have provided visual interest that went beyond simply showing girls (without tights!) in short pants. There is little doubt the active chorus members and the colorful orchestrations added to the impressive opening for act two, and it was most certainly a song that would have kept the audience in their seats, ready for the rest of the show.

A very different kind of number was performed near the end of act one and, although it certainly was structured differently from "Eugenics Girls" in a number of ways, it was probably just as effective at fulfilling its function within the revue. The song, "Dreams From out of the Past," was a solo sung by José Collins (as the Lady Shireen) at the end of the Omar Khayyam sequence in scene six. The only music that followed this number was not a song, but instead the Airship Sequence, seen in scene seven, which made use of instrumental music rather than a vocal piece. Thus, "Dreams" was not meant to be a show stopper—that was the job for the Airship—but was the last major musical gesture of the penultimate scene.

The song is clearly meant to be a contrast to the spirited "Omar Khayyam," which is heard earlier in the scene, and therefore it is of a very different character. While the text of Omar deals with drinking and carousing, "Dreams" is sentimental in nature, focusing on eternal love. Not only is the general mood significantly different, but so is the word choice—"thine" in the place of "yours" and "afar" instead of "far away." The changes are not made simply for the rhyme scheme—though they do adhere to it—but also to create a character for the general text,

one that forges a sense of the "long ago" and "bygone ages" that fits the setting of the song—"a thousand years ago."

"Dreams from out of the Past" Lyrics

Rhyme Scheme	
	Verse 1
A	In the ages, by-gone ages, you were always mine;
A	And forever, yes, forever, my heart has been thine.
B	Our souls have been mated, ever since the dawn,
B	And it is so fated in the years now gone.
C	In my dreaming, idle dreaming, you first came to me.
C	Bringing love dreams, sweetest love dreams, filled with ecstasy.
D	Always I have known, dear, that your love was true,
D	All through time that's flown, dear, I belonged to you.
	Chorus
E	Dreams from out of the past,
E	Fondest dreams still last,
F	From the long-ago,
G	I first saw your face,
G	In some far-off place.
F	And I loved you so!
H	Many years have now departed,
H	Since that day when love first started,
F	Back there in the ages, you were mine, I know,
F	A thousand years ago.
	Verse 2
I	In the darkness, in the darkness, I believe we met.
I	For your features, when I saw them, I could not forget.
F	Time brings changes ever – ever it's been so.
F	Still it could not sever love that's true, I know.
J	Was I dreaming, only dreaming, when we seemed to stray,
J	In that far-off, mystic valley, of the yesterday?
K	Sweet mem'ries are, dear, dreams of you, my own,
K	In that land afar, dear, when we were alone.

For this song, the rhyme scheme is quite simple; the verses makes use of rhyming couplets, while the chorus generally contains the same type of rhyme scheme. The only difference can be found in the third line of the chorus, where the pattern is split to allow for a delayed rhyme—a model Atteridge uses repeatedly throughout his lyrics for the show. As with most of the other songs,

there appears to be very little alliteration or inner rhymes evidenced in the lyrics; Atteridge seems to have been more concerned with a sense of mood than he was with the sophistication of the text.

The sentimentality of the lyrics, where the character reminisces about the certain "long ago" where she and her lover first met, is consistent throughout the number. It also coincides with Atteridge's idea to use reincarnation as a central facet of the musical's plot (demonstrated in chapter 3). There is a gentleness that can be seen in the text, especially evident in the repetition of certain phrases in the verse, such as "in my dreaming, idle dreaming." The effect of re-using material in this way creates a rhythm in the lyrics that suggests a slow unfolding of the text, very different from the energetic unfolding of the lyrics for "Eugenics Girls." This nicely matches the general tone of the song, with its mention of "mystic valleys" and "sweet memories."

This lyrical mood is sustained in the musical treatment of the text. Romberg uses an interesting overall form that distinguishes between the verse and chorus by using different meters, but at the same time still retaining a unified feel.

"Dreams from out of the Past" Form

Intro	Verse	Chorus
8	16	32
	A B A C //	D D^1 E F
	AbM	AbM

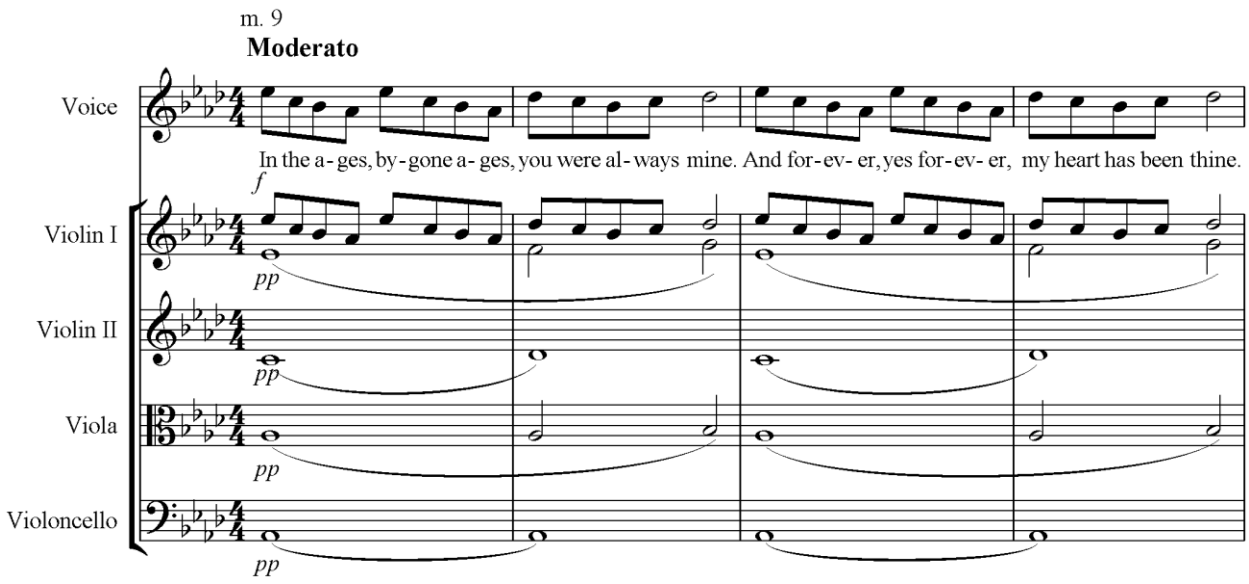
It is not surprising to find that the verse is only half the length of the chorus, nor is the musical structure of the verse an unusual shape (ABAC). However, the chorus unfolds in a slightly unusual manner (AA^1BC); it is the only time Romberg uses this formal construction in the revue. It does appear to be atypical for showtunes of the time, too, and in table 5.1, only one song (Berlin's "Follow the Crowd" from *The Queen of the Movies*) uses this pattern. However, since

the song makes use of a repeating A section, it is only experimental in the shape of the chorus and not the overall goal—to emphasize the A section of the chorus in some way.

This song is indicative of most of the songs for the show in that it contains an intro, a verse, and a chorus, with a second verse and a repetition of the chorus. This is the general pattern by which most of the sung numbers unfold. The primary exceptions are the production numbers with full chorus (as seen above), the numbers that have a dance that accompanies the vocal part, and instrumental pieces. Throughout the first and second acts, the structure seen here is the preferred one for the showtune, and it is quite possible that this is the pattern of choice for most songs in musical theater at the time.[20]

From a harmonic standpoint, the song is not unlike many shows in table 5.2—it begins in one key and retains that key throughout the song. In this case, A-flat Major dominates the tune, aided by a drone in the lower strings at the very beginning of the verse (m. 9). As demonstrated in example 5.6, the notes in many of the string parts are held over time, diminishing the feeling of harmonic or rhythmic movement. Even the vocal line is repeated, matching the poetic structure of the text.

[20] I base this statement on the repetitive use of this form throughout this particular show, from historical recordings, and also from sheet music of the time.
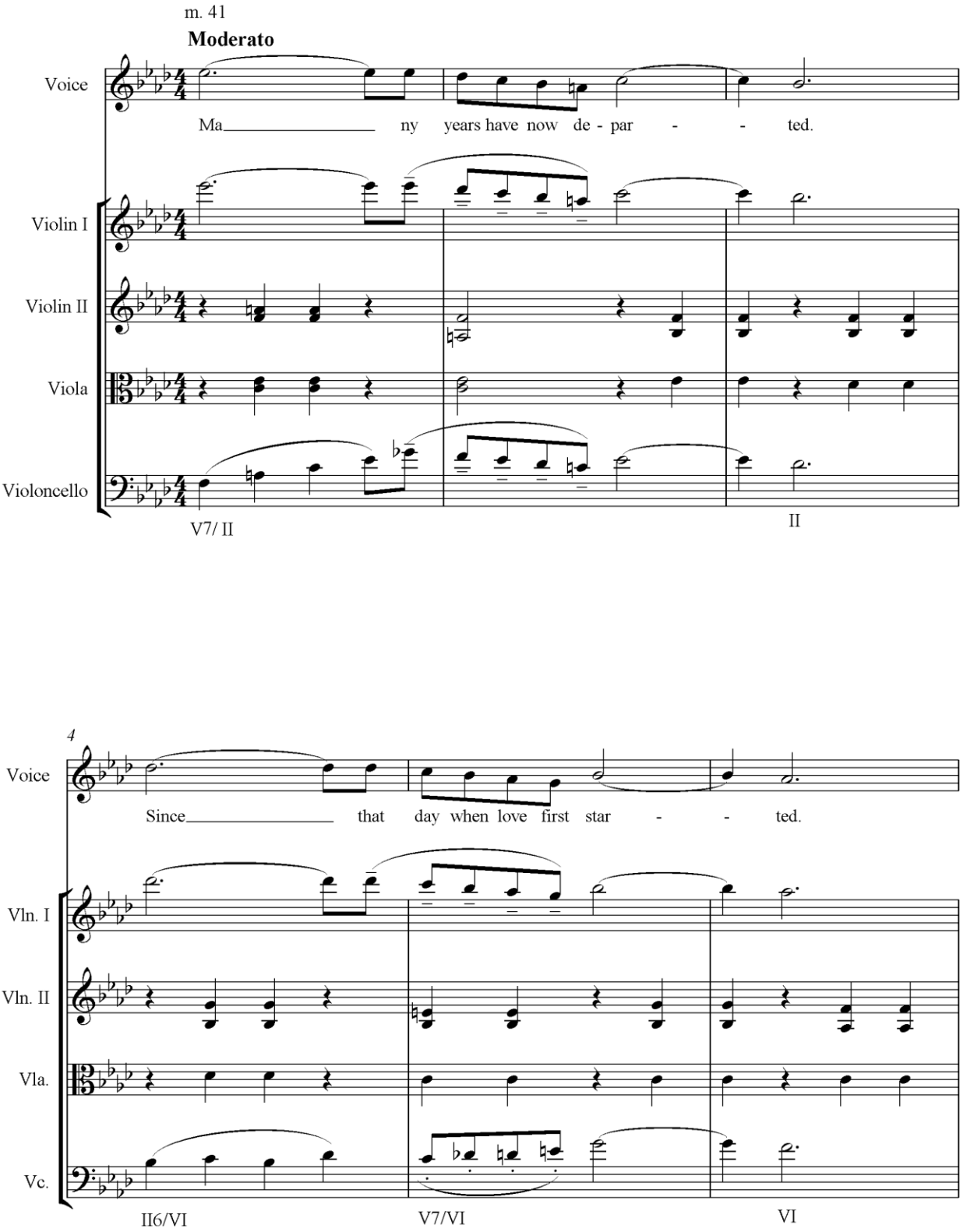


Example 5.6: "Dreams from out of the Past" verse

The opening of the song is slow and steady ("Moderato"), as this first phrase demonstrates. The A-flat in the bass is a powerful anchor, and since the vocal line repeatedly descends from the fifth scale degree to the first, the A-flat is repeatedly reinforced. The entire verse is treated in a similar fashion, with the strings providing a semi-static background for the voice to glide above. With the exception of moving between the tonic and the dominant, there is almost no harmonic motion here; the song is about love that lasts throughout the ages and never changes, and Romberg's use of harmony and melody emphasize this quality in the music. Even the steady 4/4 rhythm supports the constancy spoken of in the lyrics. From each musical and textual standpoint, the idea of an eternal love that never dies or wavers underlines the song.

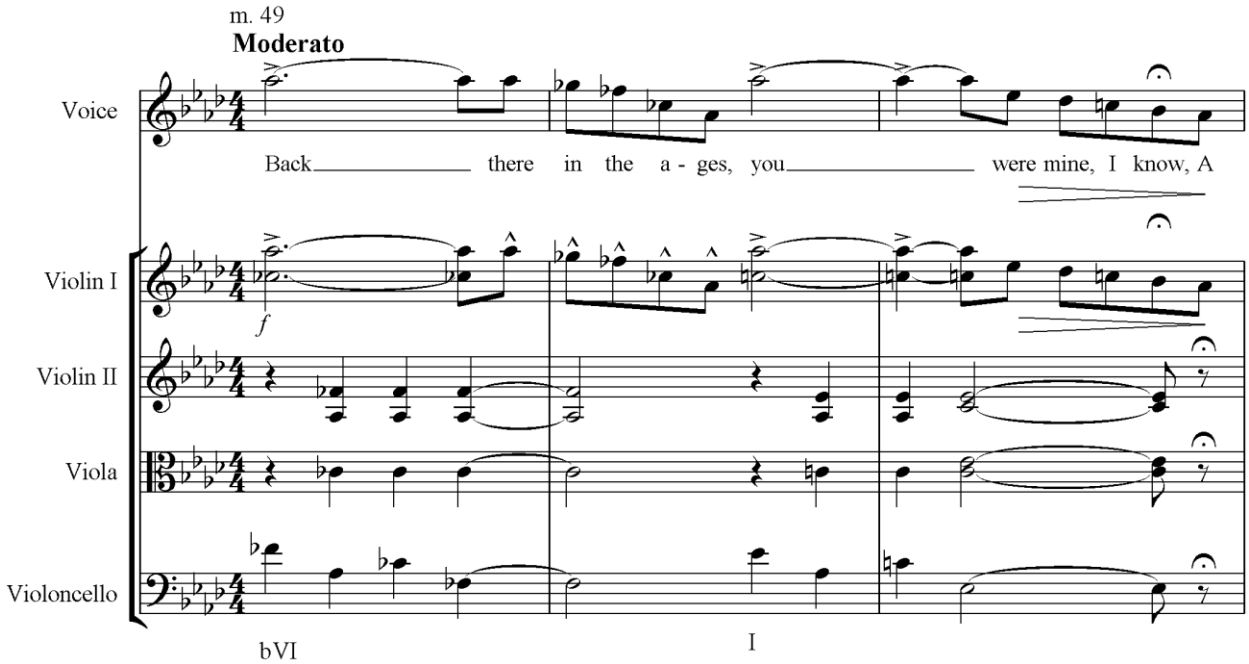
At the chorus, in m. 25, Romberg uses a different strategy. The section switches to 3/4, and the motion of the vocal part and its harmony speeds up significantly. Labeled as a "Valse Lento," the chorus allows the Lady Shireen to wax poetic about her love—to expand on what it means and to luxuriate within it. Near the end of the chorus, there are several moments that cover new harmonic territory. The first of the two areas of harmonic interest comes in m. 41, as seen in example 5.7. The descending scale is a nice musical touch, and again offers the singer

the experience of "gliding" from one point to the next. The bass line, however, is significantly different than shown in example 5.6. Here, it takes on an active role, functioning as a counterpoint to the vocal line and then joining the vocalist during descending scale. The IV7 chord is not stable, but it nonetheless provides some harmonic variation in the song. The same treatment is in evidence directly afterwards, in mm. 44-6, with the bass remaining in motion, joining the vocal line in the scale, and eventually coming to rest on the mediant. The effect is beautiful in full score, where the woodwinds are assigned descending scales, too, and the vocalist slides back upwards onto the stable note at the end of the phrase.



Example 5.7: “Dreams from out of the Past” harmony

The most dramatic moments of harmonic color in the song come near the end of the chorus, in m. 49. Seen in example 5.8, this new harmonic twist pits a borrowed bIV up against the tonic chord, presenting the most chromatic occurrence in the song.

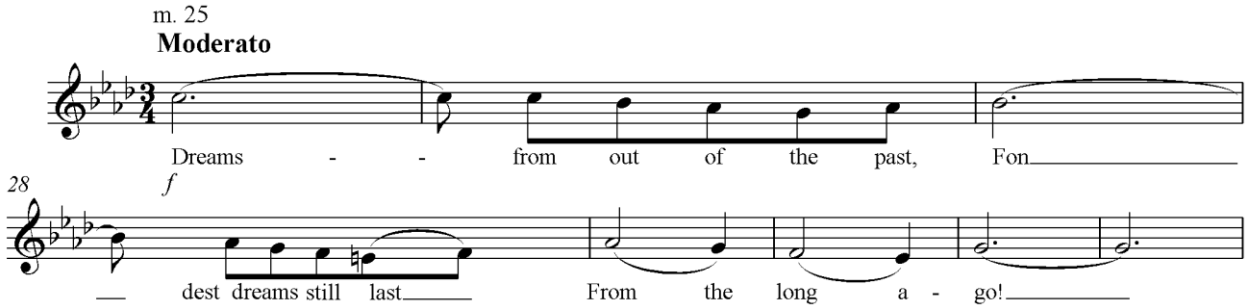


Example 5.8: "Dreams from out of the Past" harmony, part 2

This interesting moment is not meant to prepare for further harmonic exploration, but instead merely pushes the listener to the standard dominant-tonic ending of the song (which comes directly after the events shown in example 5.8). Such a colorful moment in the song is not driven by any special moment in the text, but instead simply propels the listener toward the final resolution of the tune.

The vocal line is not significantly altered to reflect the different character of the two sections of the song—the 4/4 opening and the Valse Lento chorus—but remains steady throughout the piece. The vocal part in the verse is slow and scalar, matching the quality of the background instrumental music. In the chorus, the vocal part does become faster in areas, but for

the most part it adheres to the alternation between scalar passages and held notes, as is demonstrated in example 5.9, which shows the opening measures of the chorus.



Example 5.9: "Dreams from out of the Past" chorus, vocal line

This song is the only solo sung in the entire *The Passing Show of 1914*, and it was appropriate that it was assigned to Collins, who was the female lead. As demonstrated in chapter 7, the number was mentioned by several critics, who called the song a "ballad with a soul"[21] and "very nice" when sung by Collins.[22] "Dreams from out of the Past" is not an unusual song, but rather is probably quite typical of the period, in terms of its limited use of unusual harmonies and its general structure.

"Omar Khayyam"

As discussed in chapter 2, Romberg and his creative colleagues hoped to create a hit with "Omar Khayyam," which was heard as a full-fledged song near the end of the first act. Even though its original name, from Scenario 4, was "Oh, oh, Omar", the final title was still about the same character: Omar Khayyam, a poet who likes "women, wine, and song." The history (and legend) of Omar Khayyam is extensive and beyond the scope of this dissertation, but the contemporary version of the story of Omar and the Rubiyat was popularized through the novel

[21] Kelcey Allen, "The New York City Theatres" *The New York Clipper*, 20 June, 1914, p. 20.
[22] Anonymous, "At the Winter Garden" *New York Dramatic Mirror*, 17 June, 1914, p. 8.

Omar Khayyam the Tentmaker, by Nathan Haskell Dole.[23] This novel, in turn, inspired a straight play entitled *Omar the Tentmaker*, which was well known and well received during the 1913-14 theater season. Figure 5.1 illustrates the cover of the novel.

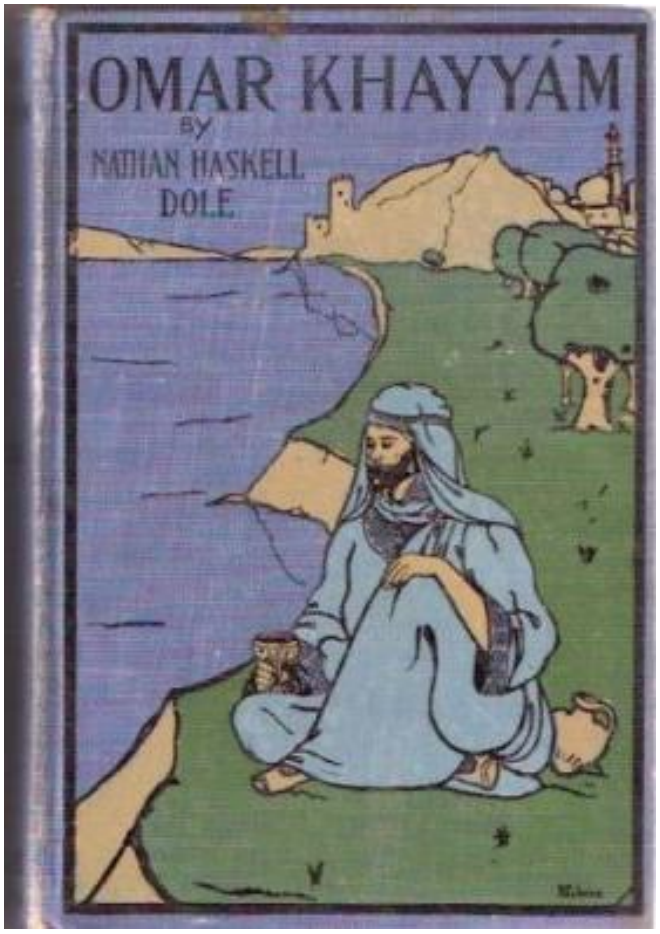


Figure 5.1: *Omar Khayyam*, by Nathan Haskell Dole (1898). Author's collection.

Due in part to the remarkable popularity of the play during the previous season, Atteridge chose to parody parts of the story in *The Passing Show of 1914*. As is clear from the script's development described in chapter 3, Omar was a focus for Atteridge early enough that he probably made it clear when hiring Romberg that he wanted a song about the poet/philosopher. Romberg's expectations for this number, including his presentation of the tune to Miller and his hopes for the song to be sung by Granville, are recounted in chapter 2. Clearly, Romberg (and

[23] Nathan Haskell Dole, *Omar Khayyam the Tentmaker* (Boston: L.C. Page and Co., 1902).
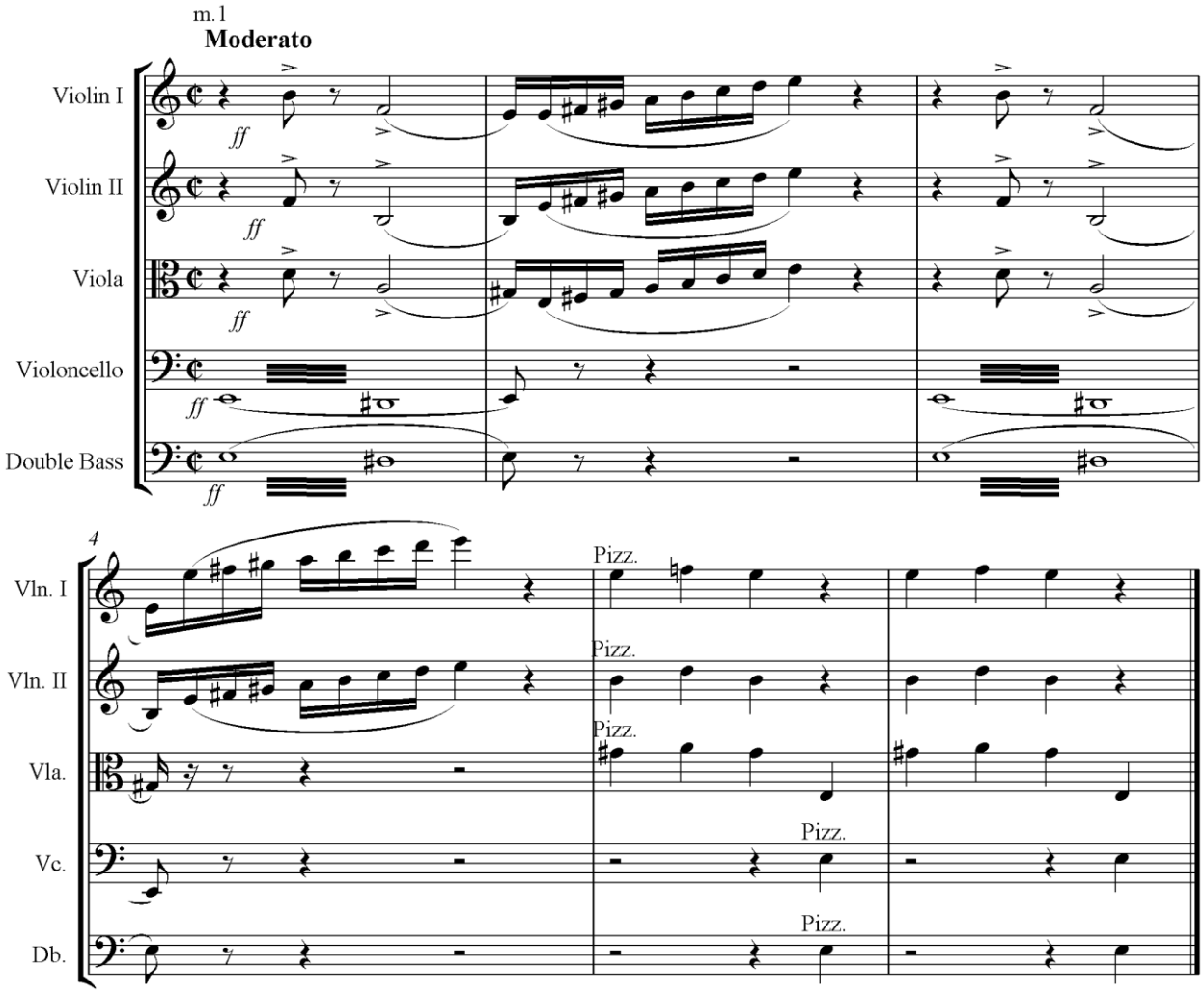
probably the whole creative team) anticipated that the hit song of the revue was going to be "Omar Khayyam," and there are several clues as to this hope both in the tune and in the story surrounding it, even in its failure to live up to its creators' expectations.

The song's primary focus, in terms of harmony, melody, and text, is on exoticism, a very common trait among show tunes even today. This particular type of Arab-influenced number is not really meant to connect the listener to any "authentic" Middle Eastern music or lyrics, but rather deals in stereotypes and aural cues that make the song seem exotic. The "Other" in "Omar Khayyam," however, is not necessarily about his geographical-based or racial difference, but more about the character himself. The lyrics by Atteridge, shown below, give a sense of who Omar is rather than where he comes from; his Otherness is derived from his attitude and his characteristic alcoholism rather than from his origin. Omar was a "poet man" who did not take life seriously, eschewing "work" and "scheming" to get out of his responsibilities. Omar Khayyam, according to the song, was a lovable drinker.

Rhyme Scheme	Verse 1
A	Back in hist'ry lived a man who loved his wine,
B	He praised it loud and long;
A	He just worshipped ev'ry grape upon the vine,
B	And told his love in song.
C	He loved liquor, loved it with his very soul.
C	He liked the flowing bowl,
D	Most every day, he wrote this lay: -
A	"A little drink any time is just fine."
	Chorus
E	Omar Khayyam, just longed for-
E	Omar Khayyam was strong for-
B	"Women, wine, and song."
F	Give him a drink with bubbles,
F	Then he'd forget his troubles,
B	He fooled all day long.
G	Omar Khayyam, the dreamer,

G	He never worked, the schemer,
H	‘Twas not in his plan,
A	For under a bough with a jug of wine,
A	He told the world “It’s the life for mine.”
H	Oh, oh, Omar Khayyam, the poet man.
	Verse 2
I	Omar wrote about a hundred drinking songs,
J	That seemed to be his style
I	Anytime that he felt blue or had some wrongs,
J	He’d take a little smile.
K	He drank highballs and a lot of Persian beer,
K	For twelve months in the year.
L	He just would think in terms of drink
K	Around the jug you would find him so near.

The Otherness of Omar comes into play musically rather than lyrically. In the opening measures, Romberg uses both pseudo-pentatonic scales and modal mixture to give a sense of an “other” place—a location far from the European diatonicism expressed elsewhere in the score. The string parts for this opening are shown in example 5.10.
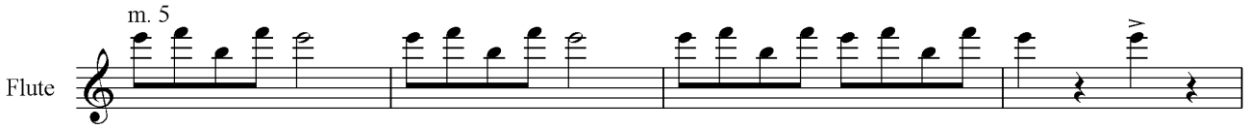


Example 5.10: "Omar Khayyam" opening

The music for scene six of act one, in which Omar and Shireen fall in love and the hero is killed, is written with these tinges of exoticism, with even the underscoring, discussed above, exhibiting these traits (see example 4.2). Romberg wisely chose to *mix* the two types of music for this song; the introduction and the verse are written with pentatonic tinges, while the chorus is mainly a syncopated melody in a major key. Contrasting the two musical languages produced a song that feels both familiar and slightly foreign, just enough to make the number seem different from others in the show, and even separate from tunes in other productions. Using these two harmonic

languages within the same piece, "ragging" the number all the while, Romberg certainly hoped to have a hit on his hands.
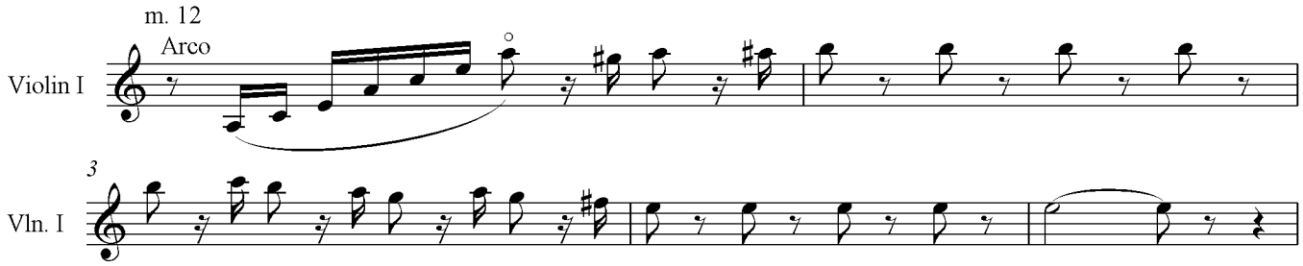
Even the form of the song is written in such a way that the main tune was to be repeated, immediately heard again, and then recalled one more time; this repetition happens in both the verse and the chorus, ensuring that both melodies will be memorable. As demonstrated in table 5.2, the sixteen-bar verse is structured A A^1 A B, while the chorus is a normative thirty-two measure section that unfolds in an unusual A A^1 A^2 B pattern. It seems that Romberg was trying to shape a song that would contain enough inner repetition to make it memorable.

Undoubtedly, one of the most interesting aspects of the number is its treatment at the hand of Saddler. Romberg's composition was not poor, but a brief analysis of the song demonstrates that the orchestrated version of the song introduces several musical moments that were not present in the piano/vocal version. In the introduction, Saddler uses effects in the full orchestra to enhance the modal mixture in the melody, first in the winds, harp, and upper strings through the scales, and also with the brass creating the drone underneath. The strings begin using pizzicato in m.5 (see above, in example 5.10), accompanying the flue's soaring melody in the uppermost register.
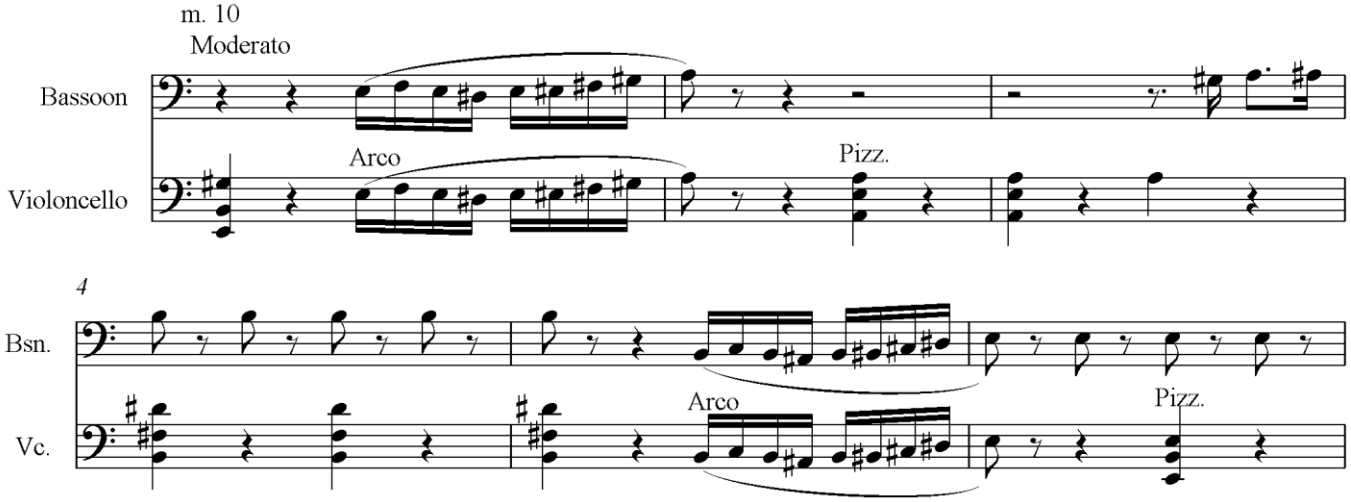


Example 5.11: "Omar Khayyam" flute line

The music of the verse is generally in a homophonic texture to allow for a clear delivery of the lyrics from the singer. There are musical flourishes during the pauses after the singer's lines, which are to be expected, and these moments are where Saddler adds to the musical texture. For example, the sixteenth-note ascending arpeggios in the first violin and harp in m.12 do not derive from Romberg's piano part, but rather from the orchestration (see example 5.12).



Example 5.12: "Omar Khayyam" first violin part

Saddler thus propels the music through the vocal pause and into its next iteration. However, even underneath the vocal line, Saddler contributes new material that significantly enriches the overall sound. The brief but effective chromatic sixteenth-note passage in the cellos and bassoons in m. 10-11 and m. 14-15, seen in figure 5.13, contrasts nicely with the dotted sixteenth-notes in upper registers and voice, while at the same time it acts as a driving force (not to mention the leading tone) towards the repeated E in the following measure.
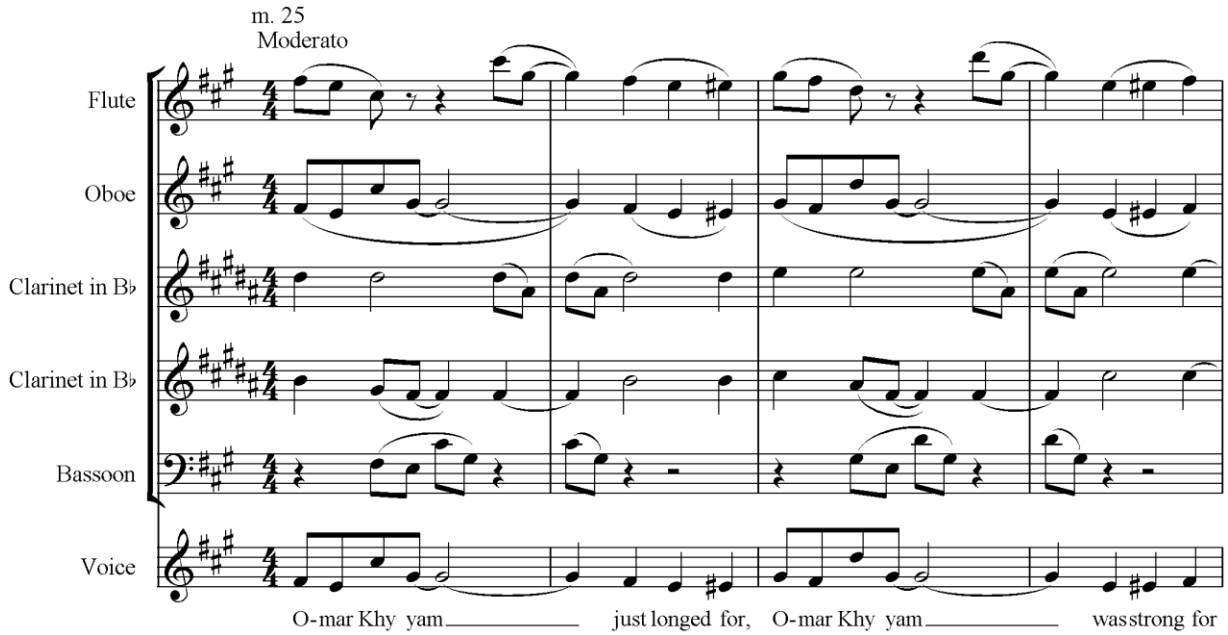


Example 5.13: Measures 10-15 of bassoon and cello parts from "Omar Khayyam"
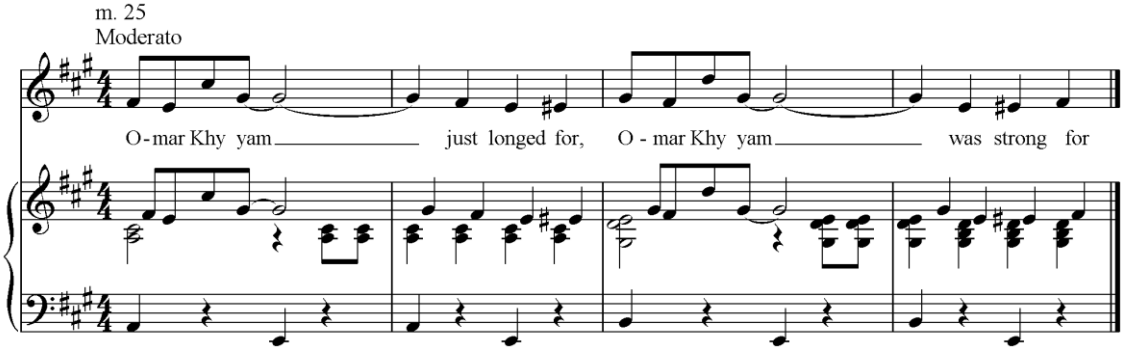
This might seem like a small contribution by Saddler, but in fact, it significantly adds to the quality of the song, augmenting the original vocal line while at the same time affixing another layer of musical energy to the tune.

The place where Saddler's work is most noticeable, however, is at the outset of the chorus. The musical motive that is meant to be heard and remembered is the tune that

accompanies the words “Om-ar Khay-yam” at the outset of the chorus, in m.25. This passage, seen in example 5.14a, is exemplified by Saddler’s use of the woodwinds, which represents music that is not present (beyond the melody in the oboe) in the piano/vocal part (example 5.14b).



Example 5.14a: “Omar Khayyam” chorus, winds and voice



Example 5.14b: “Omar Khayyam” chorus, piano and voice

Saddler creates a panoply of echoes throughout the other wind instruments with this melody, reinforcing Omar’s name over and over. The first echo is heard on the second beat in the bassoon part, actually overlapping the melody itself. The bassoon’s part is also an echo of the main melodic line over the held half-note G in the oboe. Directly following this is another echo,

this time in two parts (the flute and the first clarinet), which is then heard again in the first beat of the next measure, this time in the first clarinet and the bassoon. If those echoes were not enough, Saddler adds two musical gestures that are similar in rhythm, if not voice leading, in the midst of the tune. At the very first beat, in fact, the flute has an eighth-note gesture that descends, and that is taken up by the second clarinet in the next beat. All of this musical interaction is the creation of Saddler, not Romberg, and it produces a musical impression that the melody alone never could. The reinforcement of the melodic line and the motive itself causes the listener to remember the pattern more vividly than they would have if there was no musical strengthening of the eighth-note pattern after the initial melody. Not only does this treatment help to create a more memorable tune, but it makes the song better, musically interesting in a new way, and reshapes the melodic content; all in all, Saddler's orchestration helps in turning the song into the hit that the producers were hoping it would be.

The placement of "Omar Khayyam" in the revue reinforces the notion that the song was intended—even *expected*—to be a hit. Although the number does not appear until later in the show, the first time the audience actually hears "Omar" is during the Overture, where the song is the third of seven melodies that are played. The piece is heard next when the number is introduced by Omar himself (Granville) at the beginning of scene six in act one. Normally, this would be the only time the tune is sung during the show, since there are no reprises in the revue. However, as the anecdote with Miller demonstrates, the song was used again in act two as a part of Miller's "Imitations" act. Though four different pieces made up the medley, the final tune was "Omar Khayyam," ensuring that the audience had a second opportunity to experience the song in its full form. Finally, the tune is the first of three melodies heard in the Finale, reminding

the patrons just *one more time* that "Omar Khayyam" would be an exciting piece of sheet music to purchase.

So what happened to the song? There were never any recordings made, and it was not even included in the Gems medley recorded by Victor Light Opera Company (Victor C-15050); the songs that made it onto gramophone disk were a full version of "Eagle Rock" (Victor 17610) while the Victor medley included "Out in Frisco Town," "You're Just a Little Bit Better…," "Kitty MacKay," "Eagle Rock," and "Levee Days."[24] The story of Omar Khayyam is more complicated than the other songs from the revue and specifically involves Romberg's relationship with his previous music publisher, Stern and Co. Arnold includes a portion of this story in *Deep In My Heart*:

> Sigmund sat down heavily. "Well, the contract is dissolved all right, but it's too damned late. The song is killed."
>
> "How can it be killed? It's such a success in the show," [asked Romberg's brother, Hugo.]
>
> "But how can it become a hit with the people without words? Oh, damn it to hell, why did all this have to happen just now!"
>
> He lit a cigarette and slumped in his chair. He had just returned from a courtroom where his contract with Stern, the music publisher, had been dissolved as being without equity. That was a good thing, but the squabbling with Stern had proven an effective blanket on the success of "Omar Khayyam."
>
> Before the contract was legally declared void, however, Stern had already published the "Omar Khayyam" without lyrics. The song thus had only the limited appeal of a semi-classical number. No one could learn the words.
>
> "I'm afraid we'll just have to write this one off," he said to his brother. "At least one thing: I know I can write hits."
>
> "Did you have any doubts?" Hugo asked.

[24] The Victor Light Opera Company recording has been reissued on CD as *Broadway Through the Gramophone*: *Volume II* (1909-1914), Pearl Gems 0083.

> "Well, not to have doubts is one thing. But to write the hit is another." He shook his head. "This song could have swept the country if people could only have got hold of the words to hang the music on. And how [Miller] sings it! Like an angel." He sighed.[25]

One must frequently question the veracity of these stories, but in the case of "Omar Khayyam," the proof is in the sheet music itself. Stern really did publish a version of the song, and they certain did so without the lyrics, calling it an "intermezzo." The detail of Stern's label is displayed in figure 5.2, with the cover for the sheet music shown in figure 5.3.



Figure 5.2: Insert for "Omar Khayyam." Author's collection.

From the outset, it is very clear that the artist, Starmer, modeled the cover from of the artwork shown in figure 5.1, the illustration on the cover of the novel, maintaining the layout of the page and depicting a very similar version of "Omar."[26]

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[25] Arnold, *Deep In My Heart*, 223-24.

[26] The Starmer in question is either William A. (b. 1872) or Frederick S. (b. 1879), two brothers who "were responsible for nearly a quarter of all signed covers in large format from the late 1890s to around 1919, and continued producing cover art into the mid 1940s." See <http://www.cartage.org.lb/en/themes/arts/drawings/Graphicdesign/Coversheetmusic/CoverArtHistory2/CoverArtHistory2.htm> . Accessed July 7, 2009. See also <http://www.hulapages.com/starmer.htm>. Starmer also illustrated the cover of "That Bohemian Rag" for *The Passing Show of 1914*, published by Remick in 1914.

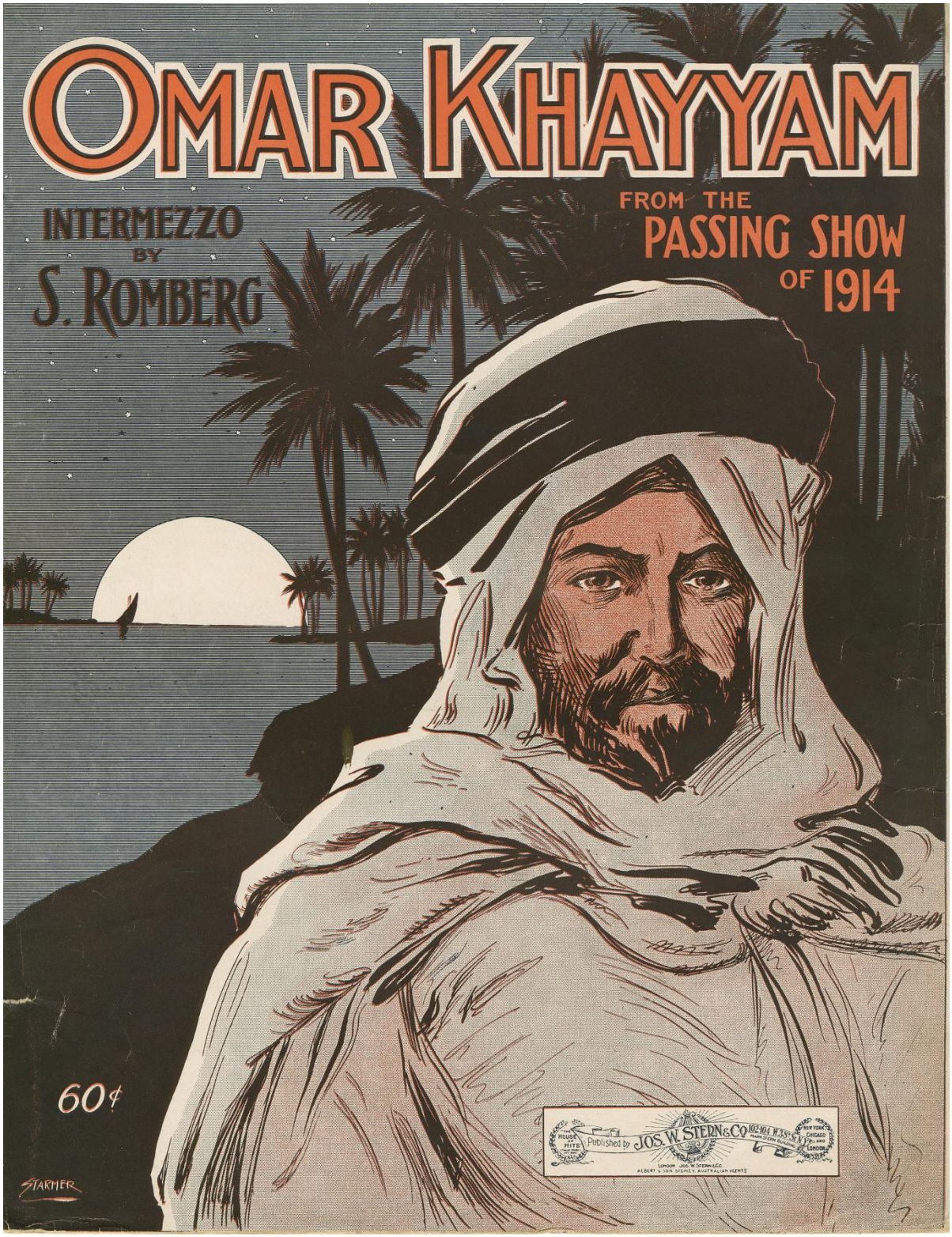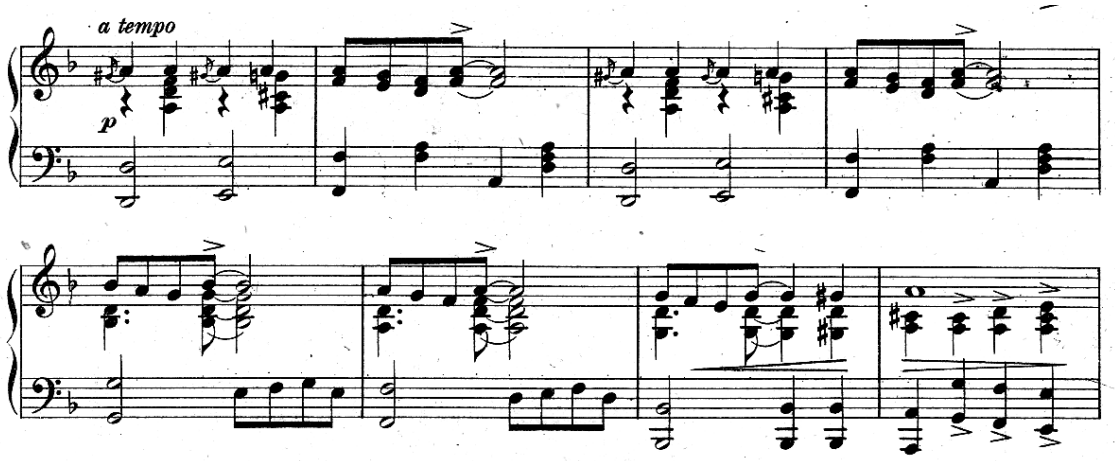


Figure 5.3: Cover for Stern's "Omar Khayyam." Author's collection.

The inside of the sheet is very interesting, too, because the music does not exactly match the song itself, meaning that the "intermezzo" is not simply a version of the song *sans* lyrics. Instead, it begins with music that resembles the verse, eventually moving into the chorus similar to the one used in the show.



Example 5.15: "Omar Khayyam" Intermezzo Verse

After a four-bar introduction, the verse, seen in figure 5.15, takes a new turn in the second measure. The new music uses the eighth-note figure from the chorus, but in a slightly different manner: the rhythm is the same, but instead of a descending figure followed by a leap that again drops down, the leap here is upwards, apparently preparing for the chorus that is to come. Thus, the intermezzo is not the same music that was heard in the show, perhaps a response to a request by Stern or Shubert to keep one job separate from the next.

Whatever the reason for the new material, the sheet music coincides with Romberg's (or Arnold's) complaints about the published number, and the truth is that the composer was probably exactly right about the chances for success given the lack of Atteridge's lyrics in the publication. The relationship between the Shuberts and Stern is unclear, but, as mentioned earlier, most of the songs (but not all) from *The Passing Show* series were published by Shapiro,

Bernstein, and Co.[27] Although the full details of the relationship between the publishers, producer, composer, and lyricist are unclear, it does seem apparent that the song was not released in a way that one would expect to produce a hit. The tune was never even recorded, which suggests there were too many problems with the performance rights to the song to even produce a disk. The song *was* killed due to copyright issues and the threat of infringement, thereby stripping *The Passing Show of 1914* of the hit that might have been.

As the analyses of these songs demonstrate, the composers and lyricists involved with *The Passing Show of 1914* worked hard to create numbers of varying types that made for an interesting musical. Harmonic spice was not necessarily the emphasis for these tunes, but instead the most important element was the overall function of the song within the larger context of the show. And, as I explain in chapter six, this larger context was essential to understanding many of the choices made in the creation of the revue.

[27] A few documents regarding Romberg, Atteridge, and Stern do remain in the archive, but these seem to all be from 1913. The first letters are to and from Stern regarding using some of Romberg's music in Shubert productions wherein the rights to all of the composer's songs remain with Stern (Dated August 15, 1913, box 1494). A memo from the Shuberts to Stern provides a date for the beginning of the Romberg and Atteridge collaboration: September 16, 1913 (box 513).

Chapter 6

Reviewing the Revue: Unpacking the Textual and Musical References in *The Passing Show of 1914*

In the first scene of *The Passing Show of 1914*, the revue's main comedic character is introduced to the audience through a combination of dialogue and entrance music, a common practice in musical theater. The setting of the scene is a movie studio, and a camera man announces, "Here comes the Queen of the Movies. She's been playing in that Pinafore film." Before the actor enters, the orchestra plays a short instrumental piece to usher the character on stage. The music relies on the audience's theater-going experience to inform them about the person they are going to meet. The dialogue, also, sets up references that inform the audience as to the identity of the Queen. The second comment, about Pinafore, is reinforced musically; the statement is the cue for the orchestra to play music from Gilbert and Sullivan's *H.M.S. Pinafore*, namely the song "I'm Called Little Buttercup." The character we expect to see is a young, winsome ingénue. The first remark, about the Queen of the Movies, would not necessarily be recognized today, but contemporary audiences would have immediately understood this reference as both the title and the main character from another play, *The Queen of the Movies*, an earlier hit of the 1913-14 Broadway season.[1] The young woman referenced here was thin, petite, and beautiful. When the orchestra proudly announces the Queen's entrance, the audience would have been thrilled and surprised to see a very fat George W. Monroe in a huge "exaggerated" frilly dress, boisterously bellowing, "I'm fresh little Buttercake . . . I'm what you call Little Buttercup on the Hippodrome scale." The audience had no trouble getting the joke; it was a

[1] For a contemporary review, see Anonymous, "Review" *Theatre Magazine*, February 1914, 96.

reversal of the traditional young female role, a tactic similar to those used in *Forbidden Broadway,* a well-known production in the late twentieth century. Even if some in the crowd had not seen older productions of *Pinafore,* it had been revived earlier that spring at—where?—the Hippodrome, in a production that Gerald Bordman calls "colossal."[2] Audiences loved Monroe's over-the-top Queen, so it was no surprise that he was one of the featured members of the stellar cast.

As this example demonstrates, the research it takes to contextualize a show like this is substantial. Not only must a scholar thoroughly know the theatrical season that precedes the revue, but also understand the history of the almost every person associated with the musical. It is important to recognize, for example, that George W. Monroe had played the "*grande dame*" character since the 1890s on a variety of stages, as explained in chapter 2. In this chapter, I reveal some of the referential links between *The Passing Show of 1914* and the theatrical culture that surrounded the musical.

When *The Passing Show* opened, the wide variety of acts, the quality of the dancing, the many genres of music, and the extravagant costumes and sets brought people into the theater in droves. An important reason why audiences came to see the show was that they expected a certain type of entertainment—one that relied on the whole of the previous theater season for material. For *The Passing Show of 1914,* an article from 29 May, 1914, promised that "some of the successes of the season to be travestied will be "Kitty MacKay," "Help Wanted," "The Things that Count," "The Midnight Girl," "The Yellow Ticket," "Omar the Tentmaker," "Panthea," "Too Many Cooks," and "A Thousand Years Ago."'[3] This list includes many types of theatrical productions. *The Midnight Girl* was a German operetta revamped for the American

[2] Gerald Bordman, *American Musical Theatre*, 294. For a contemporary review of the show, see Anonymous, "The First Nighter" *New York Dramatic Mirror*, 15 April, 1914, p.12.
[3] Anonymous, "Theatrical Notes" *New York Times*, 29 May, 1914, p.11.

stage, while *Kitty MacKay* was a play about a young Scottish girl looking for love—a play that used incidental music to inject local color into the drama. *Omar the Tentmaker* was a straight play based on the novel by Nathan Haskell Dole about Omar Khayyam. Each of the shows listed was one that had been on the Broadway stage during the 1913-14 season. But, as is clear from the example of the introduction of Little Buttercup, only a few of the theatrical references were included in the preliminary advertisements for the *Passing Show of 1914*. So in what ways, exactly, did these references appear, and what does that tell us about the audience for this revue?

Allusions surface in a wide variety of ways in this revue. The relationship between *The Passing Show* and the various sources it borrows from, however, is not simple. Indeed, it is more complex than would be expected at first glance. Early revues have been characterized by authors on the subject as a genre where parody is quite simple: the source is satirized or made fun of from a negative point of view, especially when it comes to competing plays and/or musicals. Lee Davis uses many terms to explain the relationship between various *Passing Shows* (and the *Follies*) and their sources, including "spoofed," "satirized," "roundhouse sendups," "lampooned," and "mugged."[4] However, as this chapter demonstrates, the term "parody" needs to be used in a much broader sense than it is usually applied to these particular musicals. Throughout the revue, Atteridge used source materials as *models* rather than objects that would become the butt of jokes. This does not mean that spoofing did not happen—it most certainly did, and it was a key element of the show—but it was only part of the fabric of the overall revue. In the remainder of this chapter, I will examine the multitude of ways in which source materials were brought in to the mix.

[4] Lee Davis, *Scandals and Follies*, chapter 5.

There are two major areas where reference is used: first, in the narrative, and second, in the music. Additional elements of the show allude to other things, too, such as physical motions, costumes, dances, and even props, but these are generally woven into one of the two aforementioned categories. Narrative references can appear in several ways; in some cases, a character is borrowed from another play, whereas in others, the object of parody is the actor or actress portraying the character. Atteridge often took these characters and turned them into foolish and silly caricatures, but, just as regularly, he would use them more or less in their original forms, making use of the original production for his own purposes. Additionally, parody was heard in the form of music, most commonly in the webbing, but also in the songs themselves. Romberg's musical borrowing takes different shapes, too, sometimes "sending up" another song, while at other times, merely using its form or melody to refer to the source material. This complicated, nuanced approach to reference is an essential part of *The Passing Show of 1914*, suggesting that the methodology used to analyze other revues needs to be just as carefully examined.

Other entertainments were primarily referenced by the inclusion of characters taken in whole or in part from the casts of other shows, both in terms of title and in function. For example, the main hero in *The Passing Show* is Jerrold McGee, an amalgam of Gerard Mordaunt, the well-to-do hero from Monckton Hoffe's play, *Panthea*, and the novelist/hero William Hallowell Magee, from George M. Cohan's *Seven Keys to Baldpate*. In both instances, the man in question is young and romantic, and this is what the character of Jerrold McGee is meant to reflect. The function of the character is to connect with the heroine, although Gerard is significantly more connected to melodrama than his equal, Magee. The main plot in *Panthea* revolves around a young woman who must fight for her love against the will of an angry

aristocrat, the Baron de Duisitort.[5] The climactic scene from the play pits her confused lover, Gerard, against both herself and the Baron, who has tricked the poor hero. In an act of bravery, Panthea kills the Baron in order to be with her love, though she is sent away to Siberia with Gerard in tow. It is Gerard's relationship with Panthea that is lampooned in *The Passing Show*; instead of Panthea acting as the brave character, Jerrold (in *The Passing Show*) is the hero—it is he who has to find a way to overcome the Baron and connect with his lover, Kitty MacKay. The function of the character, then, is almost as complicated as the plot of *Panthea*. Not only must Jerrold McGee represent more than one plot from another show, but he must also take on attributes from these diverse characters.

In a few instances, only the mere idea of a character stems from another play. An example of this is The Misleading Nut, who is extracted not as a whole character, but simply as a moment from Charles W. Goddard and Paul Dickey's *The Misleading Lady* (1913).[6] The play was a success on Broadway, and ran from November of 1913 until May of 1914, so it would have been very familiar to audiences of *The Passing Show*. The Misleading Nut is first seen in scene one, dressed as Napoleon and followed by two attendants (meant to be workers from a sanatorium). So the audience would not miss the reference, the French anthem, "The Marseillaise" was played to usher the character on and off screen. The real Napoleon does not appear in *The Misleading Lady*, but there is a scene in act three where the character "Boney" dresses up as Napoleon, pretending to be someone from an insane asylum. In truth, the story is a melodrama about a man (Jack Craigen) who tries to kidnap another man's (Henry Tracey) wife,

[5] For a contemporary review of the show, see Anonymous, "The First Nighter," *New York Dramatic Mirror*, 1 April 1914, p.12. For more commentary, see Marie B. Schrader, "Madame Critic" *New York Dramatic Mirror*, 8 April 1914, p.5.

[6] See Charles W. Goddard and Paul Dickey, *The Misleading Lady* (New York: Samuel French, 1914). Shubert Archive. The play inspired at least three movies of the same name in 1916, 1920, and 1932 (<www.imdb.com>. Accessed July 16, 2009).

Helen. As described in chapter 3, the idea of multiple faux Napoleons was a concept that Atteridge tried to integrate into the plot in the early scenarios, but in the end, the only lunatic dictator to survive was the Misleading Nut. In this case, the *idea* for a character is derived from a humorous moment in another play, rather than using a larger scene or a specific role. The Nut's time as Napoleon is also brief in *The Passing Show*, however, and he eventually takes on other guises, such as the minister in act two's Eugenics Wedding; the overall purpose of the character is to destabilize the plot, add a quality of randomness into the revue, and represent the unpredictable, all functions that are humorously accomplished by The Misleading Nut.

Several additional characters also emanate from other shows. Near the end of the second act of *The Passing Show*, a song, "You Can't Go Wrong With Me," is sung by Salvation Nell. At first, there no clear reason for her appearance—she does not stem from any play that was performed during the 1913-14 season. Rather, the stage work she appears in dates from 1908, in Edward Sheldon's *Salvation Nell*. The character could very well have been forgotten by 1914, at least as something "new," but the fact is that there *was* a modern version of the character—from sheet music. The cover of "Salvation Nell" in figure 6.1 (1913; lyrics by Grant Clarke and Edgar Leslie, music by Theodore Morse) shows a proud Salvation Army missionary, calling to men—presumably sinners—by playing her tambourine and singing about Jesus. The lyrics of the song describe the character.[7] In "You Can't Go Wrong With Me," the song from *The Passing Show*,

[7] The first verse to the original song reads:

> There's a girl of sweet seventeen,
> Always has a cute tambourine,
> Heavenly grace, heavenly face,
> 'Neath a bonnet with "Salvation" written on it.
> Ev'ry fellow living in town,
> Thinks she's mighty swell.
> Ev'ry night they gather 'round
> Sweet Salvation Nell.

the lyrics are not about Salvation Nell as a character, but instead about the deliverance she represents, as sung in the first person:

> Verse 1
> Oh, you sinners, come with me
> And join the army right away.
> And salvation you will see,
> Come follow right in line today –
> There is a place in Heaven, they say,
> Where you can tango all of the day,
> Don't wait another day but just decide,
> And try that real salvation glide.

When Muriel Window performed as Salvation Nell (who is identified as a seventeen-year old in the source song), she was acting out the role from years ago that was still fresh in people's minds because of the popular song.[8]

[8] The play was popular enough to spawn two film versions—the first in 1921 and the second in 1931. See <www.imdb.com>. Accessed July 13, 2009.

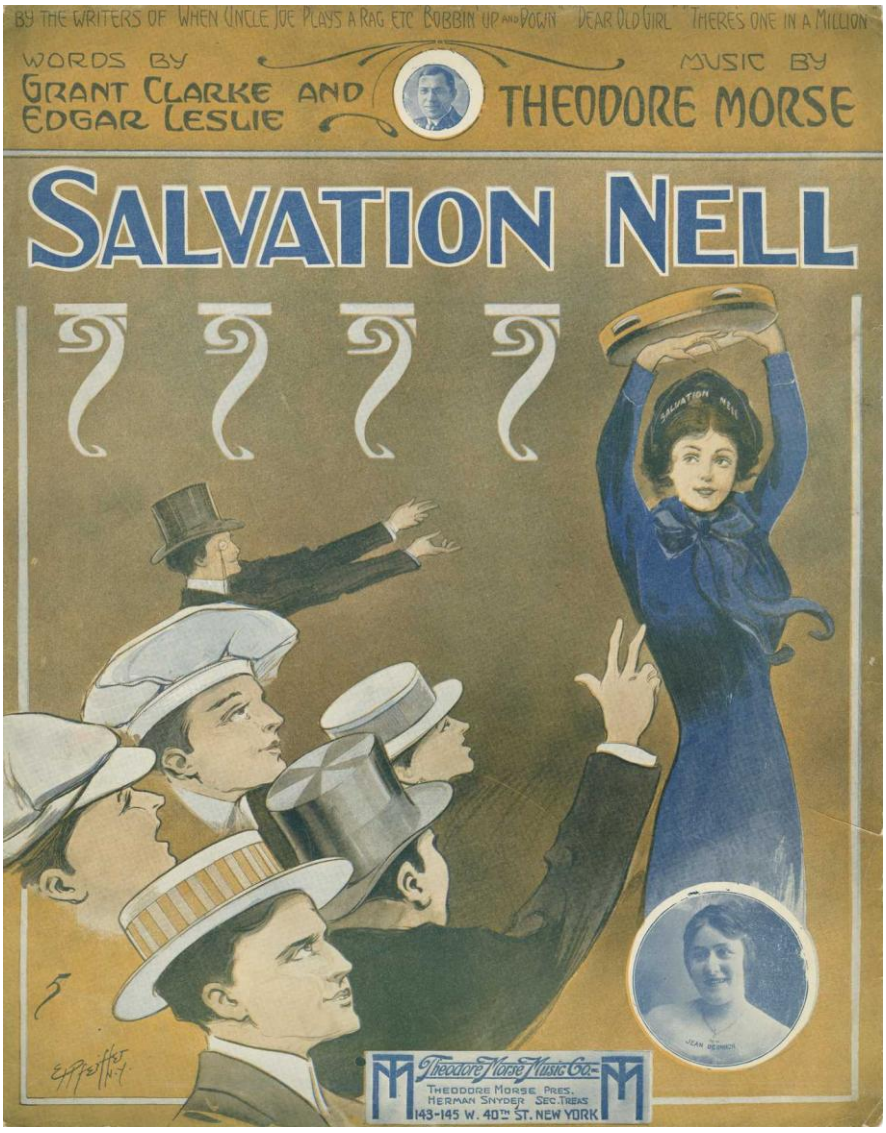


Figure 6.1: "Salvation Nell" Cover. Lester Levy Sheet Music Collection. John Hopkins University.

In this case, Nell does not become an object of ridicule, but simply a borrowed *seme*, to use a term coined by Roland Barthes.[9] As an element of the narrative, she merely fulfils the role of her character from the source play and song, alluding to the function, the features, and the style of the original Nell. No photographs survive of Window's "Salvation Nell" costume, but it is likely she was dressed in a very similar manner to the cover of the sheet music, perhaps even

[9] This term refers to all the elements within a narrative that contribute to the creation of the plot. See Roland Barthes, *S/Z*. Trans. By Richard Howard (New York: Hill and Wang, 1971), 109.

holding a tambourine. The relationship between the collected *semes* that form Nell and her song is not a "send up" at all—there is nothing funny about her in the lyrics, in the music, or in the script (notably, there is no dialogue that precedes or follows the number that has anything to do with Nell). She merely *is* Salvation Nell, who appears as part of *The Passing Show* to remind audiences of the character's existence and to use the previously constructed image for the revue's own entertainment.

A number of other characters also find their way into *The Passing Show of 1914*, but unlike the situation with Salvation Nell, many of the characters are meant to be lampooned in a humorous way. For example, one of the secondary characters at the movie studio during act one is a man named "Deuce Baggot," who is a director. In reality, the Baggot in question was the real-life King Baggot (1879-1948), who was an actor and director during the early years of film. The joke on the character's name comes from a deck of cards, wherein the deuce (2) is at the other end of the spectrum from the King. There does not seem to be any particular reason for using Baggot as a character other than referring to his eminence in film at the time, and Freeman and Dunham, the comedy team who portrayed Baggot and the Camera Man, do not appear to have used any lines that were specific to any real-life depictions of people. Baggot is shown in figure 6.2, while John Freeman (who played Baggot) and William Dunham (the Camera Man) can be seen in figure 6.3.



Figure 6.2: King Baggot. Author's Collection.



Figure 6.3: "Hello, Hello, New York Town" Cover. John Freeman and William Dunham, performers. Author's Collection.

Another film figure to appear in the show was Mary Packard, a thinly veiled re-naming of the movie superstar Mary Pickford (1892-1979). Pickford was known for playing young girls, even long after she was a girl herself, and this habit of portraying a much more youthful version of herself marked her as ripe for spoofing in *The Passing Show*. Pickford, shown in figure 6.4, was usually seen in curls and frilly dresses to invoke the purity of youth.



Figure 6.4: Mary Pickford with cat. Online photo.[10]

Mary is introduced through a short bit of dialogue in the very opening of act one:

> Camera Man: Well, here comes Mary Packard.
>
> (ENTER MARY PACKARD (MARY PICKFORD) A DEMURE GIRL, CARRYING A DOLL.)
>
> Hello, Mary. How is the "Maude Adams of the Movies?"

[10] See <http://www.paul-n-paul.com/mp904.jpg> for the photograph. Accessed July 16, 2009.

Mary: I'm all right, but I'm tired of playing these child parts. My husband doesn't like it.

Camera Man: You're going to act in a great picture today. You shoot your uncle and stab your father with a bread-knife.

Mary: Must I always play those girl parts? This moving picture game is just one reel after another.

Already, Pickford's career is the object of ridicule, both from Mary and from the Camera Man. It is the Camera Man's comment about Maude Adams, however, that prepares the scene for the upcoming song, entitled, "The Real Maude Adams of the Screen." By connecting Mary Pickford to Maude Adams, Atteridge ties together two women from different media who perform the same kind of roles. Maude Adams (1872-1953) was a stage actress who also frequently played young women, though one of her most well-known performances was as the title character in J.M. Barrie's *Peter Pan* (1904). Atteridge and Romberg's song, then, becomes a satire of two different actresses at once; the lyrics of the verse and chorus reinforce the joke repeatedly:

Verse 1
I'm little Mary who poses,
I'm little sunshine and roses.
On the film my face you've seen,
I always play the daughter,
Who's very milk and water.
I'm really one of the fixtures
I am the star of the pictures
Mary, the child-like fairy.
Mary, the Queen of the Screen.

Chorus
I'm the girlie who is always on the screen.
In the pictures, any place you go, I'm seen.
I am playing, always so demurely.
And you're saying: -"She's a nice girl, surely."
I'm the "sweet thing" playing all the childish parts.
In Hoboken, I win all the native's hearts.
I play every clinging scene,
Simple child, so young and green,
I'm the real Maude Adams of the screen.

The song attempts to be consistently funny by lampooning what Pickford does in the movies as well as the response she gets from people who may not really understand drama (i.e., the residents of Hoboken). Packard is Pickford as a caricature in no uncertain terms, and she is certainly made fun of by many of the elements the revue had to offer—including lyrics, dialogue, and (though no photograph is extant), probably through costuming, as well.

Moving pictures get their share of lampooning in this show, and it is not coincidental that they—still silent at this time—are referred to as "pantomimes" in "We're Working in the Picture Game." The movies were still a growing industry, and they were only beginning to evidence a commercial appeal that was a true threat to both vaudeville and the legitimate stage (including musicals). Specific movies are mentioned in the dialogue by their titles, and in most cases, the lines are spoken by the Queen of the Movies, who would be the ideal candidate to send up the films that were being made at the time. Scene two of act one takes place inside the Queen's office, and many of the movies she comments on (made in *her* studio) are actually scrambled or reworked versions of films that had been on the screen in or around 1914. For example, when she says they're making a picture of "The Nights in a Bar Room in Ten Reels," the Queen is alluding to *Ten Nights In a Bar Room*, which was made into a motion picture three times, in 1910, 1911, and 1913. "Why Girls Leave Home in Two Parts" directly recalls *Why Girls Leave Home* (1913), a movie that was lampooned again in 1929 by another picture, *Why Gorillas Leave Home*. The many references in the script to white slaves probably derive from the movies that appeared during the previous season, including *The Inside of the White Slave Traffic* (1913), *The White Slave; or The Octoroon* (1913), and *The White Slave Catchers* (1914). Other characters briefly mention different pictures, too, and each suggestion for a treatment is a funny reference to some movie that had already been made.

In some cases, plays are referenced in *The Passing* Show by dissecting their plots into smaller pieces and rearranging them. This is how the play *Panthea*, mentioned before, is used. The *Panthea* scene in the revue happens mid-way through act one, scene one. The references in this situation are small pieces of the source play that become fodder for Atteridge's parody. For example, in the revue, we see Panthea—the character—being brought ashore after a shipwreck, and she is shivering because she is cold. The joke here is that the acting of Olga Petrova, who played the role at the Booth Theater in the spring of 1914, was overdone and over-the-top; the actress in *The Passing Show*, Frances Demarest, would have had to play Panthea in way that lampooned the other actress and her character simultaneously.[11] Figure 6.5 is a portrait of Petrova from an unidentified source. Without reading the original play, one would not realize that *The Passing Show* actually refers directly to the opening scene of *Panthea*, where the Mordaunt family is gathered in their home and is suddenly aware of a boat that has had a terrible accident. One of the women pulled ashore is Panthea, and her description would have informed Frances Demarest's portrayal of the character in Atteridge's show:

> A group appears at the doorway surrounding the strange lady. SHE is slight and dark, her face is very pale, her hair is done (a la Hoffe), she has a strange mixture of odd garments on. She looks straight over to the fire, nods to it, then goes deliberately over to it. She sits on the footstool, shivers slightly and still stares straight into the fire.[12]

[11] See Anonymous, "The First Nighter," *New York Dramatic Mirror*, 1 April 1914, p.12.
[12] Monckton Hoffe, *Panthea*, Unpublished script dated 12/21/14. Shubert Archive.



Figure 6.5: Olga Petrova. Author's Collection.

This scene is directly parodied in *The Passing Show*, but in several different ways. First of all, mention is made that the woman, Panthea, "fell overboard." McGee then says: "The poor woman's cold. I can tell she's an emotional actress the way her shoulders tremble. That denotes acting. (SHE LOOKS AT HIM AND GASPS SEVERAL TIMES A LA PETROVA) I beg your pardon. Have you asthma or are you hissing?" Some men of the chorus in *The Passing Show* actually exit the stage and bring on a moveable fireplace for Panthea to warm herself, but this scene is really all about sending up the opening of act 1 in *Panthea*. As the scene in the revue progresses, additional jokes are made about Petrova (and her hair), but there are several comments that point to other scenes in the source play, too. McGee mentions Russians, spies, and Siberia. All of these moments can be found in *Panthea*, when, after a deadly battle wherein

Panthea herself is forced to kill the Baron in act three, she is followed by Russian agents in the next act. Eventually, Panthea is taken to Siberia at the end of the play, with Gerard Mordaunt professing his love and marrying her so that he, too, can be taken to Siberia. Even though these events are merely mentioned in *The Passing Show*, they were markers of the source play for the patrons of the musical; the knowledge the audience would need to truly understand the events taking place in the scene requires familiarization with the whole play, not just a single dramatic moment.

A similar situation is true for Percy MacKaye's version of *Turandot*, which he entitled *A Thousand Years Ago* (1914).[13] The complete play was not used to form a single part of a scene, though, but instead, to create part of the structure for a larger scene in the musical. Specifically, *A Thousand Years Ago* becomes the template for scene six, which is the extended Omar Khayyam sequence; the difference is that the structural framework of the scene derives from the narrative of the source, rather than from small moments pieced together, though there is a direct transfer of a few details.

One very strange moment in scene five of *The Passing Show* is the introduction of Omar Khayyam, which is followed closely by his mention of the two characters from the Italian Commedia dell'Arte, Pierrot the clown, and Prunella, his love, who dance together in "Silence and Fun," a ballet performed by Stafford Pemberton and Ethel Kelly. [14] There is no reason for the appearance of these characters, however, except for the possibility that the play *Prunella* (Lawrence Housman and Harvey Granville Baker, 1913) had been playing at the Little Theater in New York since October. In addition, Commedia dell'Arte characters had played a significant

[13] Percy MacKaye, *A Thousand Years Ago*, Unpublished, undated script. Shubert Archive. For a contemporary review, see Anonymous, "Review" *Theatre Magazine*, February 1914, p. 63.
[14] For more information on Pierrot, see Martin Green and John Swan, *The Triumph of Pierrot: The commedia dell'arte and the modern imagination* (University Park, PA: Pennsylvania State University Press, 1993).

role in *A Thousand Years Ago*, where they were "Strolling Players." In *The Passing Show*, the Commedia dell'Arte theme is split between the ballet dancers and a group called the "Vagabond Players," made up of Omar Khayyam and his dancing pals, Turkey Trot, Tango, and Maxixe. In *A Thousand Years Ago*, the character "Caliph" ends up wearing a false beard, which becomes a joke in scene six of *The Passing Show*. When Imam Allafake (a name derived from minstrelsy stereotypes) and his priests enter, they are all wearing long, fake blue beards and Omar says: "Ah, so they're wearing colored beards, now."

A Thousand Years Ago also provides the basic structure for the dramatic thrust of scene six. In the source play, Omar desires to attract the Lady Shireen, a princess who he wants to marry. In order to do this, he must first prove that he is a prince and must also pass a test involving three riddles. When successful, this will ensure that he has shown his wisdom and can marry the Caliph's daughter. *The Passing Show* ties Omar Khayyam with the hero of *A Thousand Years Ago*, maintaining the riddle sequence and also calling Omar a "beggar prince," exactly the same term that is used in the second act of the source play. The riddle scene is extensive in both stage works, and, also in each drama, it is the means by which the hero connects with the heroine. Most of scene six in *The Passing Show* is modeled after this very play, and it is when Omar wins the hand of Shireen that he begins to announce his beliefs about a place in the future called Broadway, that eventually gets him killed and leads to the dramatic delivery of his prophecy.

The piecemeal approach taken with *Panthea* did not stop Atteridge from borrowing a whole scene intact, however. The Queen of the Movies is introduced to Mr. Verenka, who is trying to find a job, in a lengthy section of scene two of *The Passing Show*. He does not want to work as a "white slave" (or a laborer who works for small wages at long hours), and hopes that

the Queen will give him a job in the movies. However, he soon learns that she wishes to seduce him, which he protests vigorously. Verenka cannot explain why his honor will be ruined, but he says that if she comes closer, he will scream. There is a great deal of parody here; most interesting, however, is that a large section of the ending of the source play, Michael Morton's *The Yellow Ticket* (1914), is used for the parody.[15]

Near the finale of the one-act play that this scene is based on, the twenty-year-old woman, Marya Varenka, professes her love to Julian Rolfe, an American reporter. The play takes place in Russia, where Varenka, who has been working for some time with an English family, tries to tell Rolfe about the *real* conditions in the country. Of course, the Russian secret police (the Okrana) do not want the story told, and so they (and their agent, the Baron Stephan Andrey) keep a close watch on Varenka, eventually exposing that her real name is Anna Mirrel, and that she carries a Yellow Ticket, which is a prostitute's license. Of course, this revelation disgraces her, and Rolfe rejects her. But, just before she is taken away, it is revealed that she is Jewish, and had to use the passport to move around the country rather than be stuck in a ghetto her whole life—and she announces that she has never lived as a "lady of the evening." As it inevitably does, all ends well, with Rolfe and Anna living happily together.

The scene with the Queen of the Movies and Mr. Varenka, then, is a topsy-turvy version of the original, but one that borrows an extended portion of the source material. Atteridge first changes the gender of the character in question, making him an older man begging for help from an even older woman; nothing in the scene deals with young, sweet love, but rather with a strange, unusual, and silly love between a cross-dressing man and his (truly?) mutton-chop-sporting love interest. A photograph of the Queen and Varenka can be seen in figure 6.6.

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[15] The play originally comes from the Victoria Morton's novel, *The Yellow Ticket* (New York: Grosset and Dunlap, 1914).



Figure 6.6: The Queen of the Movies and Mr. Varenka. NYPL Digital Collection.

Not only is the situation itself reversed—wherein the woman is begging the man to love her, despite her situation—but even the prop itself becomes an object of mirth. Here, the Yellow Ticket is not anything scandalous, but is instead a huge yellow pawn ticket, which apparently connects Varenka to the Russians who get "six percent" of everything he makes each month. Any audience member who had seen *The Yellow Ticket* would have immediately recognized the ridiculousness of the situation, and they would have known that the instance where Marya valiantly stands up to the Russian secret service was being travestied by *The Passing Show*.

In some cases, *The Passing Show* merely took some basic principles and general situations from other Broadway offerings and placed them in a new context. An example of this procedure occurs with "The Midnight Girl," who sings a song, "The Midnight Girl at the Midnight Cabaret." This reference is to the musical, *The Midnight Girl*, which premiered on

February 23, 1914; the show featured music and lyrics by Adolf Philipp, who also premiered his *Adele* in New York earlier during the 1913-14 theater season. The plot revolved around a young woman who was a nurse by day and was a fabulous cabaret singer late at night. More will be said about the song and its musical aspects later in the chapter, but here, Atteridge merely makes use of the character in his revue, importing her attributes and her peculiar nocturnal habits wholesale and without humor.

Kitty MacKay (pronounced "Kit-tee Mack-Eye") was another borrowed character, but one special attribute is that at her first appearance, Kitty is wearing a costume that is also referential in nature—it comes almost entirely from the source play.[16] The role in the revue was quite large, and Kitty was played by José Collins, has discussed in chapter 2. Figure 6.7 shows Collins dressed as the Scottish damsel. Her costume was directly modeled after Molly MacIntyre's outfit from the source play *Kitty MacKay* (1914), by Catherine Chisolm Cushing, seen in figure 6.8. Harry Carroll, the secondary composer for the 1914 *Passing Show*, even provided the character with an opening song complete with a chorus that sings and dances a Scottish can-can in the tune, "Kitty MacKay." The music, however, was entirely new—not referential—and provided Collins a feature role amidst a bevy of beautiful chorus girls.

[16] For a contemporary review, see Anonymous, "Review" *Theatre Magazine*, February 1914, 59.



Figure 6.7: Kitty MacKay in *The Passing Show of 1914*. NYPL Digital Collection.

Additional characters, costumes, and props are culled directly from other shows, but the degree to which the music itself was a referent to other musicals could vary greatly, and an examination of music's role in the show demonstrates a wide spectrum of possibilities.



Figure 6.8: Kitty MacKay from *Kitty MacKay*. Author's Collection.

Some of the most difficult references to identify are song lyrics, and it takes a specialist in the music of the period to know which lines in the show are actually connected to popular music of the day.[17] In scene one, the Misleading Nut is asked to explain more about who he is, and he replies, "I'm the guy who put the salt in the ocean." Though this may not seem like a

[17] One of these experts is Paul Charosh, who I thank for suggesting these and other important references from the script.

humorous reply, it actually references the song by Gaskill and Shisler (Philadelphia: Emmett J. Welch, 1912). The cover is given in figure 6.9.

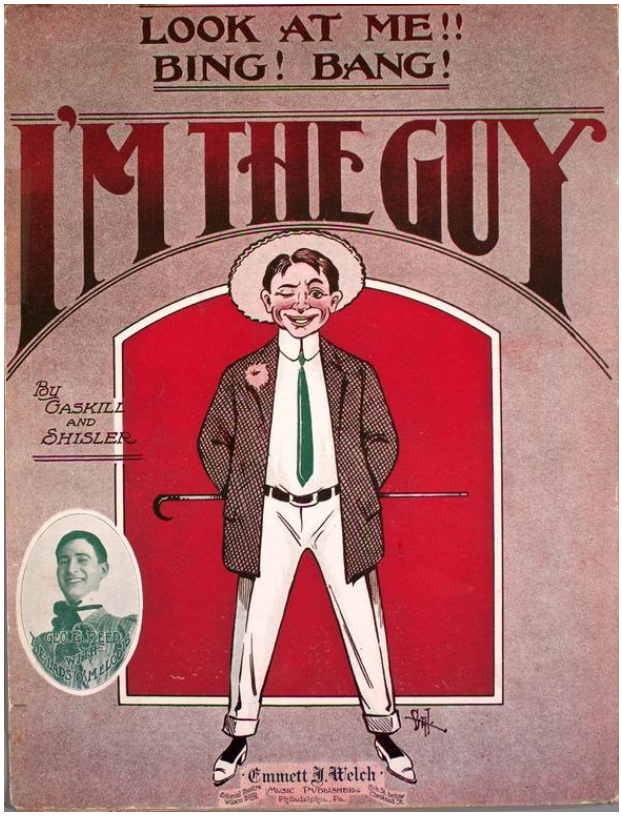


Figure 6.9: "I'm the Guy" Cover. Lester Levy Sheet Music Collection. Johns Hopkins University.

The lyrics are as follows:

> Chorus
> I'm the guy that put the fish in the ocean.
> I'm the guy that causes all the commotion
> I'm a one-two-three-four wonderful man,
> I can change your mind by shaking your hand.
> I'm the guy that put the dough in the doughnut,
> and the cus in the custard pie
> Did you ever stop and wonder
> Where did they get the noise for thunder?
> I'm the guy, I'm the guy.

Several other tunes are also mentioned in the dialogue, but instead of examining the full text of each song, I will merely mention each briefly. Omar Khayyam implores the priests in scene six "Yes, don't blame it all on Broadway." He is referencing the title of the song, "Don't Blame it all

on Broadway," (1913) by lyricist Harry Williams and composers Joe Young and Bert Grant—a song that is even remembered today. Later, in scene seven, the Jerrold McGee cries from offstage, "Kitty, Kitty, somebody has lost his cat." Although the quote is not exact, it may be an oblique reference to the song, "What Do You Mean You Lost Your Dog?" (1914), by Henry Weil. These lyrics and titles of music are deeply embedded in the script, but they would have been obvious references for the audience of the time.

There are also instances in which Atteridge uses songs from source shows on which to base his own lyrics, even when the music for that particular song has no correlation with the original material. The best example of this approach is in the song "Kitty MacKay," which has already been mentioned. Although the source play was not a musical, it appears to have music included—perhaps a hold-over from the nineteenth century tradition of using orchestras to play music for "straight" plays and "legitimate" theater. A song in the show was published by the Edgar Selden Music Co., which is the only evidence of what kind of music could be heard, and—remarkably—the music was written by a member of the cast, Bernard Thornton. The lyrics are by Edgar Selden, and the cover can be seen in figure 6.10.



Figure 6.10: "Kitty MacKay" from *Kitty MacKay* (1914). Author's collection.

The cover warns buyers to "Beware of Imitations!" and there is little doubt they are referring to the song from *The Passing Show of 1914* by Atteridge and Carroll. The tune is in three-quarter time, and is totally different from Carroll's melody. Selden's lyrics, however, were mimicked by Atteridge; the original song's words can be seen below:

SELDEN LYRICS

Verse
There's a lassie who lives in old Scotland
The pick o' the basket is she.
But whenever I tell her I love her,
She'll laugh and nae listen to me;
She's as bright as the bluebells about her,
In the highlands, the heather and glen;
I'll confess that I can't live without her,
And I've said this again and again:

Chorus
Sweet Kitty MacKay, say, won't you try
And give me just one chance?
Each day I wait from dawn 'til late
For one wee loving glance;
Sweet Kitty my own, for you alone,
I'd build with love a golden throne;
The piper will tune
For our June honeymoon,
In the heatherland, you and I,
My bonnie Sweet Kitty MacKay.

ATTERIDGE LYRICS

Verse
Oh Sandy, wise Sandy, loved Kitty
MacKay,
A dandy, real dandy, she looked to his eye.
He quickly made most all the Highlands, the
sigh-lands,
Without knowing if he had a showing.
So pretty, so pretty was Kitty MacKay,
That Kitty, fair Kitty, you never could tie.
Oh, every time that Sandy'd meet her, he'd
greet her,
And say to her as she passed by:

Chorus
Kitty MacKay, my Highland maid,
There's mischief in your eye.
With all my heart-strings you have played,
You surely made me sigh,
and try that Romeo-ing
Kitty MacKay, what sweet charms lie
There in your manner shy!
Pretty Kitty!
Pity my heart, Kitty MacKay!

The lyrics here are unsurprisingly sweet, and are very appropriate for the melodramatic tone of the play itself, where poor Kitty must find a sweetheart who truly loves her. The song is from the point of view of a lover who continuously tries to woo Kitty, but to no avail. The number is also full of stereotypical items associated with Scotland, such as the heather (though not on the hill), the pipers, and the glen, with just a touch of Scottish dialect. Also, note that the lyricist nicely sets up the chorus by ending the verse with a lead-in to the title of the song.

It is quite likely that Atteridge was well aware of this song and used it as the model for his own lyrics. Unlike the "mugging" that took place in "The Maude Adams of the Screen," Atteridge's text for "Kitty MacKay" is an example of strict parody rather than a satire or lampoon; the sentiments of the source song are maintained for *The Passing Show*, as is the use of local color, the point of view (at times), and even the preparation for the chorus. In Atteridge's version, many indicators of the source song are present, including the use of the word "sweet," the coquettishness of the woman in question, and the hope for the protagonist that he could convince her to someday be his. There is no humor here, just an homage to the lyrics of the original song used in *Kitty MacKay*. The tune was meant to introduce Kitty as a character in *The Passing Show*, and it fulfils this function without comment.

In many cases, music comments on a situation outside of the production numbers in order to create a good joke. One of the characters who first interacts with the Queen of the Movies is Teddy Roosevelt, who has just awakened from a long nap and is searching for his "big stick". As he enters, the music heard behind him is one of Al Jolson's hits from *The Honeymoon Express* (1913), "Who Paid the Rent For Mrs. Rip Van Winkle When Rip Van Winkle Went Away?" with lyrics by Alfred Bryan and music by Fred Fischer. The song was then interpolated

into *The Belle of Bond Street* in March of 1914, so it would have been fresh when the *Passing Show* opened in June.[1] This is the type of topical reference perhaps more familiar to modern audiences. The song comments on Roosevelt's political career and the many years that passed between his first elected Presidential term in 1904 and his campaign for re-election in 1912. Roosevelt asks, "Where am I? Have I been asleep? Didn't the great Theodore Roosevelt say he wanted to retire from public life?" The scene change music—only labeled as a "Melos" in the instrument parts—provided an aural joke that relied on a text that wasn't sung but was absolutely implied.

Another of these pieces of webbing deals with the Panthea scene, and it is music that is heard just after the audience learns that the woman playing Panthea (Petrova) has fallen out of a boat. Only a few measures of music are used, but it still manages to make a connection that would have probably tickled the funny bone of some in the audience. The fictional Panthea, of course, is involved in a shipwreck, but here, the scene change music is for the song "Sit Down, You're Rocking the Boat," (1913) by William Jerome and Grant Clarke (lyrics) and Jean Schwartz (music). Since Schwartz had been the composer for *The Passing Show of 1913* and had worked with the Shuberts for years, there was probably no issue with using his music to aid in the joke. Both *The Honeymoon Express* and *The Belle of Bond Street* were Shubert productions, too, so these producers were probably more than happy to advertise music from a show that they had already been involved with. The cover for "Sit Down, You're Rocking the Boat" can be seen in figure 6.11.

[1] For a contemporary review of the show, see Anonymous, "The First Nighter," *New York Dramatic Mirror*, 1 April 1914, p. 13.

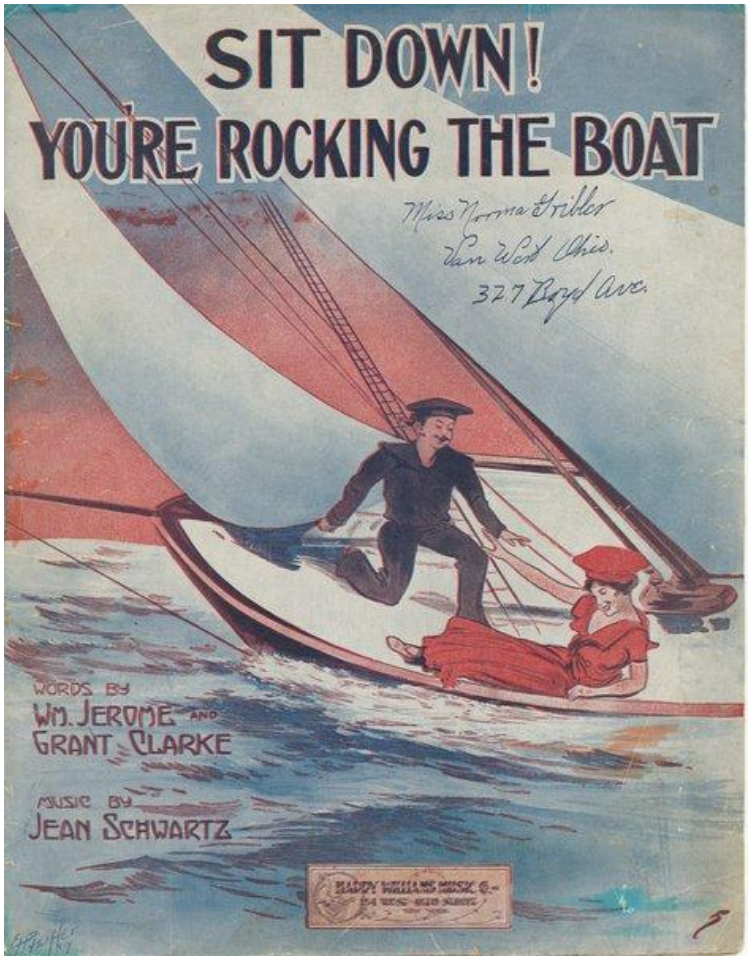


Figure 6.11: "Sit Down, You're Rocking the Boat" Cover. Lester Levy Sheet Music Collection. Johns Hopkins University.

Many of the referential pieces of music were featured in the production numbers themselves, though at times Romberg merely made oblique nods to other songs. In one case, he merely used the form of the source tune and neglected the melody entirely. Early in the first act, a band of gypsies rushes on stage and begins to perform in the same movie studio set that acts as a backdrop for Mary Packard and The Midnight Girl. These players perform a number that will be used in an upcoming movie, called "The Sari Dance," which features three principals and several accompanying members. These gypsies are stragglers from Emmerich Kálmán's operetta, *Der Zigeunerprimas*, which opened in New York in January 1914 under the title, *Sari*. One of the highlights of *Sari* is the "Ha-za-za" (the cover of which is shown in figure 6.12), a

whirling dance wherein the chorus is heard over and over, as each repetition increases in tempo. The chorus for this song—the part that continues to speed up—can be seen in example 6.1.
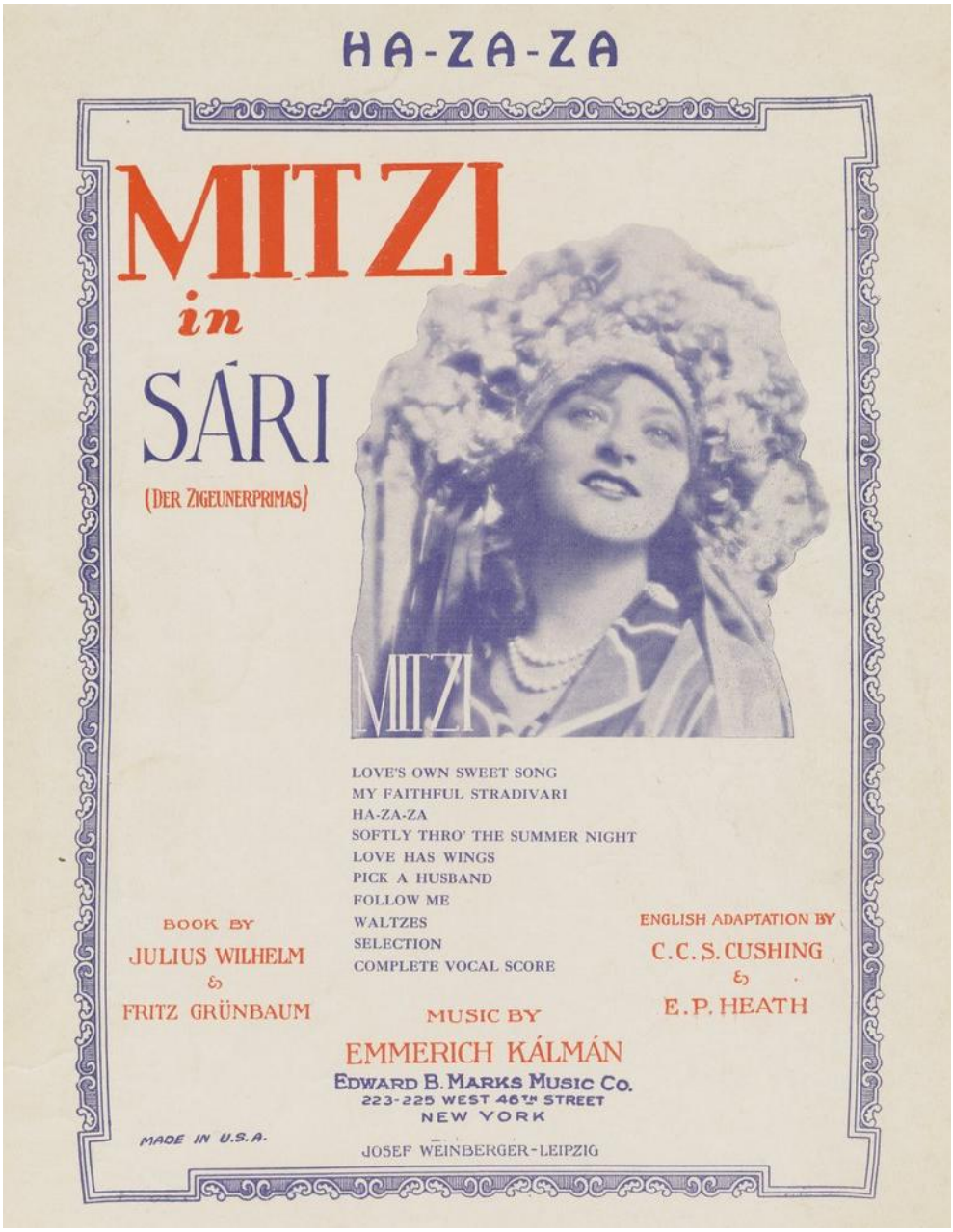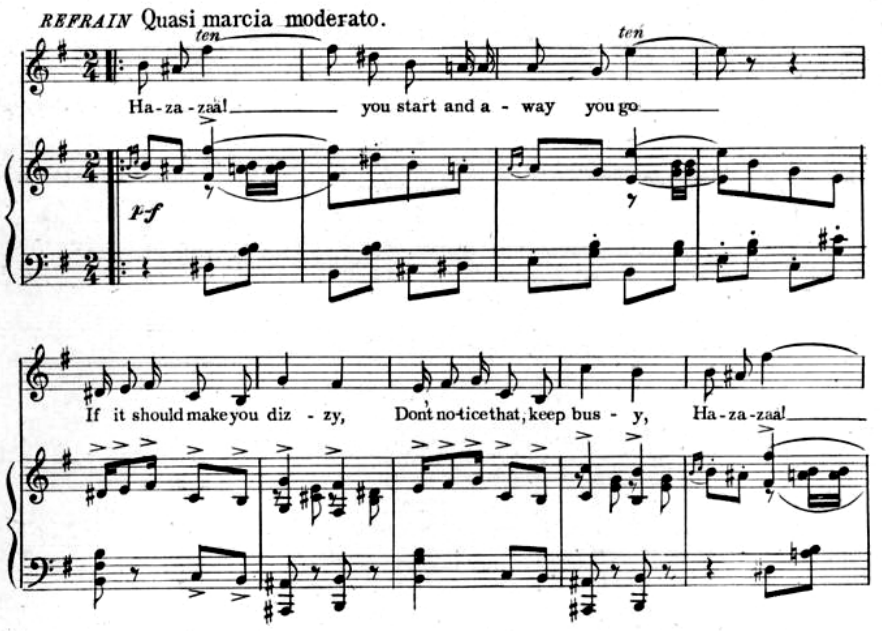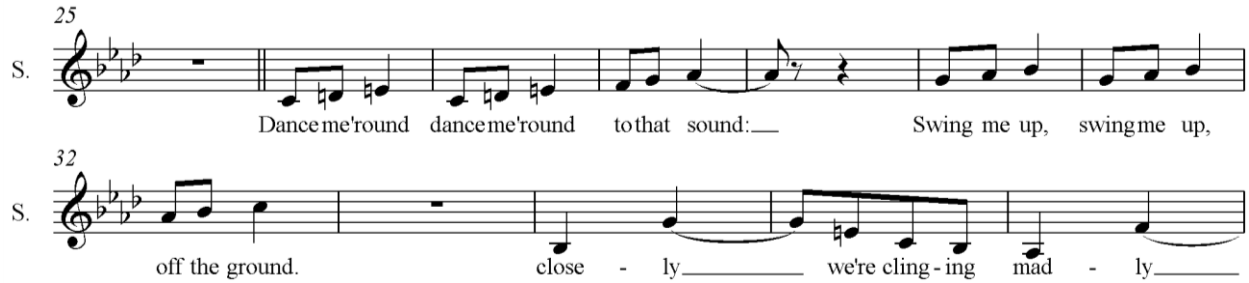


Figure 6.12: "Ha-za-za" Cover. Lester Levy Sheet Music Collection. Johns Hopkins University.



Example 6.1: "Ha-za-za" Chorus. By Emmerich Kálmán.

While Atteridge's lyrics to "The Sari Dance" mention Mitzi Hajos (the woman on the cover) as well as the "Ha-za-za" dance itself, Romberg resists the urge to copy Kálmán's music directly. Instead, he merely borrows the music's dance-inspired function without much suggestion of its melodic content.[2] The vocal line for Romberg's chorus can be seen in example 6.2; it is this section that gets slowly faster.
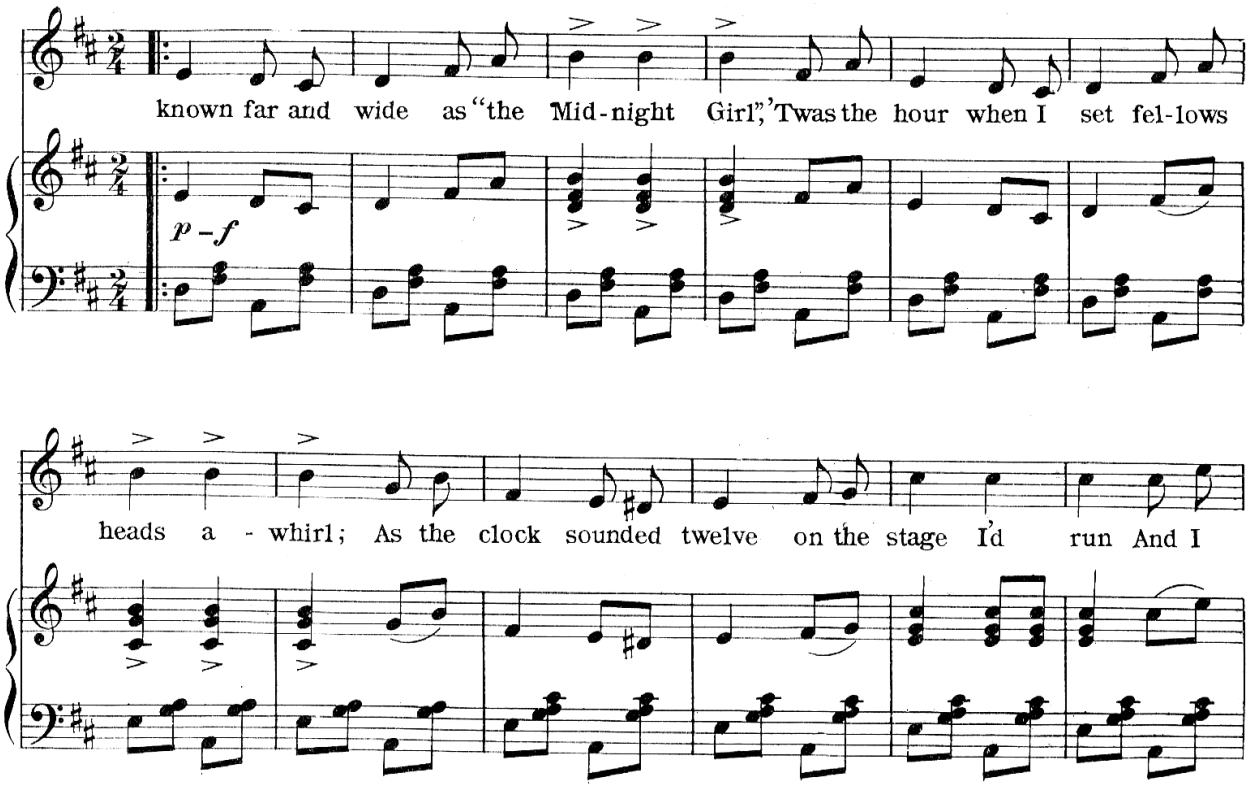


Example 6.2: Chorus for "The Sari Dance"

The patrons of the Winter Garden would have had no trouble in making the connection between the number and *Sari* itself and, again, the allusion was more celebratory than parody.

[2] The melodic leap in m.34 of the "new" version is probably the closest melodic connection between the two pieces.

Some of the composer's melodies, however, are taken directly from other sources. Romberg's musical introduction for title character from *The Midnight Girl*, as mentioned above, is called "The Midnight Girl at the Midnight Cabaret." Again, a character is referred to through costume, play, and plot, but Romberg takes the connection further by borrowing directly from Adolf Philipp's score.[3] Example 6.3 shows the opening chorus of Philipp's song entitled, "The Midnight Girl," with the cover of the song depicted in figure 6.13. The up-and-down motion in the vocal line ultimately leads the melody upwards to a rousing "triple hammer blow" that was no doubt matched by a physical motion on the stage.



Example 6.3: "The Midnight Girl" Chorus. By Adolf Philipp.

[3] Both Jean Briquet and Paul Hervé were pseudonyms of Phillip. See John Koegel, *Music in German Immigrant Theater: New York, 1840-1940* (Rochester, NY: Boydell and Brewer, Ltd., 2009) for an extraordinary and exhaustive discussion of Phillip and his music. For a contemporary review of the operetta, see Anonymous, "Review" *Theatre Magazine*, April 1914, p. 212.

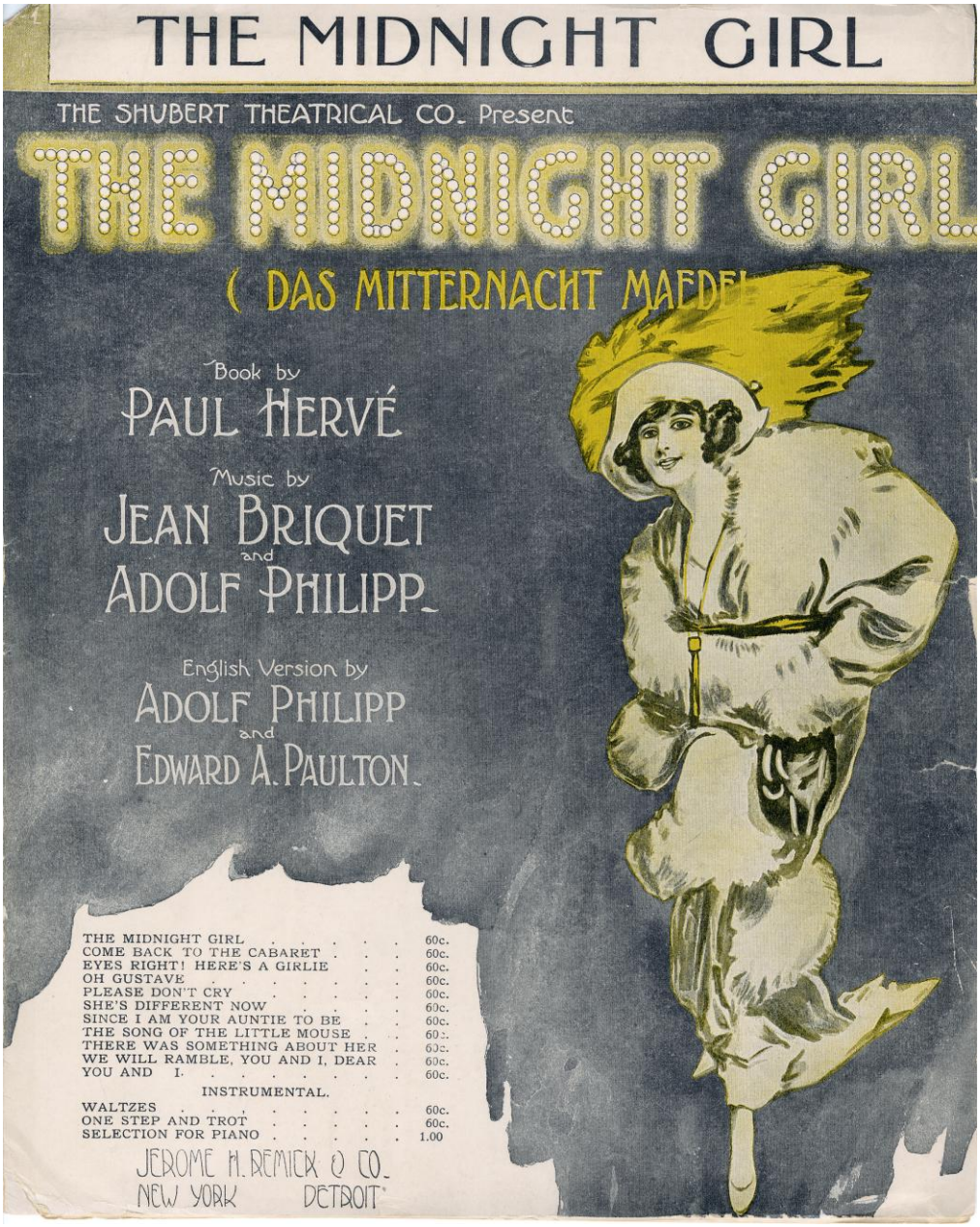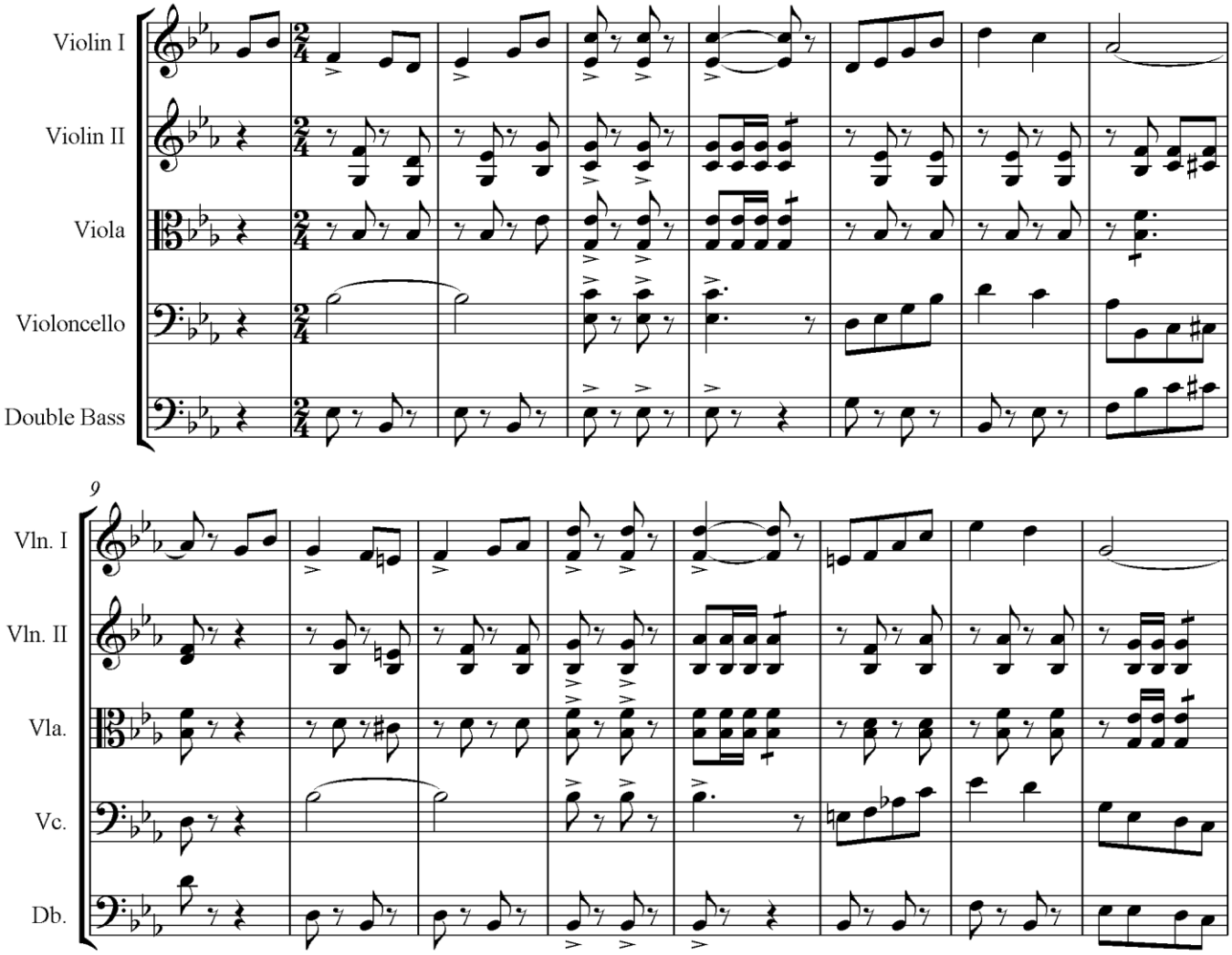


Figure 6.13: "The Midnight Girl" Cover. Author's collection.

Romberg uses the exact musical figure to open *his* chorus, as shown in example 6.4, even though he slightly changes the line by m. 5, when the new consequent of the phrase is introduced.



Example 6.4: "The Midnight Girl" Chorus. By Sigmund Romberg.

It would have been hard to miss the connection between the songs, however, and no doubt the audience enjoyed seeing this beloved character make her way on stage again. The character and the song retain many of their features from the source play, and are not satirized in melody or in function. In Atteridge's *Passing Show*, the Midnight Girl becomes a movie starlet, but she remains a nurse-turned-entertainer who likes nothing better than to show off her singing skills. She never is degraded as a mere laughing stock, where the character is turned on her head from the original context. Instead, she retains the grace and charm she possessed in the source play.

One very common way of creating musical reference in a musical is to use a very famous song for only a few measures as part of a newly-composed work, and this happens in a few instances in *The Passing Show*. In "Levee Days," in the middle of the chorus, there is a moment where Carroll quotes the opening of "The Old Folks at Home" (1851) by Stephen Foster. The reference would have been expected because "Levee Days" is a song that recalls the antebellum South as a place of beauty which is now "lost in mem'ry's haze." "You Can't Go Wrong with Me" uses this type of musical borrowing as well. In the midst of the song's chorus, Romberg invokes part of "The Battle Hymn of the Republic" (1862), with music by William Steffe and lyrics by Julia Ward Howe. The moment, mentioned in chapter 4 and depicted in figure 4.11, is made clear by the use of the brass and by the text that it underscores. These types of musical reference are not too frequent in *The Passing Show of 1914*, but when they happen, it is assumed that the audience will know already know the source melody well.

The *tour-de-force* for reference-based performance came in act two of the musical, which was the second time in the revue that young Marilyn Miller performed alone on stage. In her first number, she merely danced in the *divertissement*, but in her second act, called "Imitations," she used her acting, dancing, and singing skills together. Her abilities were so highly lauded that she would become one of the most sought-after performers of the next two decades. "Imitations" is an extended musical sequence that incorporates four popular songs within a separate musical framework that provides transitions between the different sections. Each of the four songs were associated with a different star from Broadway, vaudeville, or ballet. Miller imitated each of these in turn, trying to match the performer's voice, movements, and style—exactly what we would expect from any impersonator. Interestingly, this is the only section that can be identified to have changed substantially during the Broadway run and through the tour, where different

programs and different versions of the script identify some of the changes Miller (or her producers) made. Almost every author on musical theater suggests a different collection of the people who are parodied; for example, Lee Davis suggests that Miller first "impersonated Mme. Adelaide Genée, then warbling in different octaves as she did takeoffs on Bessie McCoy, Fritzi Scheff, and Sophie Tucker."[4] The parts and the copyist's score still exist in manuscript, however, which means we can at least pinpoint one accurate collection of the imitated stars, with the first song cut and a replacement made. The music Romberg provides to frame the sequence is light and transparent, and comes equipped with a clear cadence that allows for the insertion of a song. This structure made exchanging the inner songs easy, as did the format of the specialty number itself. The framing music was more than simply a way to move from one imitation to the next, though, because it also included lyrics that explained more about the parodies themselves:

> I've seen the shows around the town,
> And seen each shining star.
> Petrova, Hitchcock and the rest,
> I've worshipped from afar.
> Sweet Ethel Levy [*sic*] I've admired,
> And Eltinge as a girl,
> And Gaby, very Frenchified,
> All in a merry whirl.
>
> (GABY IMITATION)
>
> When Julian Eltinge first I saw,
> All dressed in crinoline,
> I thought he was the sweetest maid,
> That I had ever seen
>
> (ELTINGE IMITATION)
>
> And Ethel Levy [*sic*] was divine,
> Though simply-like arrayed,

[4] Davis, *Scandals and Follies*, 119. This list, however, comes directly from Marilyn Miller's biography, and is describing Miller's act *before* she was cast in *The Passing Show of 1914*. See Harris, *The Other Marilyn,* 36.

My heart went quickly out to her,
When she sang the "Tango Maid."

(LEVY [*sic*] IMITATION)

And when Petrova I first saw,
I pictured don't you know,
How she would sing a song you've heard,
Here in the *Passing Show*.

(PETROVA IMITATION)

The first song was originally "The Tango Dip," performed by Gaby Deslys in the 1914 production of the *Belle from Bond Street*. It was replaced by an as-yet-unidentified piece (probably by Jerome Kern) performed by Hattie Williams in *The Doll Girl*, from the fall of 1913. The third song was "My Tango Girl," also heard in the *Belle from Bond Street*, but originally from the 1913 British revue, *Hullo, Tango!* (as seen in figure 6.14).[5] This was performed by the popular transcontinental actress Ethel Levy, who made several recordings in her career. The fourth song, "Omar Khayyam," was by Romberg and was from the *Passing Show* itself. Instead of lampooning a singer, Miller instead provided a version of Olga Petrova as a singer—something Petrova certainly was not—but gave a performance not unlike Robin Williams' impersonation of Marlon Brando performing Shakespeare in the movie, *Dead Poet's Society* (1989), where the quality of the voice and the style of acting becomes the basis for the joke.

[5] Miller knew about *Hullo, Tango!* because she was performing in London during its run at the Hippodrome, and very possibly saw the revue itself. She certainly knew some of the cast, since she shared the same hotel. Harris, *The Other Marilyn*, 34.



Figure 6.14: "My Tango Girl" Cover. Lester Levy Sheet Music Collection. Johns Hopkins University.

It was the second song, however, that caused the most discussion. Miller performed the song "When Martha Was a Girl," from the show *The Crinoline Girl*, which opened in March 1914.[6] She imitated the biggest star (as well as contributing lyricist!) of the musical, Julian Eltinge, seen in figure 6.15. Eltinge was quite a beguiling actress and was very highly respected, not in the least because "she" was actually a "he," and was one of the most famous female impersonators of the teens and twenties. Eltinge's style of impersonation was not like Monroe's

[6] For a contemporary review, see Anonymous, "Review" *Theatre Magazine*, May 1914, p. 227.

fake *grande dame*, but was instead he was lauded for his veracity—he looked and acted like a woman, even though his picture was frequently published while he was dressed as a man. It appears from contemporary reviews and articles that there were no suggestive or homosexual overtones in his act. He was seen as a first-class performer who was incredibly good at what he did. Thus, when Miller sang this song as Eltinge, she was a woman performing as a man performing as a woman, and audiences loved it. In this single number, the references were what created the humor, both musically and physically, but it was the skill of a single performer that brought them to life.



Figure 6.15: "When Martha Was a Girl" Cover. Author's collection.

This chapter details only *some* of the many references in the script. Other people are mentioned, such as Lew Docksteader, the blackface minstrel performer still popular in New York City in 1914. Many other shows are also included by using some of the different strategies mentioned here. For example, a "Help Wanted" sign hangs in the office of the Queen of the Movies, briefly referencing the play *Help Wanted* (by Jack Lait, 1914). "Miss High Jinks", a character played by Frances Demarest throughout the revue, is from the musical *High Jinks*

(1913, lyrics by Otto Hauerbach, music by Rudolf Friml). Locations from the surrounding area of New York are mentioned, like Hempstead, New York (Long Island), which is where the airship scene takes place. Frances Starlight, a character that is used in earlier drafts of the script, but dropped before opening night, is based on the famous actress Frances Starr. A full catalog of the references for the show is beyond the scope of this dissertation, but, as this chapter demonstrates, a contemporary reading of the show involves far more than just a mention of the other plays satirized in *The Passing Show*; it requires a nuanced approach that takes the full work into account.

So what does this intricate web of references tell us? First of all, it suggests a methodology for an approach to the revue in its earliest years. Only by delving into the world surrounding the show in question can one begin to understand its structure, its characters, and especially its music and dances. Rather than simply calling revues "topical," a more thorough study reveals that the pattern of references works on multiple levels, some of which are specifically based on recent events and prominent people, while many stem from the total environment of entertainment of the time. I feel that this method points to the extraordinary flexibility of the genre and explains, in part, why the popularity of the revue lasted as long as it did, though much more research needs to be done to show how the genre changed over the years. And lastly, I think this approach not only helps to work inductively toward the work (or the text, if you will), but also outward, to the audience who attended the musical. The many types of references (physical, musical, verbal, visual, etc.) are entirely dependent on an audience's knowledge of the source material. An analysis of the revue essentially points to an audience that was more than just a passing crowd who saw a passing show. The audience was representative of a culture of theater-goers who lived in and around New York City and who saw everything

that crossed the boards, from musicals to operettas to straight plays. The Broadway of *The Passing Show of 1914* was very different from the Broadway of today—it that focused on a specific culture of New York that would become the basis for musicals in the late teens and especially in the 1920s and 30s. By unpacking the references of these early shows, we gain a unique perspective into the theatrical culture that gave rise to the musicals we actually know about today, from *Showboat* and beyond.

Chapter 7

After the Show Opened: Reception, the Relationship with Ziegfeld, and Stories of Interest

The planned date for the opening night of *The Passing Show of 1914* was to be June 6, 1914. The gala event would finally unveil the exceptional show that Atteridge and his team had been preparing since March of the same year, and there is no doubt the public was excited to experience the new revue at the Winter Garden. The papers included several brief comments on the show in the weeks before the curtain went up, probably a result of Claude P. Greneker's hard work in the publicity department. One of the attractions mentioned was the inclusion of the "special" ramp brought to New York from England: "One of the several spectacular novelties will be "The Sloping Path," the American rights for which were secured by Lee Shubert from the Alhambra Theater in London."[1] The excitement generated by these announcements culminated in the official notice, released only days before the musical was to open:

> "PASSING SHOW," JUNE 6
>
> Annual Summer Production at Winter Garden Promises to be a Big Affair
>
> "The Passing Show of 1914," which is to be the annual Summer production at the Winter Garden, opens Saturday night. In this year's version, the motion picture industry will be satirized, and burlesqued in spectacular manner . . . A novel effect will be "The Sloping Path," . . . [where] sloping platforms beginning beneath the stage and reaching up to the flies, afford standing room for the chorus, which marches up until the entire proscenium is filled with a dancing and maneuvering crowd. Book and lyrics have been written by Harold Atteridge and music by Harry Carroll. The staging is to the credit of J.C. Huffman, Jose Collins, Bernard Granville, George Monroe, and many well-known players are in the cast."[2]

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[1] Anonymous, "Theatrical Notes," *New York Times*, 31 May 1914, p. 11.
[2] Anonymous, "Passing Show, June 6," *New York Dramatic Mirror*, 3 June 1914, p. 9.

Most of this article makes a great deal of sense, but Sigmund Romberg's absence from the list of composers is quite unusual—just three days before the show was to begin. As stated in previous chapters, the Shuberts were probably trying to hide the fact that Romberg was working for them since he was still under contract with the music publishers, Stern and Co.. Every other aspect of the revue was proudly mentioned; the hopes were that Saturday, June 6, would be a major opening for the Shuberts, once again proving the power of the producers' awareness and appeasement of the public's taste in entertainment.

Just before opening night, a strange thing happened. The Shuberts postponed the show from June 6 until Wednesday, June 10. An announcement was made to inform the audience:

> Postponed from last night. "The Passing Show of 1914" . . . will have its premiere at the playhouse next Wednesday evening, the opening curtain being scheduled for 8 o'clock on account of the length of the production. . . . Included in the cast are [many players already mentioned in chapter 2], Winona Wilkins, Eleanor Brown, Nat Nazarro troupe and Frank Gregory troupe. A chorus of over 100 and an enlarged orchestra of forty-four pieces, under the direction of Oscar Radin, have also been engaged.[3]

This notice is also curious—much like the one that came before it—because it includes some people that are not in either the program or in any of the pay lists seen in chapter 2. Neither Eleanor Brown nor Winona Wilkins are mentioned as cast members for the musical in any document other than this article in *The New York Times*; the Frank Gregory troupe also may not have been involved in the show. It is unclear why these extra entertainers were included in the article, but it is absolutely certain that they were not part of the show during every performance. According to the script dated June 7, 1914 (Script 4), there are no roles unaccounted for. One

[3] Anonymous, "President to Open Movie Exposition," *New York Times*, 7 June 1914, p. X6. See also Anonymous, "Summer Revues, Cool Entertainment" *New York Herald*, 7 June 1914, p. III-7.

review, by Kelcey Allen (below), however, suggests that part of this article may be accurate; without further documentation, it is hard to know what information to accept at face value.[4]

There is no clear explanation why the delay took place. The only clue derives from a small bit of information included in *The Dramatic Mirror*: "A new cooling plant has been installed at the Winter Garden, and is now in perfect working order."[5] The hot summer nights of New York were probably too much for a multi-hour revue, especially when the house would have been full for the first few days of the new spectacular production. Although a reason was never explicitly stated, the malfunctioning cooling system probably accounted for the postponement of opening night.

One of the reasons the Shuberts were probably furious about interruption with the plans for their new musical was that Ziegfeld had recently opened his own summer show, though the reviews by the critics seem to be mixed. The *Ziegfeld Follies of 1914* announced its cast and creative team in mid-May, and was in try-outs in Atlantic City by the end of the month.[6] For some unknown reason, the Shuberts let Sadie Burt and George Whiting go from *The Passing Show*, and the two ended up performing in the *Follies* several weeks after it opened.[7] Because of several difficulties with management and staging, this musical was also almost delayed, but Ziegfeld still opened the show on June 1, 1914. Richard and Paulette Ziegfeld describe the revue:

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[4] The only way that "over 100" chorus members might be accurate is to include all of the principals as well as the acrobats from the gymnasium scene (whose numbers are unknown). Otherwise, the total of the chorus members is only 65 (53 women and 12 men).

[5] Anonymous, "News Notes" *New York Dramatic Mirror*, 3 June 1914, p. 12.

[6] See Anonymous, "Cast of Follies" *New York Dramatic Mirror*, 13 May 1914, p. 9, and Anonymous, "Atlantic City" *New York Dramatic Mirror*, 29 May 1914, p. 17.

[7] Anonymous, "New 'Follies' Act" *New York Tribune*, 21 June 1914, p. 8. It is possible that Burt and Whiting's act was cut from *The Passing Show of 1914* before it began. The process described by Atteridge probably accounted for the dismissals of many important performers over the years, and it may not have been that the act was by any means bad, but that it simply did not fit into that year's show.

> Somehow Ziegfeld and company managed to open the *Ziegfeld Follies of 1914* on time. While comedy was no longer being woven into the plot—there was no plot—via the parodies of earlier editions, humor was very much evident in the sketches involving Bert Williams and Leon Errol. Williams was, in fact, this year's big star. Comedian Ed Wynn joined the cast and was also a hit. Among the other principals were Ann Pennington, Rita Gould, Kay Laurell, and Bernard Granville.[8]

The cast made strong impressions on the public, both in positive and negative ways. The opening-night review in the *Dramatic Mirror* praised the show for its inventiveness and chorus, as well as spotlighting Pennington and Williams as the real stars of the show. The unnamed critic does suggest that the revue was good, and "amusing entertainment without repeating themselves to any appreciable extent."[9] Only a few days later, however, "Madame Critic" made her views known on the same subject:

> "The Ziegfeld Follies of 1914" was produced the same night [as another show, *Cabria*.] Expectation was that the Ziegfeld production would offer some bit still more daring than in the past, but this proved a disappointment to the sensation seekers, for the Follies was pronounced less audacious than formerly.[10]

This does not mean that the *Follies* for this year was a failure—it netted a profit of $176, 071 according to its financial ledgers—but it does suggest that not everything Ziegfeld touched was considered "the best" show in town; although the show had good stars and was well attended, this edition of the Follies was not legendary, but a rather moderate success.[11]

In the reviews for both *The Passing Show* and the *Follies*, very few writers mention the two shows at the same time. This may simply be that, like today's blockbuster movies, they were seen as two similar types of entertainment meant to satiate audiences that wanted as much

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[8] Ziegfeld, *The Ziegfeld Touch*, 58. The inclusion of Bernard Granville in this cast list is a mistake; his star turn in *The Passing Show of 1914* was highly publicized.
[9] Anonymous, "Reviews" *New York Dramatic Mirror*, 3 June 1914, p. 8.
[10] Marie B. Schrader, "Madame Critic" *New York Dramatic Mirror*, 10 June 1914, p. 5.
[11] Ibid., 59.

of the glamour and showmanship as these spectacular revues offered.[12] The only articles that give much of a sense of the relationship between the two shows are found in *Variety*, and, not surprisingly, two of the three pieces involve the financial connection between the two shows. The very day *The Passing Show* was originally set to open (June 6), *Variety* posted an interesting briefing on the price of ticket sales for the *Follies*, where the reporter mentioned a rumor that involved both shows:

> "FOLLIES" PRICES SOAR HIGH IMMEDIATELY AFTER OPENING
>
> "Street" Quotations Reach $5 and More Each Coupon [Ticket]. One "Library" Reported Favoring in Handling Amsterdam Theatre Pasteboards. Charging Competitors $4 and $4.50 for Anything In First
>
> The price of tickets for "The Follies" at the Amsterdam soared away up immediately after the opening of the show Monday night. Tuesday afternoon and evening the street quotations for "choice position" were seldom under $5 each coupon ($10 each pair) and the Amsterdam box office was exceedingly shy of anything in front of the 15th row. Ticket brokers around town have been complaining that if they wish to secure "Follies" tickets down in front, they must apply to a certain "Library" not far removed from the Amsterdam theater. The brokers are further aggrieved that their contemporary ticket handlers are charging the craft $4 and $4.50 each for tickets also.
>
> There was a report about that "The Follies" had sold the first 10 rows for the first eight weeks of the run intact, before the show opened, but this does not seem to be so. A similar story was out regarding the new Winter Garden production, "The Passing Show of 1914," saying that the first 15 rows of that house for the first 10 weeks had been disposed of in a block, but according to reliable information there is nothing to that. It will be a fortunate person who can purchase a front seat ticket at either the Amsterdam or the Garden box office during the summer months.[13]

[12] The only author who mentions both shows in his article is Channing Pollock, who did not seem to like either show very much (see below).
[13] Anonymous, "'Follies' Prices Soar High Immediately After Opening" *Variety*, 6 June 1914, p. 11.

There is no question, at least from this article, that both Shubert and Ziegfeld's productions were wildly popular with audiences when they opened, and it seems that the popularity lasted throughout most of the summer. Another story was printed only a few lines below this entry, but it carried a very different kind of message for audiences; the rumor was entirely unfounded, at least in the case of *The Passing Show*:

> SAME FINALE IN BOTH SHOWS
>
> The patriotic finale of the first act in "The Follies" at the Amsterdam, is also to be reproduced, it is said, in the new Winter Garden piece, "The Passing Show of 1914." While perhaps not the same in both shows, the basic principle will be, and that is said to have been borrowed by each management from a Paris revue.[14]

The next article returned to the financial issues at hand during the week just after *The Passing Show* opened, and in this case, the entry was about the impact that the competing musical had on the *Follies*:

> GARDEN HURTS "FOLLIES"
>
> The new "Passing Show" at the Winter Garden is said to have made its appearance commencing Wednesday of the last week immediately felt by "The Follies" at the Amsterdam.
>
> Whereas the Amsterdam piece drew $19,500 its first week, last week's total did not exceed over $16,500 according to the report, with the resultant drop charged against the Garden production that has been doing a terrific business since opening. . . .
>
> Gertie Vanderbilt, with "The Follies" leaves it this week. Rita Gould takes her departure from the same cast June 27. Miss Gould returning to vaudeville. Other exits and entrances will shortly occur among the personnel according to report.[15]

One has to marvel at the skill of the publicity men at the Amsterdam and Winter Garden theaters, who more than likely put out the above statements about the relationship between the two shows.

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[14] Anonymous, "Same Finale in Both Shows" *Variety*, 6 June 1914, p. 11.
[15] Anonymous, "Garden Hurts 'Follies'" *Variety*, 6 June 1914, p. 11.

The most interesting difference between each show's structure comes in the way cast members could move in and out of the *Follies* with ease. Since there was no book to provide a framework for the production, nor to insist upon characters whom the various stars would portray, the flexibility in Ziegfeld's production may have been an element that contributed to the longevity of the show; if people were coming and going with such ease even in 1914, more famous stars could be booked for a shorter period of time than *The Passing Show* could promise, suggesting a much more mutable arrangement between performers, the producers, and even the audience, who could see a different show depending on when they attended. Atteridge would continue to write books throughout the history of *The Passing Show*, and—this is only a preliminary guess—it may have been this very constraint that limited what the Shuberts could show in their revues.

When *The Passing Show of 1914* officially opened on Wednesday, June 10, 1914, it began fifteen minutes earlier than most shows did at the time: at 8:00 instead of 8:15 p.m., ostensibly because the revue was so long. The show played daily at 8 p.m. and also gave matinees at 2 p.m., but not every day of the week.[16] Tickets in the advertisements are $1 and $1.50 for the "best orchestra seats," but the prices for other tickets—the "cheap" seats—are not mentioned.[17] As with the *Follies*, there was ticket scalping, with prices much higher than those that were advertised.

The reviews were generally very positive about *The Passing Show of 1914*, with the emphasis mostly placed on the incredible spectacle that was to be had at the event. *Theatre Magazine* said "To those who have the good fortune, or the misfortune, to be in New York during the warm weather, "The Passing Show of 1914," with its breezy atmosphere will bring new life to the overheated. It seems that the managers have gone the limit in gathering the

[16] The advertisements for matinees vary, suggesting there was no exact schedule for which days would have a second performance.
[17] Anonymous, "Advertisements" *New York Herald*, 11 June 1914, p. 15.

headliners who during the evening appear to enjoy their parts as much as the public."[18] The grandeur of the revue is mentioned repeatedly as one of the reasons to see the production, but it also seemed to consternate some as to "where to begin;" in the *New York Times*, the commentator says:

> "The Passing Show of 1914" . . . simply out-summers and out-shows anything in its line seen in a New York theatre, and sets considerable of a mark for Winter entertainments as well.
>
> Local theatergoers are accustomed to seeing things done on a big scale, but even the massive productions at the Hippodrome must take a back seat when compared to the entertainment which began at 8 o'clock last night and ran along merrily until after midnight. Of course, some of it will have to be cut out. Four hours of almost continual laughter is too much for the tired business man, but just what to cut is something which will prove puzzling to the Shuberts. Perhaps they will chop of an hour and a half and use that part in another theatre. . . .
>
> "The Passing Show of 1914" is really so big that it is hard to find out just where to start in telling about it. Most of the plays which scored here last Winter are burlesqued during the course of the evening, and each burlesque is exceedingly clever. The lines are funny, something unusual for a Summer show, and the music is catchy and bright.[19]

While the *Dramatic Mirror* exclaimed "'The Passing Show of 1914' Sets a High-Water Mark in Musical Extravaganza,"[20] the *Herald* said: "Girls by the scores to look at, costumes of brilliant colors and original ideas by the hundreds to marvel at, and scenes by the dozen to wonder at—all this, but little to laugh at—and then came the intermission after the first part of the new musical revue, 'The Passing Show of 1914,' which had its premiere in the Winter Garden last night."[21] Though at first it would seem that the lack of humor was a significant problem in the show, the anonymous reviewer remarked in the next paragraph: "The audience, sweltering in the June heat,

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[18] Anonymous, "At the Theatres" *Theatre Magazine*, 20/161, July 1914, p. 37.
[19] Anonymous, "Fun and Glitter in 'Passing Show'" *New York Times*, 11 June 1914, p. 11.
[20] Anonymous, "At the Winter Garden" *New York Dramatic Mirror*, 17 June 1914, p. 8.
[21] Anonymous, "Third 'Passing Show' in Winter Garden" *New York Herald*, 11 June, 1914, p. 15.

was more than awakened. "The Passing Show" won easily after a slow start, and everyone went home satisfied after three and a half hours of kaleidoscopic amusement. That the laughs were not forthcoming in the first part was not due entirely to the librettist, Mr. Harold Atteridge, for the book is the best he has written, but rather to the late arrival of a large portion of the audience."[22] For the most part, critics found the show to be fun and "breezy," full of light entertainment perfect for the audiences of the hot New York summers. The only major detractor to this litany of praise was the review written in *Green Book Magazine,* where Channing Pollock found problems both with Atteridge's script and with the "bare-leggedness" of the chorus girls: "'The Passing Show of 1914' without its book, would be a lively and unbroken entertainment. In spite of its book, it is a particularly and unusually attractive specimen of the kind of thing that New York seems to crave in summer."[23] Even from the harshest critic (we shall return to more of Pollock's article soon), *The Passing Show of 1914* still passed inspection, offering an entertainment that easily fulfilled its audience's expectations.

Many reviewers point out how much they enjoy the chorus girls. One of the first reviews for the musical, in the *New York Tribune,* suggests that the show itself was good, but that there was no question that it was mainly about putting women on display for the audience.

> Some one—it must have been Gilbert K. Chesterton—recently wrote an essay on the human leg. It seemed to be a thoroughly exhaustive treatise when it appeared first in book form, but since seeing "The Passing Show of 1914," presented at the Winter Garden we are convinced that Chesterton has a tremendous lot to learn about legs. Our humble advice to that otherwise erudite writer is that he visit the Winter Garden, purchase three or four seats, spread his mastodonic form comfortably and study his subject in a new light. Then, if he please, he may finish his essay for "The Daily Mail" and settle with his editors afterward. It is this business of settling with one's

[22] Ibid., 15.
[23] Channing Pollock, "When Lovely Women Stoop to Follies," *Green Book Magazine,* August 1914, 325-26.

> editors that inspires us to shift upon Chesterton the labor of describing fully and in detail the various forms of limbs displayed in "The Passing Show." He has the necessary ability and courage. We are craven and merely state that, a great part of this year's edition of "The Passing Show" is given over to the display of a chorus of about 100 girls, each better looking than the other and all possessing to a marked degree the requisite nether qualifications for a position in a Broadway musical show.
>
> They begin to be prominent directly [as] the curtain rises upon the first scene, "A Moving Picture Studio." A small number of girls appear as busy but extremely visible typewriters, and others are just there. The first scene is a trifle deluding. One fancies that here, with all this talk of scenarios and moving pictures, there is the beginning of some sort of plot. A mistake. There is no plot, fortunately. The show is one long succession of elaborate scenes, some of them really beautiful and some merely spectacular, but all of them filled with songs and dances and comedy. The songs are not particularly remarkable, but they serve to introduce the chorus, which, of course, fully justifies their existence. And if anything can popularize a song, it is a Winter Garden chorus prancing down the lighted runway.[24]

The subject of the chorus girls and their place in *The Passing Show* receives many comments throughout the reviews; though they are split on whether or not the spotlight on the girls was "over-the-top," they all agree that it is a significant feature of the revue. *Variety* commented:

> In the well-set gym scene, the girls seem cool and certainly look nice, with bare legs from their socks to the hem of their short gym skirt. With the bare legs they go out on the runway, after Miss Collins, finishing a number, kicks a football into the audience. . . . The Garden chorus girls throw little footballs to the men seated about in this number and the seats next the runway, with those bare legs so close, ought to bring top-notch premiums.[25]

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[24] Anonymous, "The Passing Show of 1914" *New York Tribune*, 11 June 1914, p. 7.
[25] Sime Silverman, "Passing Show of 1914" *Variety*, 35/3, 19 June 1914, p. 15.

The sheer number of girls was impressive, which many authors mention, their clothing—or lack thereof—was of significant interest.

The costumes, by Melville Ellis, were mentioned in nearly every article on the musical. Most authors mention the ways in which performers were adorned, and, in some cases, barely dressed. The *New York Times* said: ". . . Which brings one back to the chorus. Where they all came from is a mystery. All of the old Broadway favorites were there and a lot of new ones, and they wore some of the prettiest and most striking costumes seen in many a day. There will be a protest, no doubt, from the Amalgamated Order of Tights Makers which the newly formed Theatrical Managers' Protective Association will have to consider as a result of this new show."[26] "J.C. Huffman put on the show; Jack Mason staged the numbers, with Melville Ellis designer of the costumes that appear to glitter more this summer than in the past. The production has been nicely dressed without that dash to the clothes that the Garden usually has had," was the statement made by *Variety*.[27] In the *Herald*, the reviewer commented on both the scantily-clad actresses and the ones with complicated wardrobe

> As soon as Miss Muriel Window, a new and pretty actress, walked over the heads of the spectators to the stage almost every one said you could see right through her, but so you could with a lot of others. Like the new side door cars in Broadway, which seem designed only for the convenience of the motorman and the conductor, the Winter Garden costumes are just the proper thing in warm weather for pretty wearers. There was as much to see off the stage the stage as on. Miss Frances Demarest showed by contrast what one can do when dressed up.[28]

Again the topic returns to legs in the *Dramatic Mirror*: "The chorus reaches its highest stage of development in endless changes of costume and brilliant dance interludes, and keeps just within

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[26] Anonymous, "Fun and Glitter in 'Passing Show'" *New York Times*, 11 June 1914, p. 11.
[27] Sime Silverman, "Passing Show of 1914" *Variety*, 35/3, 19 June 1914, p. 15.
[28] Anonymous, "Third 'Passing Show' in Winter Garden" *New York Herald*, 11 June 1914, p. 15. For one of Demarest's costumes for the show, see chapter 2, figure 2.16.

the law by keeping its torso well screened behind a mass of glittering spangles. The legs are served *au naturel*, and are not of the cold storage variety."[29]

The topic of costumes and legs (specifically tights) is of central importance to Pollock in *Green Book Magazine*, and he discusses the topic in great depth, mostly as a criticism. At first, he praises the costumes: "The costumes, designed by Melville Ellis, are striking, original, beautiful—everything but obtrusive. Sometimes the combinations of color are quite intoxicating, especially since the stage direction, in the hands of Jack Mason, has kept this object constantly in view."[30] But soon after, he explains why he dislikes the bare legs that are featured in the show; it is the combination of the runway and the women out among the audience that seems to make him nervous:

> Good taste in this performance unfortunately seems confined to color and movement. I cannot help protesting against the bare-leggedness of the chorus. I protest against this bare-leggedness on the ground of its morality. A production like "The Passing Show" is not supposed to be moral, and nothing as ugly as bare legs can be anything else. The undressed female lower limb, gnarled by much dancing, mosquito bitten or otherwise blemished, is not a thing for the lime-light. The Winter Garden's runway, by means of which its girls go to the heads of men, literally as well as figuratively, treading the straight and narrow path into the midst of the audience, is of questionable propriety at all times. It is of unquestionable impropriety when it serves to project real nakedness into the bosom of one's family.
>
> Scantiness of covering is less unattractive when confined to the stage, and a gymnasium scene, peopled by young women very much to the Y.M.C.A., while other young women, equally frank, seated on trapeze bars, fill the circumambient atmosphere, is one of the memorable features of the performance.[31]

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[29] Anonymous, "At the Winter Garden" *New York Dramatic Mirror*, 17 June 1914, p. 8.
[30] Channing Pollock, "When Lovely Women Stoop to Follies," *Green Book Magazine*, August 1914, 325-26.
[31] Ibid., 325-26.

It is clear from these reviews, and from the commentary by "Madame Critic" (see below), that the runway, the women on it, and their various state of dress was a central issue at the time.

However, the state of the costumes was not the only issue at hand, and the many papers include several statements about the stage effects, the general effectiveness of the lighting, and the scenery. Even Pollock enjoyed the sights on stage:

> The scenery throughout calls for special mention. There is a Persian garden, used for the burlesque on "Omar," lovelier even than the original setting in the play by Richard Walton Tully; and actual genius in the selection of a point of view, coupled with exceptional skill in paining, make the glimpse of the Panama Pacific Exhibition, which concludes the entertainment, a picture worthy of hanging.[32]

Other reviewers make similar comments about the high quality of the sets. The *Dramatic Mirror* states: "It is hard to write about this bewildering spectacle without dropping into extravagance, but the truth is that for an exhibition of this kind, the Messrs. Shubert have fairly outdone themselves."[33] The *New York Clipper* mentions both the sets and costumes at once:

> The regal splendor of scenery and costume in "The Passing Show of 1914" may easily be imagined when it is known that more than eighty-thousand dollars had been expended. This is not a press agent's statement, but a fact, and those that doubt it have but to see the magnificent scenery, the costly and gorgeous costumes, the exquisite modern gowns, to say nothing of the expensive footwear and the dazzling millinery. No mere man, and few women, can describe this sartorial display and do it genuine justice. As is usual, they were all designed by that master judge of color effects, Melville Ellis, who is without an equal in this work, which is, by the way, a side line with him.[34]

Even some of the lighting effects were included as high points of the show according to the *Clipper*: "Another scene that caused much conversation was "The Burning of Old San

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[32] Ibid., 325-26.
[33] Anonymous, "At the Winter Garden" *New York Dramatic Mirror*, 17 June 1914, p. 8.
[34] Kelcey Allen, "The New York City Theatres" *The New York Clipper*, 20 June 1914, p. 20.

Francisco." Here also the motion picture machine was brought into the audience and the effect was startling."[35]

Special mention was made of the two "special effects" created by Frank D. Thomas. In some cases, the reviewers found them enchanting, while others felt that they were too "showy" and lacked substance. Pollock calls them similar to something one might find on Coney Island, but still liked looking at them.[36] Others, though, generally lauded the effects as spectacular and impressive. Sime Silverman, in *Variety*, includes "The Sloping Path" in his commentary:

> The scenic points of interest are "The Sloping Path," in the second act, as first done at the Alhambra, London. "The Trans-Atlantic Flight," finale of the first act, the show ending with "San Francisco" old and new (said to have been shown in Paris on a more extended scale). The "flight" is a Frank D. Thomas airship effect. In it the water illusion is much the best. Thomas also invented the 'Frisco matter. Neither one will attract the notice other of his scenic novelties have done. "The Path" is a neat illusion and a pretty sight. The sight is always there, but it calls for careful attention all the time to bring out the illusion as it should be.[37]

The *Herald* says:

> Hastening to the brighter spots, there are three scenic novelties of the kind to make the Winter Garden's big brother, the Hippodrome, sit up and take notice. First came the airship, a reminder of the coming attempt to fly across the Atlantic. Then came the "Sloping Path," being four paths built almost vertically from the floor of the stage to the top of the proscenium and along which sixty girls in white danced and ran. Finally San Francisco in ruins was transformed into the new city of the Golden Gate, showing the Panama-Pacific Exposition.[38]

These "bright spots" were features of the show, and, much like the Shuberts hoped, most of the reviewers found them to be worthy of inclusion in the show. The *Times* includes: "And there

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[35] Ibid., 20.
[36] Channing Pollock, "When Lovely Women Stoop to Follies," *Green Book Magazine*, August 1914, 325-26.
[37] Sime Silverman, "Passing Show of 1914" *Variety*, 35/3, 19 June 1914, p.15.
[38] Anonymous, "Third 'Passing Show' in Winter Garden" *New York Herald*, 11 June 1914, p. 15.

are some mechanical effects and scenic splendors well worthwhile. The end of the first act shows an airship, full of girls, floating around the stage in a most realistic manner."[39] This is the most extensive commentary on the airship effect. Sadly, since no pictures survive, the descriptions here must serve as the primary means of gleaning information about this powerful moment in the show. Looking at these reviews, there is no question that one part of the revue that people most looked forward to was a holdover from nineteenth-century theater, such as the San Francisco "transformation scene."

The music is not mentioned in great depth, and usually the authors state that it is either "fine" or "adequate." Romberg and Carroll's score did not seem to attract much attention, but in a few places, reviewers point out an occasional song that stands out. *Theatre Magazine*, like many others, specifically mentions the bright future for "Omar Khayyam": "The songs are particularly bright and tuneful, especially Omar Khayyam,' which is destined to become very popular."[40] Pollock states: "There is a genuine song-hit, of the type of 'Sumurun in 'Omar Khayyam,' and most effective groupings and business have been arranged for 'Way Down East,' 'The Girl of To-day,' 'In 'Frisco Town,' and 'Eagle Rock'."[41] Silverman mentions the music, too: "Of the numbers and music, 'Omar Khayyam,' sung by Mr. Granville, caught on the best at first hearing, but there are two or three other melodies that will be well liked when more often heard. These are mostly used in connection with the dancing. 'Good Old Levee Days' is one. 'Bohemian Rag' does well and it should since someone ragged 'La Boheme' for it."[42] Kelcey Allen, in the *Clipper*, also saw some of these songs as future hits: "The songs that stood out most prominently were: 'Omar Khayyam,' a most tuneful air; 'Dreams From out of the Past,' a ballad

[39] Anonymous, "Fun and Glitter in 'Passing Show'" *New York Times*, 11 June 1914, p.11.
[40] Anonymous, "At the Theatres" *Theatre Magazine*, 20/161, July 1914, p.37.
[41] Channing Pollock, "When Lovely Women Stoop to Follies," *Green Book Magazine*, August 1914, 325-326.
[42] Sime Silverman, "Passing Show of 1914" *Variety*, 35/3, 19 June 1914, p. 15.

with a soul; and 'Good Old Levee Days,' which has a delightful swing to it. These songs are sure to achieve popularity."[43]

The *Times* agreed with the others on the true hit of the show: "There is one song, 'Omar Khayyam,' which comes early in the action of the entertainment and then keeps recurring all during the evening. After the show is over the audience goes out whistling it. It is the prettiest piece in the show, which has a large collection of delightful songs."[44] The most negative comment is seen in the *Tribune*, but is not, in essence, very damning when they say that "the songs are not particularly remarkable."[45] The commentary concerning "Omar Khayyam" is again probably what the producers had hoped for in their creation of the show—a song that caught the fancy of the listener, so much so that it was even sung while leaving the theater. Even though the reviewer was probably a seasoned theatergoer himself, if he had catalogued the number of times audiences heard the melody, he would not have been surprised that they left singing the tune, especially given that the song was the opening music for the Finale of the show.

Of the actors and actresses, each are singled out by reviewers and lauded for their separate contributions to the show. Collins is mentioned repeatedly for her grace and beauty, and especially for her wonderful voice; the *Times* says: "José Collins. Miss Collins looks very pretty, sings sweetly, and in some of her burlesque gets an opportunity to act, which she does very well."[46] The other references to her speak just as highly of her gifts on stage, though one reviewer does question why "she appears [so] infrequently," which seems a bit odd since she was on stage for much of the show.[47] Other leads, Bernard Granville and George W. Monroe, are

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[43] Kelcey Allen, "The New York City Theatres" *The New York Clipper*, 20 June 1914, p.20.
[44] Anonymous, "Fun and Glitter in 'Passing Show'" *New York Times*, 11 June 1914, p. 11.
[45] Anonymous, "THE PASSING SHOW OF 1914" *New York Tribune*, 11June 1914, p. 7.
[46] Ibid., 7.
[47] Anonymous, "At the Theatres" *Theatre Magazine*, 20/ 161, July 1914, 37.

frequently given high praise throughout the reviews, Granville for his impressive singing and acting, and Monroe due to his effective comedy.

Apparently, the late audience and the jokes by Atteridge were more effective to the author in the *Times* than for others, but he makes special mention of T. Roy Barnes:

> And the players. T. Roy Barnes, a recruit from vaudeville, who was seen in an unfortunate musical comedy, so called, a short time ago, comes into his own in the role of The Misleading Nut, a burlesque of the insane Napoleon of "The Leading [*sic*] Lady." He wanders on and off, but never stays so long that his peculiar style of humor becomes tiresome.[48]

The comment about the career of T. Roy Barnes is quite intriguing. Barnes most certainly must have had a "special" style of presentation, but it is still unclear from the reviews what, exactly, his comedy routine was all about. The reviewer here most certainly did not like the "musical comedy" ("so-called"!) that he had been in just before this show: *The Red Canary* (1914), with music by Harold Orlob and lyrics by Will B. Johnstone. This production garnered only sixteen performances, and so it appears that audiences agreed with the reviewer about the quality of the show.[49] The various other reviews are split between praising Barnes and criticizing his particular "type" of humor, which appears to have been fast-paced and curt.[50] Whatever the case, Barnes certainly was a hit in *The Passing Show of 1914*, and he was probably quite pleased to be involved with a production that ran for months and then toured the country—a bona-fide "hit" that this review suggested would remain well into the fall.

Each of the other "secondary" actors receives mention throughout the reviews, with all of them given anything from polite courtesy to rave remarks; no one, from Muriel Window to Ethel Amorita Kelly, is mentioned as a problem or a "weak link" in the revue. Marilynn Miller was

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[48] Anonymous, "Fun and Glitter in 'Passing Show'" *New York Times*, 11 June, 1914, p. 11.
[49] See <www.ibdb.com>. Accessed July 18, 2009.
[50] Sime Silverman, "Passing Show of 1914" *Variety*, 35/3, 19 June 1914, p. 15.

singled out several times, but usually only as a "good dancer" or a "pretty face."[51] As I will demonstrate later in this chapter, special attention was not given to Miller until the show had been running for some time.

The huge cast was, for many, a joy to watch. Although it may seem to us to include too many stars (at least from the perspective of shows of the early twenty-first century), the opposite seems to be true for contemporary reviewers. In fact, the critic for the *Dramatic Mirror* praises the show for its flexibility, especially when it comes to featuring one performer over another:

> The nerve center of the complicated mystery how to put on a big extravaganza is a virile infusion of color, action, and ginger, a proper blending of features and a discreet suppression of too much individuality. Had Al Jolson or the perpetual Howard Brothers been a part of the new revue at the Winter Garden, it is pretty safe to say that it would have fallen short of the decided success which must be credited to it. The fault of the Winter Garden performances, down to the present one, has always been that we got too much of one man or one woman. Al Jolson's manner of spreading himself over the whole big stage and a good portion of the auditorium, or the Howards attempting to monopolize all the attention, has been a stumbling block to the protracted popularity of any of the previous presentations.
>
> These objections have been happily overcome and "The Passing Show of 1914" is one of the most enjoyable extravaganzas ever seen at an American theater. It has a certain dignity despite its general tone of gaiety and burlesque, in which the highly artistic work of Miss Jose Collins as an actress and singer alternates harmoniously with the rollicking humor of George Monroe, the quaint individuality of Harry Fisher, the unique "nut" comedy of T. Roy Barnes, the graceful dancing of Marilynn Miller and Ethel Amorita Kelly, the burlesque dancing of Bernard Granville and Lew Brice, and the many novel stage effects which Director Huffman has introduced with a touch of genius.[52]

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[51] Kelcey Allen, "The New York City Theatres" *The New York Clipper*, 20 June 1914, p. 20.
[52] Anonymous, "At the Winter Garden" *New York Dramatic Mirror*, 17 June 1914, p. 8.

Sime Silverman, of *Variety*, included several comments about the show that would otherwise not be known today, especially when it comes to moments in the revue that were taken from other people's vaudeville acts. Silverman makes some negative remarks—one of the few among the critics—and it is likely his clearly well-versed knowledge of vaudeville and the theater may have brought him an awareness that other, less "schooled" entertainment critics might not have possessed. This does not mean Silverman disliked the show, by any means, just that he felt it moved more slowly than it should have at times:

> "The Passing Show" is doing business. This is the only indication of a "success" a management looks for. Two acts and fourteen scenes give three hours of entertainment. Many new faces to the Garden stage are in the long list of principals. Of these, several are from vaudeville, like Dunham and Freeman, Muriel Window, Robert Emmet Keane and Barnes and Crawford, T. Roy Barnes becoming the legitimate laughing hit of the performance through the introduction of his "own stuff." Though taking a character, Mr. Barnes, with Bessie Crawford playing straight, has divided his vaudeville act into two sections, giving a portion in each act, and scoring very hard with both. Miss Crawford has a number for Barnes' final portion. She looks very well, and their turns do so big they are given all the time required while holding the stage alone in these laughing episodes. Freeman and Dunham essay roles as do the others, and the two boys from the cabarets lead a number or two. . . .
>
> With the bare legs they go out on the runway, after Miss Collins, finishing a number, kicks a football into the audience. (This football-kicking was first done in the burlesque by Frances Clare (Rawson and Clare) and later used by her in vaudeville, as Mr. Mason must have observed).[53]

This review is very interesting; it presents some of the blocking that is otherwise missing entirely from either the script or the score. The interaction between Collins and the chorus during the football-throwing event probably took place during the "Eugenics Girls" song that opened act

[53] Sime Silverman, "Passing Show of 1914" *Variety*, 35/3, 19 June 1914, p.15.

two, and without Silverman's remarks here—including the source of the maneuver—the details of how this song worked on stage (or on the runway, in this case) would simply be lost.

One of the most notable elements of Pollock's review is the inclusion of a song that was not heard on opening night. Written in August, it suggests that Pollock may have waited some time before actually seeing the show, though one cannot be sure, as he does not give the date he attended.[54] Pollock mentions a song,"Way Down East," which, according to the extant program and script, was not included in the show on opening night. This music survives in the archive, but it is just one of many songs whose connection with the show remains unclear (see chapter 4 for this and other songs that share this relationship). Pollock is the only reviewer who mentions this song, proving that the show did undergo changes after it opened, not only in dialogue and scenes (as is demonstrated below), but even in the musical numbers. It is unclear if this song replaced something else, but it is probable that the Shuberts would cut the time down rather than add new things. Without a week-by-week look at programs for the show (which are not available at either the New York Public Library or at the Shubert Archive), it is difficult to know just when changes were made or what shape they took. But one thing is certain—the revue was a mutable form from the beginning, changing to meet whatever challenges the producers (or someone else on the creative team) identified.[55]

The article in the *Clipper* points to one very specific item that is not listed in the program I have access to (from the second week of July); it appears that the Frank L. Gregory troupe *was* a part of the production, at least on opening night, and they specialized in a certain type of acrobatics that were (presumably) different than the Nazarro troupe.[56] With this knowledge, it is

[54] Channing Pollock, "When Lovely Women Stoop to Follies," *Green Book Magazine*, August 1914, 325-26.
[55] A comparison between book shows and revues of this time is certainly needed in order to determine just how different the two types of shows were on several levels, from changes over time to flexibility of the cast.
[56] Kelcey Allen, "The New York City Theatres" *The New York Clipper*, 20 June 1914, p. 20.

possible that the information supplied in the *New York Times* concerning the postponement of the show may have been somewhat accurate, including the re-shaping of the Winter Garden pit to allow for more musicians, making the stated forty-four person orchestra a possibility. It is odd, however, that the Nazarro troupe is mentioned in other reviews, but the Gregory group does not get any attention whatsoever. The reason for this notice remains unclear.

The popularity of the show seemed immediate, however, and not a single review includes an overly critical remark about the performers, the music, the costumes, or the scenery. The least positive of all the reviews, in the *Green Book Magazine*, centers mostly on the "morality" of the display of chorus girls and the poor quality of the book, and in these comments Pollock is virtually alone. The excitement about the show must have been palpable to those involved, and the flurry of excitement continued even after it opened. There was even promise that the revue was so spectacular that it already had a home in Europe when it closed in America: "Before Albert de Courville, the manager of the London Hippodrome, returned to Europe on the Aquitania yesterday, he made arrangements with the Shuberts whereby the 'Passing Show of 1914' will be transported to London at the close of the New York run."[57]

The chances that a move to London was actually going to take place significantly decreased when that city's Palace Theatre announced its own version of *The Passing Show*, produced by Alfred Butt. There is no known connection between these international cousins—other than that they are both revues and both share same title; no documents in the Shubert Archive exist to the bond the two in any way whatsoever, even as competition. The fact that Albert de Courville seemed interested in the Shubert production in July 1914, however, seems rather unlikely, since the London *Passing Show* was already doing good business in May and showed no signs of slowing down:

[57] Anonymous, "Theatrical Notes," *New York Times*, 2 July 1914, p. 9.

LONDON NEWS NOTES

> There are some clever situations in the Palace revue, "The Passing Show," as for instance Bernard Shaw, while passing through the audience, complains that a whole hour has passed without any reference to himself. However, Miss Elsie Genius Janis remains the bright particular star of this big success.[58]

A "Selections" for this show was published, and it reveals that there were a number of songs that exhibited the same penchant for silliness and word-play as the songs for the New York revue. The music was by Herman Finck, and the book and lyrics were by Arthur Wimperis. Their songs included "Gilbert the Filbert," "The Showman's Song," "Jack and Till," "Florrie the Flapper," and "The Recruiting Song."[59] Two interpolations, "I've Got Everything I Want but You," (music by Henry J. Marshall, lyrics by Marion Sunshine and Charles Willmott), and a duet "You're Here and I'm Here," with lyrics by Harry B. Smith and the words by a rather young Jerome Kern are also in evidence. Several documents exist that suggest that even with this competition, de Courville may have been serious, even if the project did not unfold; several pieces of publisher's proofs for sheet music from the American show remain in the archive, and the publisher is Curtis Brown, Ltd., London. The uncorrected proofs contain several mistakes, and the music was never published.

"Madame Critic" had her own view of the show, and her commentary about the first night of the show is particularly helpful for understanding the effect the show had on its audience, even though she tends to agree with the Pollock on the value of keeping tights in the musical:

> When "Pinafore" was produced, I thought that the Shuberts had surpassed themselves for the last time, but the opening performance of "The Passing Show of 1914"

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[58] Anonymous, "London News Notes" *New York Dramatic Mirror*, 13 May 1914, p. 29.
[59] For a full list of songs from this production, see <http://www.guidetomusicaltheatre.com/shows_p/passingshow.htm>. Accessed July 25, 2009. The show opened on April 20, 1914 and ran for 351 performances.

at the Winter Garden proved that, evidently, there is no such word as *last* in the Shubert vocabulary.

The new attraction was presented on a hot night. We do have hot nights, occasionally, in New York, although the majority of visitors from the Southern United States will tell you we complain without reason, while those from the South American States are warm in their declarations that the lands near the Equator are portions of the temperate zone when compared with tropical Manhattan.

At any rate, when I stepped within the doors of the Winter Garden and beheld the display of perspiring male humanity lined up six rows deep in the rear of the house at the rise of the curtain—fancy anybody being on time on a stifling Summer evening when nothing can induce them to attend earlier than eight-thirty on a Winter night, no matter how great the play—I sincerely hoped that their every word would not be wasted. The curtain rose on time—a fact which A. Toxen Worm [the publicist for the show] was wordfully exultant. Really, a prompt curtain has been as rare as a snowstorm in July. I looked around and observed that all the World was present. Pretty soon along came the Flesh—never before was so much of it seen in a musical production. The Devil must have been hiding about somewhere, but we were not permitted a glimpse of his majesty. After all, something was left to the imagination.

Speaking of the Flesh, I fear the results of such a wholesale exposition of founded knees and shapely calves, for the first thing we know the tight makers will form a union for the restoration of their wares. If other musical productions follow the example of the Winter Garden, the younger generation will look back upon tights as a curious fashion once inspired by our Puritanical notions. Several seasons ago there was a short-lived musical comedy in which the broilers—I will use the antiquated term in order to keep strictly within the period—appeared in rompers, bare legs, and socks. This novel costume was considered intensely shocking, although its wearers look not a day older than twelve years. They acted like children, too. Then we have had the Greek dancers of various ages and weights. They, too, were shocking until we became accustomed to the innovation.

But never before has there been such quantity of undisguised female bare attractions in full bloom on a stage in this country. These charms were not confined to

> the stage, either. They tripped gaily out on the runways into the audience. One could see legs *in the real* by the dozen. I fancy their owners' faces were lost sight of in the contemplation. It must have been a unique sensation for Diamond Jim Brady[60] suddenly to behold a pair of dimpled knees right in front of his nose. But that is what happened at the Winter Garden. Diamond Jim couldn't have seen the stage if he had wanted to. And when a coquettish girl in fluffy chiffon skirts of the crinoline period, unconsciously brushed his hair with her ruffles, I felt sure that Mr. Brady must have realized that a new epoch in musical comedy had arrived. . . .
>
> There were so many notables present at the opening that to name them would be to call the roll of nearly all the prominent professionals, and tired-businessmen left in town. It was a great event—and the women present seemed to enjoy it as much as the men. They discussed the good and bad points of the various female anatomies as impartially as though they were mere pictures, or cold, cold marble.
>
> The New York woman is a thoroughbred. I couldn't help wondering, however, what the wives of the sight-seeing Hirams and Ezekials will do if by chance they should accompany their husbands to "The Passing Show."
>
> The tossing of the footballs [during the gymnasium scene] was another feature which established a thought transference between the players and played-to. It was really quite exciting, especially when a man could feel a certain pretty pitcher was deliberately making him the catcher. . . .
>
> The performance lasted until past twelve, but few in the audience cared to leave before the final curtain. Even then many lingered, until the players who had been working hard must have feared that they would never be permitted to rest. Jose Collins was the particular star among the women. New York has always liked her, but now I am sure it has taken her to its heart for good and all. The audience finally left the theater with the satisfaction that it had had its money's worth, and then some. There were no ifs, ands, or buts.[61]

Madame Critic's commentary is much more concerned with what the revue represented rather than what it contained, and it echoes what several of the other reviewers said—especially the

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[60] Brady was a wealthy philanthropist and businessman who was very famous during his lifetime (1856-1917).
[61] Marie B. Schrader ,"Madame Critic" *New York Dramatic Mirror*, 17 June 1914, p. 5.

critic from the *New York Times*, who suggested that the theater *sans* tights would bring grumbling from a community that expected girls to be wearing these garments while on stage. Clearly, it was this review of the show that gave rise to the following proclamation by Cecil Smith:

> The third *Passing Show* went down in history primarily as the moment of final triumph for the slender, modern chorus girl. Gone forever now were the gigantic chorus ladies with their Amazonian marches and drills [from *The Black Crook*]. . . . This contrast is, of course, somewhat overdrawn, for fashions do not change overnight, and the choral Amazon had been on the way out for some years. But with *The Passing Show of 1914*, the metamorphosis was complete. It signalized the edging out of the baldheads from the front row, and the usurpation of their places by "unwhipped cubs, the silken sons of dalliance nursed in pleasure's flowery lap." For the benefit of the unwhipped cubs, the girls' legs, which had been emerging from their tights inch by inch for several seasons, were now presented unadorned . . . Skirts were short and arms were bare, and at one point the glittering spangles were dispensed with, revealing bare midriffs on the upper-class New York stage for the first time. The "winsome witches" gave a new and piquant meaning to the runway; and when they returned to the stage they revealed unwonted energy and talent by engaging in thoroughly professional tap dancing.[62]

Although it is highly suspect that Cecil Smith really knew that these events happened or merely speculated on their occurrence (for example, the bared midriff is not mentioned in a single review of the musical, and therefore may have been a faulty memory conjured by Mr. Smith's many quoted "old timers"), this show truly reveled in the removal of the chorus girl's tights, trotting the young women down the runway like cattle. "Madame Critic" was absolutely correct in her assertion that tights would be seen as a thing of the past, or "a curious fashion once inspired by our Puritanical notions." Eventually, the Shuberts would encourage and even require young women to take everything off for their shows, especially for the *Artists and Models* series

[62] Cecil Smith and Glenn Linton, *Musical Comedy In America, 2nd ed.*, 107-8.

of revues in the 1920s, in which the plot was draped in the name of art, meaning the girls could be draped in nothing at all.

One cast member who is frequently noticed by the critics, as mentioned earlier, is Marilynn Miller. She was most certainly a focus for the audience, but because she performed so few times, it was easy to miss her in the midst of such a gigantic production. One article in the *New York Tribune*, however, attracted more attention to the young starlet. The article also included a reaction to Miller's position in the show:

> "The Passing Show of 1914" . . . brought a great many surprises to Broadway among its features, but the most attractive of all was the debut of little Miss Marilynn Miller. At the first night performance, it required a deal of searching among the names on the long programme to find out just who this charming miniature [Anna] Pavlowa was, but after she had done many graceful dances and began on a series of clever imitations, we traced her as "Miss Jerry," listed way down by the chorus girls. Perhaps this unheralded manner of presenting the versatile young lady was the best, for she absorbed most of the curiosity of all the curious first nighters. Just now, however, her dressing room is lined with congratulatory telegrams, and her father is smiling over several substantial offers made that very first night for her services in various musical productions in preparation.
>
> Miss Miller, herself, nevertheless, is absolutely unmoved from her usual demure poise by her abrupt plunge into Broadway's gossip. She is only too happy to think that she has "made good" and that her parents are pleased with her. When she was asked to tell something about herself and what she has done, she was "afraid mother had better tell you as I don't know quite what to say." Her mother said proudly that her little daughter was first noticed a few weeks ago in London by Mr. Lee Shubert . . . [Marilynn] began to do imitations when she was about ten, and, marvel of marvels, she has never had a lesson in singing or dancing in her young life. To appreciate this statement, one must see her on the stage. Her mother mildly explained it by saying that Miss Miller danced naturally and from sheer good spirits ever since she was a little tot. Her first coaching in imitations began when Helen Ware was singing for a party of friends. Miss Miller, supposed to be

> in bed, but in reality listening in the next room, became deeply interested in the song and so absorbed in trying to sing it like Miss Ware that she never noticed the entire party peeking at her through the door. Proud Father entered at once (father has the theatrical instinct strongly developed), and coached her note by note until she could imitate Miss Ware to perfection. After that, it became a habit, and she acquired such a strong sense of imitation that with but one opportunity to hear Julian Eltinge she gives a really remarkable imitation of him in the present show.
>
> Miss Miller is a Southern girl, too, which will be another surprise to the many how "remembered having seen her in London years ago." One close look at little Miss Miller, either off stage or on, would convince anyone that "years ago" she was playing mud pies in a clean frock somewhere in this United States and getting spanked for it. It is to be hoped, and it is highly possible, that Marilynn Miller's name will be right at the top of the cast on the programme of a new show next year.[63]

This author could not have been more correct about the audience's reception of Miller, and she became one of the central stars of *The Passing Show of 1915*, after dancing the remainder of 1914 and the spring of 1915 year in the touring production of the 1914 *Passing Show*. She became such a substantial attraction that her picture is the only one featured on a promotional ticket for the touring show (see figure 7.1). The story of Miller's imitations of Ware, a famous actress of the day, is probably apocryphal, just as the information about her receiving no lessons was untrue, but—again—the proof of her skills was in the performance.

[63] Anonymous, "Theatre Notes," *New York Tribune*, 14 June 1914, p. III-5.



Figure 7.1: Marilynn Miller on a promotional ticket for *The Passing Show of 1914*. Shubert Archive.

The popularity of the show only grew after the curtain opened. "Madame Critic" may have been right that the number of luminaries at the Winter Garden on opening night were many, but one person who missed that first show was the mayor of New York City. A few days later, he made his way to the theater to enjoy the entertainment: "Mayor [John Purroy] Mitchel, accompanied by Mrs. Mitchel and two friends, occupied seats in the front row at the Winter Garden last night to see 'The Passing Show of 1914.' The revue went on to perform at the Winter Garden until September 3, 1914, with a run of 133 performances.[64] The production immediately set its sights elsewhere, and would travel across the country until returning to New York late in the spring, just in time to prepare for the next *Passing Show*.

Another interesting article that surfaced after the *Passing Show* opened concerned Lee Shubert. When interviewed about the cost of the production, Shubert also commented on the

[64] See <www.imdb.com>. Accessed July 21, 2009. This number of performances seems suspect, however, in that the number of matinees may not be included. Also, the Sunday evening concerts were probably not included in the total, and might deserve more prominence given how much material from the show was used.

problem of "topping" the production the following season—the same issue mentioned earlier by Madame Critic:

> When the theatergoer buys a seat for the present Winter Garden show and enters the crowded auditorium, his first sight is a line of standees about five deep behind the last rows, and his first thought generally is, "What a money maker this show must be!"
>
> Some one made this remark to Mr. Lee Shubert the other night and was immediately enlightened on the subject of the high cost of summer shows. "A production such as this one simply must succeed," said Mr. Shubert. "And it has to be a big success. A half-hearted sort of patronage on the part of the public is nearly as bad as an immediate failure. This year 'The Passing Show' cost about $75,000 before the curtain rose. And that, of course, does not finish the expense by any means. You forget the tremendous risk we take in presenting a production like the one you are watching now. Of course, this one is a decided success, but suppose it had not been well received? We have often been obliged to discard scenes and acts costing anywhere from $10,000 to $80,000 just because they did not seem likely to attract. Then, too, we provide stars, scenes, and spectacles for $2 and less that cost ever so much more than the salaries of the ballplayers you pay premiums to see or the polo games the same person will give enormous sums to watch. Producing "Passing Shows" isn't so simple a venture as it appears."
>
> The Winter Garden, however, is causing no qualms to its management this season. Yes, its crowds are bigger than ever before. What is probably giving the Shuberts the greatest uneasiness is how to produce something that will be bigger and better next year. It is going to be quite a problem.[65]

Much like the articles on Huffman and Atteridge, this brief glimpse into the process of the production illuminates a particular perspective on creating the show. The high cost of putting on an annual revue was prohibitive, but what Shubert does not talk about is the level of profit that could be gained from such a show. It was not that the show was only a hit at the Winter Garden, but it also succeeded on the road and was used as a marketable commodity throughout the United

[65] Anonymous, "Untitled," *New York Tribune*, 21 June 1914, p. III-8.

States as long as possible. For all the money that was poured into sets, music, costumes, and the other elements of the show, the profit margins must have been large enough to keep the Shuberts interested well into the 1930s, they continued producing their own annual shows and even bought the rights to the *Ziegfeld Follies* after that producer's death in 1932. However, the cost of this particular show was given as $75, 000 (or $80,000, according to the *New York Clipper*), which in 2008 terms would equal $ 1,593,311.18—a sum that is only a fraction of what productions today generally cost.[66]

The Shuberts obviously enjoyed poking fun at every aspect of the theatrical community in their *Passing Shows*, but at least one person was not happy with some of their objects of ridicule. An article in the *Dramatic Mirror* shows that the choice to include Billie Burke as a character in the show made Ziegfeld furious, and he wanted to take legal action if a certain part of the script was not changed immediately:

> ZIEGFELD APPEASED
>
> Shuberts Withdraw Scene from "Passing Show" Which Was Said to Slight Billie Burke
>
> Complying with the request of Florenz Ziegfeld that the scene in "The Passing Show of 1914," which he considered a personal affront to Mrs. Ziegfeld (Billie Burke), be modified or withdrawn, the Messrs. Shubert, managers of the Winter Garden, have eliminated the alleged objectionable scene. The trouble came over a scene in which George Monroe appeared as Mrs. Burke and Muriel Window as Jerry Burke. The action was a burlesque on "Help Wanted." The name of Billie Burke is not used, but the character is called Jerry, the title of the play in which Miss Burke recently starred. In the scene, Miss Window wore pajamas. So did Miss Burke in "Jerry."

[66] See <http://www.westegg.com/inflation/>. Accessed July 20, 2009. The information for this calculator is based on the Consumer Price Index. According to a variety of sources, *Wicked* cost $14 million to mount in 2003 and *Phantom of the Opera* cost $12 million in 1988. Further research on the changing costs of Broadway shows from the perspective of the producer as well as the consumer, would certainly be welcome in musical theater studies and could help to put this number into a larger context.

> Mr. Ziegfeld did not consider the scene burlesque, but as an insult to his wife, and had his lawyer, Nathan Burkan, of 105 Broadway, write to the Shuberts requesting them to take out the lines objected to or to changed the scene. Mr. Ziegfeld said that if the request had not been complied with, his lawyer would have applied to the courts for an injunction.[67]

This scene, which was only a part of act one, scene two, was removed, though the article does not say what replaced it. Unfortunately, this article implies that the character of "Miss Jerry" was played by Muriel Window. The program actually lists the role occupied by Marilynn Miller. The reason for the confusion remains unclear. Whatever the case, the above demonstrates that parody (in the original sense) could only go so far in *The Passing Show*, and any slight perceived by other producers had to be taken very seriously.

Even though the show was popular, it was not presented on the 4th of July, due to the national holiday. One of the creative staff—whoever it may have been—had an idea that would keep the *Passing Show* in the minds of potential ticket-buyers even on this "off" day. The plans were advertised in advance, and also recapped after the event:

> WANT A NOISY FOURTH.
> Winter Garden People to Celebrate at Coney on Friday.
>
> The Fourth of July will be celebrated by the people taking part in the "Passing Show of 1914" at the Winter Garden on next Friday, when all of the performers and the employees of the theatre will make a trip in automobiles to Coney Island. . . . The actors will take with them horns, trumpets, drums, kettles, and all other kinds of instruments devised to make noise, fully intending to awaken all the neighborhoods between Fiftieth Street and Broadway and the Coney Island Boulevard. They will also set off some daylight fireworks on the shore, and will endeavor to make things as patriotically conspicuous, noisy, unsafe, and insane as the celebrating of the day used to call for.[68]

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[67] Anonymous, "Ziegfeld Appeased" *New York Dramatic Mirror*, 24 June 1914, p. 8.
[68] Anonymous, "Want a Noisy Fourth" *New York Times*, 29 June 1914, p. 4.

This unusual activity must have been incredibly fun for all involved, and it happened without any problems, according to the *Dramatic Mirror*. The paper also provides a financial reason why this outing may have happened:

> GOSSIP
>
> To make up for the loss of a holiday on July 4, which came on Saturday, the Shuberts gave a monster excursion to the people of "The Passing Show" July 3, taking the entire company, of nearly two hundred, to Coney Island.[69]

The company was probably quite happy with this jaunt, especially because they had all been working so hard for nearly a month. Unfortunately, one accident in the workplace happened because of the runway, and poor June Elvidge suffered from a fall:

> During the matinee performance of "The Passing Show of 1914" at the Winter Garden yesterday afternoon, June Elvidge, one of the gymnasium girls, fell off the runway around the orchestra into the aisle. Outside of a few bruises, Miss Elvidge was not hurt.[70]

This accident might have been a first, but documents in the Shubert Archive show that, in fact, this was at least the second time it took place; the following memo shows during the run of the *Whirl of the World*, a performer's cello was sadly shattered along with several fallen chorus girls:

> March 20, 1914
>
> Mr. J.J. Shubert
>
> The attached bill covers repairs to the cello player's instrument caused by some of the girls falling from the run. Bobbie Roberts lost her balance and in falling pulled several of the other girls down. Fortunately nothing more serious happened than the breaking of the cello and a slight scratch under Miss Roberts' arm. I sent the bill to you before drawing a check for it on account of its unusual nature.

---

[69] Anonymous, "Gossip" *New York Dramatic Mirror*, 8 July 1914, p. 8.
[70] Anonymous, "Theatrical Notes," *New York Times*, 17 June 1914, p. 11.

Faithfully,

Hunt[71]

Bobbie Roberts did not lose her job, and even continued as a chorus girl in *The Passing Show*, where she was probably quite sympathetic to Elvidge after her own spill.

One of the features of the Winter Garden during *The Passing Show of 1914*—as well as during other revues—was that it hosted Sunday night concerts at seven o'clock, making further use of the cast, orchestra, and even parts of the show that was on stage at the time. A short article from the *New York Times* details a part of one of these evenings, and demonstrates that one night that must have been especially memorable for every audience member who was there (and perhaps even for the cast, as well):

> WINTER GARDEN CONCERT
> Miss Miller Pulls Bernard Granville from box to Give Dance.
>
> The touch of the unplanned and unexpected enlivened the close of the programme given last evening at the Winter Garden as the first of the Sunday concerts of the Fall. Marilynn Miller was in the midst of various imitations when, as en encore, she was moved to give an imitation Bernard Granville, whom she spied in a box close to the stage.
>
> She did a dance in the eccentric Granville manner [i.e. "The Grape Dance"] and then, encouraged by the applause, she went over toward the box and not only invited but assisted Granville to scale the footlights and join her on the stage. This achieved, imitator and imitated did the dance together, to the delight of the audience.
>
> The management swears solemnly that this was impromptu, but adds that the little incident created the biggest uproar in the history of the Winter Garden.[72]

[71] Hunt [Unknown Shubert employee], Memo to J.J. Shubert, March 20, 1914, box 2321, Shubert Archive.
[72] Anonymous, "Winter Garden Concert" *New York Times*, 14 September 1914, p. 9.

Clearly, Miller was an able performer, even if she was embarrassed to speak to the press off the stage. These Sunday concerts are virtually forgotten today, but, as the *Times* illustrates, they were probably a very important part of solidifying the fame and the reputation of some of the stars from the Winter Garden's many revues.

One of the most important events in the twentieth century happened during the run of *The Passing Show of 1914*: the declaration of war on July 28, 1914 by Austro-Hungarian Empire on Serbia. The advent of the war, however, was not ignored entirely by the show, but the source of that recognition came from a surprising place: Oscar Radin, the orchestra conductor. When he was interviewed by the *New York Times* in September, Radin explained that he began to conduct national anthems for audiences in the theater, even if those audiences did not always understand the meaning of the various tunes he played:

> NATIONAL HYMNS FOR AUDIENCES
>
> Ever since war was declared on the Continent, the orchestra at the Winter Garden has been playing the patriotic airs of the nations involved in the conflict, and winding up, for good measure, with the American anthem. The effect produced on the various audiences is somewhat peculiar. Two-thirds of the people are unfamiliar with the national anthems, and even do not know that of their own country. Oscar Radin, Musical Director of "The Passing Show of 1914," furnishes some interesting data on the subject of national anthems in general, and the effect produced when his orchestra plays them.
>
> "When we first began playing the anthems," said Mr. Radin, "I started off with Russia, followed by German, then Austria, France, England, and lastly, the United States. For England, I played the national anthem, "God Save the King." On the first night when we began the strains of this song I was astonished when the entire audience stood up. After three nights of observation I discovered that the people thought I was playing the national anthem of the United States. Consequently I had to change this, and instead of playing "God Save the King," I now play "Rule Britannia." . . .

> The anthem of our country is "The Star-Spangled Banner" and not "America," as so many people imagine. I find that the audiences are very responsive to these airs, especially in times of war. I think, however, that American audiences should know more about our anthem—that is, they should be able to recognize it when it is played and not jump to their feet as so many do when an orchestra plays "America" or "Dixie." The rule of the army and navy is that officers rise only to the tune of "The Star-Spangled Banner," and they are taught the melody and consequently never make a mistake."[73]

This amusing look at audiences of the day shows that people were just as willing to "jump to their feet" when they heard what might be mistaken for the anthem today ("America").

Several articles published after the show opened provided a spotlight for individual performers. In most cases, these writings do not provide a significant window into the performance itself, but perhaps shed light on the people who were on the stage and the qualities that they brought to *The Passing Show*. However, in each case, there is also information about where the particular entertainer came from and their early involvement with performance. The first of these performer-centric articles is an interview with Muriel Window about a specialized beauty mark from France that she wore on stage at the Winter Garden, complete with a list of different shapes for those marks that were worn while she performed:

> MURIEL WINDOW'S FAD
>
> Winter Garden Girl Introduces a New "Beauty Spot"
>
> With a decidedly unique idea comes the latest faddist from Ciro's Theatre in Paris. She is Muriel Window, a spirited and attractive young person, who wears breezy summer gowns and warbles during the elaborate routine of "The Passing Show of 1914," the new Winter Garden summer revue.
>
> Miss Window brings us "cheeklets"—nothing more or less than the form of a tiny bird or animal pained in oil on the left check about an inch below the lower eyelash.

[73] Anonymous, "National Hymns for Audiences," *New York Times*, 20 September 1914, p. X7. The "Star Spangled Banner" did not become the official national anthem until March 3, 1931.

> These flesh adornments are painted with a perfumed oil mixture of a dark brownish tint, which is prepared in Chantilly, France. Perspiration during warm weather does not cause the painting to run, because as soon as placed on the cheek it becomes dry and adheres to the skin. A little warm water applied with a soft cloth soaks the preparation off in a few minutes.
>
> "I wear a different 'cheeklet' every week," says Miss Window. "So far I have worn an American eagle, a bull moose, a Persian cat, a blackbird, a Seine River frog, a butterfly, a faun and an owl. Over in Paris there are a couple of massage parlors in the Latin Quarter where one can visit and have these cheeklets painted. Since January these places have gained a steady quota of patrons.
>
> "In this country I doubt if the custom will ever be universally adopted because women here are not inclined to go to such extremes. Although I have spent most of my time in Paris and have been educated there, I am American born and know to some extent the nature of American women.
>
> "The week after I open in a new musical production, I always wear a dollar sign as my 'cheeklet' merely to prove that I am feeling prosperous. I think the American eagle is the most attractive oil-painted form to use, because it stands out so distinctly on the skin.
>
> "Probably in September some fastidious and observing society favorite will return from abroad and introduce these Parisian 'cheeklets' to Fifth Ave. and afternoon bridge parties. It is only a passing fad of the season, and not harmful in the least."[74]

Frances Demarest's interview with the *New York Times* focused not on what she wore (even though the critics mention her "fully dressed" figure was a highlight of the revue), but rather the importance of good dancing and how one should go about it:

> SOME IDEAS ON DANCING
>
> Frances Demarest Untangles a Few Knotty Problems
>
> Frances Demarest, who is in "The Passing Show of 1914," the new Winter Garden Summer revue, has some very logical ideas regarding stage dancing.

[74] Anonymous, "Muriel Window's Fad" *New York Tribune*, 28 June 1914, p. III-9.

> Miss Demarest started to trip the "light fantastic" to the tune of Swedish folk songs when a little tot of five years in short dresses; she shocked the nuns at St. Mary's Academy in South Bend, Indiana, at the age of fifteen by teaching some of the other shy young girls the mazes of the waltz and two step, and she has ridden on the crest of the tango-maxixe wave that has swept rather rapidly over New York.
>
> "Any dancer must be a pantomimist to rise above the ordinary standards," says Miss Demarest. "Expression of the eyes, movement of the arms, and a general graceful poise of body all cultivate a delightful rhythmic touch. The very simplest stage steps when executed properly and with accomplished finesse and gracefulness, always win more applause than the most intricate evolutions performed by a mechanical dancer. Like other youngsters, I tried to imitate professional dancers I had seen in some theatre, but it is a fact that I have never taking a dancing lesson in my life.
>
> "From the time Columbus discovered this country and found the Indians doing their quaint tom-tom around their campfires down to the present, when the melodies of the maxixe, tango, one-step and hesitation are tingling and rippling in the air, dancing has been a mighty enjoyable entrée on the menu of American life.
>
> "An interesting feature regarding ballroom as well as stage dancing is the fact that both are constantly changing according to the likes and dislikes of public favor. The mode of dancing in vogue twenty years ago is now forgotten, and even modern steps will enjoy their popularity for only a few years.
>
> "During the Summer, I am sure modern dancing is going to prove the reigning craze for amusement, not only along Broadway at this usual type of dancing rendezvous, but at the beaches and amusement parks where its devotees can indulge in their favorite diversion in the open air.[75]

T. Roy Barnes portrayed "The Misleading Nut" in the show and was repeatedly mentioned as a "unique" comic. This author explains, in part, what makes him so different from his contemporaries. There is also quite a bit of information about where Barnes' early life in the theater and as a member of vaudeville:

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[75] Anonymous, "Some Ideas on Dancing" *New York Times*, 28 June 1914, p. X9.

PLAYS AND PLAYERS

T. Roy Barnes Comedian

Ever since we first saw T. Roy Barnes in vaudeville, we have believed him to be one of the best of comedians. Blessed with an instinct for the humorous in any sort of stage circumstance or condition, he manufactures fun of a genuine, contagious quality that is wholly entertaining and quite refreshing after large doses of the more common slapstick variety presented to us in such quantities by comedians who depend more upon their physical peculiarities for their laughs than their wit.

One thing about Mr. Barnes always puzzled us, however. We could not reconcile his astounding modesty with the rest of his qualities. Everyone who has seen him on the stage must have been immediately surprised by his shy and retiring demeanor. We were vastly and determined at the first opportunity to visit him off the stage and find out for the benefit of our readers if such a paradox as a modest comedian, existed.

It does. We saw Mr. Barnes in his dressing room at the Winter Garden the other evening, and no sooner had he learned that he was confronted by a newspaper man that out came a revolver—the one employed in the shooting an uncle on the stage—and we were required to promise that not a word spoken would be printed. We promised.

"Well!" murmured Mr. T. Roy in his quietest shout, "now that you know I mean what I saw, I will admit that I am good—one of the best, if you press me. However, you won't use that, of course.

"Next, I haven't an idea how far I will go in this business. When a comedians' stuff goes as big as mine there's no telling what is the limit of one's career. I hesitate to say what salary I shall demand for my services in five years' time. Of course, not a word as to that.

"Well, you are perhaps interested in the manner in which I entered upon this career. Posterity will be, no doubt. Sometimes I regret my determination never to talk for publication, the public loses so much. However, your word and mine must be inviolate. Regrettable, of course, but unavoidable under the circumstances.

"Well, it took an earthquake to put me on the stage. Yes, indeed. No less even than Nature's great cataclysm, the San Francisco earthquake put T Roy Barnes on the stage. Sorry you can't print all this for it's valuable, very.

> "I was a mere boy when I first felt the desire to perform in public. I yearned to be a prest—well, you know—a magician. I practiced card tricks and leger—you know; in the parlor before the folks, and succeeded so well that my youthful modesty was completely overridden by the praise given me and I began to perform for money. After a few weeks of Y.M.C.A. and club work I went on a tour across the country. Success again attended me. Finally, on one momentous day I found myself in Seattle, broke but still modest.
>
> "Sorry you can't use this, for it is really interesting. Well, there came an earthquake in San Francisco. Why, I do not know. I learned of it by being summoned at once to perform in a vaudeville theatre then in the process of erection amid the ruins of that once glorious burg. Some miserable and disappointed fellow brokers claim to this day that I was summoned because there were no acts in the vicinity at the time. I brand this a base slander. I was required because of my inimitable fund of humor. Of course, you will not mention this. I will be deeply mortified.
>
> "Well, I went on at the National Theatre, as they called it, and despite the fact that workmen were constructing the galvanized walls of the theatre while I played, I knocked the audiences silly. After that, the world was my oyster and the managers were oyster folks. I swept on to New York on a cloud of press notices and interviews; how they got printed, I cannot imagine; and here I am, as you see. A hit of hits and the mainstay of "The Passing Show?" Well, I must go now, and thank you. Not a line of this, remember!" . . .
>
> "Well, I'm off." And T. Roy disappeared below to gladden the hearts of the Winter Garden audiences.[76]

These three newspaper entries demonstrate that, much like in today's celebrity-obsessed world, knowing more about the performers on stage was an exciting prospect for readers of New York papers.

As the summer wore on, *The Passing Show of 1914* continued to draw large audiences. In part, this is because the *Ziegfeld Follies of 1914* and its competing revue were two of the only

[76] Anonymous, "Plays and Players," *New York Tribune*, 12 July 1914, p. III-7.

shows in New York during that summer, but they were not entirely alone. Among the other plays that ran during the same period early in the non-theatrical season were "Kitty MacKay," "Too Many Cooks," "Potash and Perlmutter," "A Pair of Sixes," "The Dummy," "and "The Yellow Ticket."[77] During the remainder of the summer, most of these shows either ended or went on tour—the same is true for both the *Follies* and *The Passing Show*.

One of the last notices for *The Passing Show of 1914* before it left New York City came just as the Shuberts began putting together their next Winter Garden revue. An Al Jolson star vehicle, the musical was put together by the same creative team that worked on *The Passing Show*:

> "DANCING AROUND" NEXT
>
> Winter Garden's New Show to Open Oct. 5—Al Jolson Heads Cast
>
> The new show which is to follow "The Passing Show of 1914" at the Winter Garden will be known as "Dancing Around" and will open at that playhouse on the night of Oct. 5. . .
>
> "Dancing Around" is written by Harold Atteridge. The music is by Sigmund Romberg and Harry Carroll. "The Passing Show of 1914" will end its run at the Winter Garden on Oct. 3 and move to Philadelphia.[78]

With this announcement, the Shubert entertainment "machine" could begin working anew, with Atteridge heading the project and the cooperation of trusted employees like Romberg and Carroll. The show that had dazzled (as well as shocked) critics in New York began its year-long run throughout the rest of the United States, bringing its collection of stars to audiences in cities and towns that (without this circuit) might otherwise have had no taste of life in the Great White Way. The process of creating new shows for the Winter Garden would continue into the early 1920s, when the Shuberts began to re-work their revues and branch out into other

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[77] See Anonymous, "Current Attractions" *New York Tribune*, 14 June 1914, p. III-5, and 5 July 1914, p. III-7.
[78] Anonymous, "'Dancing Around' Next" *New York Times*, 24 September, 1914, p. 11.

directions, such as *The Greenwich Village Follies* and *Artists and Models.* But *The Passing Show* series remained their flagship enterprise during the 1910s, and, as this early example demonstrates, it was a remarkable, exciting, and successful enterprise, that helped to establish the Shubert theatrical empire that still operates today.

Chapter 8
Conclusion

The Importance of Specificity

At the outset of this conclusion, I feel it is important to acknowledge one very key element that was essential to this project: specificity. As I hope this dissertation has shown, the research I have presented has only concerned a single musical, although the context of this show required reaching outside the boundaries of the revue itself. But reaching outwards from its own core is exactly what *The Passing Show of 1914* was all about; even though it had a book that presented something of a plot, it was the entertainment world of the time (which included cinema) that was the target of much of the show's burlesque. The clarity I have tried to bring to the script and the score for a revue from a *single year*—a *specific* year—has shown that even with such narrow focus, the full scope of the project demonstrates a huge range of topics that have yet to be covered in-depth in musical theater studies, including tours, song forms, biographies of creators and stars, information about dances, and the many other topics mentioned throughout the dissertation.

In the preceding chapters, I have discussed the many aspects of the show, from the music, development of the script, and the inclusion of different players, to the meaning behind the musical. It is interesting, then, to take a second look at what other authors said about *The Passing Show of 1914* in their own monographs on the revue. The results are surprising and demonstrate the need for far more of the type of specific analysis and reconstruction that this dissertation presents.

Other than Cecil Smith's commentary on this particular revue, which is mentioned in chapter 6, the earliest book to concentrate on the revue as a genre is Robert Baral's *Revue: A Nostalgic Reprise of the Great Broadway Period*. Baral includes several pieces of information

about the show, but it seems that, like most authors, his interest is mainly in Marilynn Miller's debut:

> 1914—Marilynn Miller, practically in pigtails, made her major Broadway debut in this year's edition. She had been doing impersonations of such stars as Bessie McCoy Davis, Sophie Tucker, Fritzi Scheff, Adeline Genée since she was ten years old. With her two older sisters she gave a triple threat impression of the famous impersonator, Julian Eltinge, in his popular bathing-beauty number. She was thirteen years old then. She was a little older, but still a teen-ager (born in a trunk, as the saying goes), when she stepped before the Winter Garden curtains.
>
> This 1914 edition also marked Sigmund Romberg's first musical chore on the series. *Sari, Omar Khayyam, Way Down East, Kitty Kelly*—all were included in the travesties on the current passing shows; Maude Adams, Mary Pickford, Prunella, Salvation Nell were the personalities and heroines who were covered in the entertainment. This was the funniest *Passing Show* to date, also the most active—the girls played football with the Tired Business Man via the runway; they drilled on a sloping stage, took off in an aeroplane, and they did the "Eagle Rock" with Bernard Granville and Ethel Amorita Kelly.
>
> The silent flickers were mocked in song and dance—and George Monroe, a comic, appeared as Little Buttercup (curls and all), the Queen of the Movies—in a parody of the Mary Pickford vogue. . . . José Collins . . . was the prima donna of this edition. She was soon to return to London for an extended career in musicals. Lillian Lorraine, on leave from the *Ziegfeld Follies* for a very short period, was in this production and sang "Smother Me With Kisses."[1]

This account is accurate in several ways, with a few scattered factual mistakes (i.e. *Kitty MacKay*, not *Kitty Kelly*). However, since Baral did not provide any sources for his materials, what happened was that the information about Lillian Lorraine performing in the revue managed to become historical fact, despite the lack of evidence to support this. It may well be that because Lorraine had been under contract with the Shuberts to do the previous revue—*The Whirl*

[1] Baral, *Revue*, 108-09.

of the World—she somehow became associated with this show. Whatever the case, it appears that Baral may have been incorrect in suggesting she sang this song in this particular show.

Gerald Bordman's commentary is based on documented reports, and his brief paragraphs about the show are as accurate as newspaper accounts allow him to be.[2] As chapter 6 has illustrated, these articles contain information that not only disagrees with information from score and program, but also are full of conflicting reports of just who, exactly, appears in the production. Additionally, nowhere in his account does Bordman include any remarks about the music for the show, perhaps wisely, since it is doubtful he (or anyone else) spent any time with the music before he wrote his book. However, Bordman's methodology is solid; he chose to base his observations on what contemporary commentators reported rather than on what he had not seen or researched himself.

Lee Davis, on the other hand, seems to rely primarily on other sources for his description about (and judgments of) *The Passing Show of 1914*. Davis depicts the show as mainly a humorous "sendup" of the previous theatrical season:

> Monroe appeared wearing the long curls of Mary Pickford and singing "Working for the Pictures." In another [parody], the girls did "The Moving Picture Glide." . . . Marilynn Miller . . . impersonated Adelaide Genée, then warbling in different octaves as she did takeoffs on Bessie McCoy, Fritzi Scheff, and Sophie Tucker. . . .Meanwhile, asserting herself in no uncertain terms, Lillian Lorraine again appeared for the Shuberts, as did José Collins. Both were given the major singing chorus, while the eighty-member chorus was given plenty of other things to do.[3]

This description is almost entirely inaccurate when it comes to the details. Monroe was dressed as Little Buttercup, and the curls were to imitate the character, not Mary Pickford. Additionally, Monroe did not have any singing chores in the revue, but only delivered dialogue. It is true that

[2] Bordman, *American Musical Revue*, 72-3.
[3] Davis, *Scandals and Follies*, 118-19.

the chorus contained nearly eighty people, but the actual number falls short of Davis' exaggeration—there were only seventy-one members. Also, they did perform the "Moving Picture Glide," but the author fails to mention the three soloists: Freeman, Dunham, and Kelly. As I have already stated, no documents survive that state that Lorraine was a part of the show at any time. Finally, the collection of imitated stars mentioned by Davis stems from Harris' mention of stars Miller "sent up" before she joined the production; the music in the Shubert Archive does not correlate in any way with this group of performers (see chapter 6 for an accurate list).

I do not wish to attack Davis here in such a way that discredits his very informative book, but rather to raise a cautionary flag with regard to creating sweeping "surveys" of a genre or time period. It would have been virtually impossible for Davis—or anyone else for that matter—to cover every single detail of each revue from this era. The sheer amount of work it takes to reconstruct a single show is daunting, and even within this framework, there are details that do not always correlate with one another, e.g., did the Frank L. Gregory troupe really perform in *The Passing Show of 1914*? The era from 1890 to 1920, in terms of musical comedy, is still simply too opaque to generate accurate generalizations about how the shows functioned, who was in the shows, and especially what was done in each production. As this dissertation demonstrates, merely generating an accurate list of the songs from a single show can be a daunting task, and even after years of work, the final result may not be one hundred percent correct for the whole run of a show.

Thus, I return to the idea of *specificity* as a necessary goal when dealing with musicals (as opposed to operettas) from the 1890-1920 period. Scholars' studies frequently maneuver from one show to the next without consulting the materials for each production; trying to study

hundreds of shows for a single volume is always a challenge. But I would suggest that future scholars need to consider are the elusive details waiting to be put back into order (or perhaps lingering on the edge of truth) about specific shows, especially when it comes to the revue as a genre. There will be time—an exciting time—wherein the gate may be opened for a discussion of performitivity of gender in the Winter Garden revues or the assertion of female power in the songs of George White's *Scandals*. But first the facts need to be collected on a show-by-show basis to determine just what happened on stage. *Specificity* is the key to unlocking the door for further criticism.

Generalizations stemming from specificity

Once the materials have been collected, one can begin to form a picture of a specific musical and what it tells us about its era. I think the possibilities for this from the point of the view of the revue are manifold and tantalizing; not only can scholars have a sense of a particular point of view on the theatrical world of the time coming from whichever revue they study, but they can also stretch outward to see a remarkable web of historical and "topical" references.

In chapter 6, the topic of references was covered in some detail, sorting through the many ways in which Atteridge and his colleagues, from the costume designer to the composers, used parody; as I explain in chapter 1, this was a hallmark of what was known for some time as a "Winter Garden revue." Today, the term that might best apply to the act of interlinking references is *intertextuality*, a term suggested by Julie Kristeva.[4] This theoretical tool is very helpful in that it takes into account a wide range of perspectives and, at the same time, speaks of the connectivity found in these separate viewpoints' relationships with one another; the

[4] Julie Kristeva, "Word, Dialogue, and Novel," in *Desire In Language: A Semiotic Approach to Literature and Art*, Leon S. Roudiez, ed. (New York: Columbia University Press, 1980), 64-91.

collective *semes* that form the revue can, at once, be interpreted not only by the audience, but also by the team who created the show and by the entertainers who add their own understanding of the text to their performance.

As mentioned earlier, this intertextual relationship would have been the central factor in making a musical such as this revue work. Topical references played a fundamental role in this show and, as chapter 6 demonstrates, the range of referential material is substantial. I suggest that the construction of the show almost required that audiences had attended all the entertainments of the day, from straight plays to operettas, and from musical comedies to "flickers" of the day. Surely these audiences would have brought with them their "catalog" of entertainment knowledge to help them understand what was happening in all the revues of the day. We need to consider *The Passing Show's* relationship with other revues of the time, especially the Ziegfeld *Follies*, which could help to put much of the creative process, the script, the music, and the performances from all of these musicals into a wider context. An exploration of song form, for example, between the various stage revues of the period may help to explain why the genre blossomed the way that it did during the late 1910s and why songs from revues became some of the most important tunes of the 1920s and beyond. But form is only one facet of these shows that needs to be studied; there remains a tremendous body of theatrical performances from this period that could be given a more thorough examination. The true layering of intertextual relationships cannot become clear until these works have been sifted through and scrutinized. For example, why did *Ziegfeld's Follies of 1915* include a song entitled "Hello, 'Frisco?" Was it because of the success of "In 'Frisco Town" from *The Passing Show of 1914* or was the Panama Pacific Exposition more important? In either case, Ziegfeld used the Shuberts as a model rather than the other way around, and I suspect that more detailed work

would show that the two producers stole from each other as much and as frequently as they possibly could get away with. After all, that's show business, and show business, for the revue, is all about intertextuality.

A similar reflexive relationship can be shown to exist between vaudeville and musical comedies from this time. Although the term "graduated" is used to describe what happened for performers who found their way into Broadway shows of the era, "escaping" the tribulations of vaudeville, I suggest that in 1914, this was simply not true. Performers moved freely between long runs with shows and their old "stand-by," vaudeville. Chapter 2 demonstrates that almost every performer in *The Passing Show of 1914* made his or her way in and out of vaudeville at different times. There is not enough data from this single show to understand this relationship fully, but more research could be done to show how much money an entertainer made on each stage, comparing the number of performances a day and the rate of pay.

In fact, in "Variety is the Spice of the Revue," an article published in 1917, the opening tells that recruitment for the legitimate theater (musical comedies) happened all the time at the very best variety shows, and that many performers would go back to these halls to work out new "bits" or acts:

> Scene—Any first-class vaudeville theatre.
>
> Actor—"They's a scout out front. Better jaz up the act tonight. Maybe they're here to ketch us."
>
> Soubrette—"The *huming* [*sic*, human?] frog says he seen Lee [Shubert] and Flo [Ziegfeld] askin' for duckets out front. I guess the scouts has found a live one for 'em."
>
> Manager—"I wonder what act they're after now. We can't pull anything new that these legit managers don't try and gyp us out of for some bum musical show. SOME nerve to ask for a free ride in and then grab the actors."
>
> No, fearsome reader, the scouts referred to are not warlike. They are the alert young men with a nose for news of clever folk in vaudeville seeking fresh talent in the

> two-a-day for the producing managers of the legitimate. The "scout" is a well-known figure of the last few years on Broadway. He goes to all kinds of show shops, big and little, East Side, West Side, and all around the town, looking for "live ones" for personalities, for voices, for comedians and dancers. . . . To 'jaz' an act up is to play it on high speed, to add comedy and pep. . . .
>
> There is one consolation in the fact that the vaudeville folk almost always return to the two-a-day. Sometimes they come back apologetically after their show has failed or they have fallen down themselves, but as a rule they seek booking at increased salaries on the ground that Jake and Lee featured them at the Winter Garden, or Flo let them do their specialty on the Roof, or C.B.D. [Dillingham] used them in the big scene. Vaudeville welcomes them home again, for the magnates are forgiving souls and hate to see merit idle. . . .
>
> As a rule, the vaudeville artist is so flattered at being asked into $2 company that he or she takes much less than his or her two-a-day income. They argue that they acquire prestige and get a long engagement if they are lucky, but as was remarked before, they invariably boost the ante thereafter for variety employers.[5]

This interesting article suggests that the reflexive relationship between the two arenas of performance have much more in common than is currently thought of today.[6]

Finale

In conclusion, it is my sincere hope that this dissertation serves as a "jumping-off" point for studies of this era which silently call out for attention. The forgotten stars and the shadowy creators of these revues deserve more consideration, especially in light of the fact that it was their world that paved the way for the Broadway of the so-called "Golden Age" that began in the 1940s. But, perhaps more importantly, the project illuminates whole shows that have some very

[5] Walter J. Kingsley, "Variety is the Spice of the Revue" *New York Times*, 5 August 1917, p. X4.
[6] More of these articles exist for contemplation. See Walter J. Kingsley, "Vaudeville and the Legitimate Stage," *New York Times*, 27 January 1924, p. X4. See also Carlton Miles, "Provincial Broadway" *New York Times*, 27 April 1924, p. X1.

funny acts, some amazing sets and costumes, and also, some wonderful music. In all, *The Passing Show of 1914* is a rich source for study, one that allows for a greater understanding of the world of Broadway—and even of America—in the early 1910s.

Appendices

Appendix A: Complete Reviews for *The Passing Show of 1914*

Green Book Magazine

The great advantage of the Winter Garden is that you may smoke.

An attractive chorus, becomingly undressed, atones for much, but even the girly-girliest of summer shows occasionally reminds one that "a woman is only a woman, but a good cigar is a smoke."

These occasions are not more numerous in "The Passing Show of 1914" than in "The Follies of 1914" and in one performance, as in the others, there are things between that cause you to forgive, if not to forget. Also, at the Winter Garden, as at the New Amsterdam, these things are chiefly visual. The costumes, designed by Melville Ellis, are striking, original, beautiful—everything but obtrusive. Sometimes the combinations of color are quite intoxicating, especially since the stage direction, in the hands of Jack Mason, has kept this object constantly in view. Next to the costumes, and what they contain, Mr. Mason's numbers are the real feature of "The Passing Show." There is a genuine song-hit, of the type of "Sumurun" in "Omar Khayyam," and most effective groupings and business have been arranged for "Way Down East," "The Girl of To-day," "In 'Frisco Town," and "Eagle Rock."

"The Sloping Path," which was done at first at the Alhambra, in London, deserves a paragraph to itself. Not even excepting the Winter Garden's sensation of last year, "The Capitol Steps," it is the most ingenious device possible for rhythmically and attractively exhibiting a chorus. Four narrow runways, one above the other, pitched at the same angle and with so little room between that they all seem to be part of the back drop, are occupied by girls, garbed in white and showing up sharply against a rich, dark background. When all these girls are set in motion, running with the same step or sitting and pendulating forward and back, as though they were rowing, the effect is very, very beautiful.

Good taste in this performance unfortunately seems confined to color and movement. I cannot help protesting against the bare-leggedness of the chorus. I protest

against this bare-leggedness on the ground of its morality. A production like "The Passing Show" is not supposed to be moral, and nothing as ugly as bare legs can be anything else. The undressed female lower limb, gnarled by much dancing, mosquito bitten or otherwise blemished, is not a thing for the lime-light. The Winter Garden's runway, by means of which its girls go to the heads of men, literally as well as figuratively, treading the straight and narrow path into the midst of the audience, is of questionable propriety at all times. It is of unquestionable impropriety when it serves to project real nakedness into the bosom of one's family.

Scantiness of covering is less unattractive when confined to the stage, and a gymnasium scene, peopled by young women very much to the Y.M.C.A., while other young women, equally frank, seated on trapeze bars, fill the circumambient atmosphere, is one of the memorable features of the performance. The scenery throughout calls for special mention. There is a Persian garden, used for the burlesque on "Omar," lovelier even than the original setting in the play by Richard Walton Tully; and actual genius in the selection of a point of view, coupled with exceptional skill in paining, make the glimpse of the Panama Pacific Exhibition, which concludes the entertainment, a picture worthy of hanging. Two elaborate mechanical and electrical effects, an aeroplane flight over the ocean and the burning of San Francisco, prove to be rather flat and Coney-Islandy.

"The Passing Show" company is as familiar as that of "The Follies." There is George Monroe, the favorite actress of The Lady Who Goes to the Theatre With Me, who declares himself "passionately fond of grub." . . . Then, there is Harry Fisher in an amusing make-up, and Ethel Amorita Kelly, formerly of "The Follies," whose invariably unsupported bodice is my notion of real dramatic suspense. Jose Collins, also formerly of "The Follies," and even more formerly of the Winter Garden, recovers much of original charm in returning to her original environment, and sings as truly and as clearly as a bird.

Here, however, it is the newcomers who make the hits. T. Roy Barnes, who left vaudeville to score heavily in "The Red Canary," is less like Frank Tinney than any of the other Tinney-ites, and superlatively comic. Barnes it is who, when his wife, Bessie Crawford, fails to win favor with a song, appears, carrying a musket, and marches up and

down the runway insisting upon attention and applause. He provokes appreciative laughter, too. . . . A young man, named Ivan Bankoff, proves to be the most remarkable acrobatic dancer of this dancing epoch. His steps are Russian in character, but far more violent and amazing than anything heretofore brought out of the land of the Czar.

Harold Atteridge's book I have left 'til the last, because the performance would have been better if it had been left altogether. More rambling and disconnected even than is usual with this kind of libretti, it is made up, for the most part, of unrelated and sporadic burlesques of the season's dramatic successes. Burlesques, to be bearable, must be very witty, indeed, and these burlesques are not. In point of fact, they do little more than introduce the characters of "The Passing Show" under the names of characters in other shows, with an occasional feeble pun or exceedingly stale, flat and unprofitable bit of horseplay. Mr. Atteridge, for example, was able to get nothing better out of George M. Cohan's farce than the entrance of George Monroe with a bunch of keys which he called the "Seven Keys to Baldpate." "Omar the Tentmaker," which offers the richest possible opportunity for parody, similarly comes to nothing. There are stretches of five minutes at a time in which the audience doesn't even chuckle.

"The Passing Show of 1914" without its book, would be a lively and unbroken entertainment. In spite of its book, it is a particularly and unusually attractive specimen of the kind of thing that New York seems to crave in summer.[7]

[7] Channing Pollock, "When Lovely Women Stoop to Follies," *Green Book Magazine*, August 1914, 325-26.

New York Clipper

The regal splendor of scenery and costume in "The Passing Show of 1914" may easily be imagined when it is known that more than eighty-thousand dollars had been expended. This is not a press agent's statement, but a fact, and those that doubt it have but to see the magnificent scenery, the costly and gorgeous costumes, the exquisite modern gowns, to say nothing of the expensive footwear and the dazzling millinery. No mere man, and few women, can describe this sartorial display and do it genuine justice. As is usual, they were all designed by that master judge of color effects, Melville Ellis, who is without an equal in this work, which is, by the way, a side line with him.

Aside from these wonderful creations of the modiste, the milliner, and the scene painter, which are always features of a Winter Garden production, the book by Howard Atteridge (the official writer of the Winter Garden shows) is far and away the best he has written. There is not a dull moment in it. The lines are genuinely funny and most of the jokes have the rare novelty of being new.

The show this year satirizes the motion picture business, and there are clever burlesques on the . . . successful plays of last season. . . . As can be readily seen by the cast printed above, these roles are mere "bits," but they are, for the most part, rich in fun.

Scenically, this "Passing Show" outstrips its predecessors. Nothing so beautiful as the Persian Garden in moonlight . . . has graced any stage in years. The trans-Atlantic flight, which shows an airship containing three girls, flying over the Atlantic Ocean, with the clouds moving and the sea in a storm, caused a sensation. It is the invention of Frank D. Thomas, and it is said that he receives five hundred dollars a week for its exclusive use at the Winter Garden show.

Another scene that brought forth great applause from the audience, despite the fact that the opening night was unusually hot, was "The Sloping Path" . . . The 'house' is darkened, and as the lights are gradually turned up, the audience see about sixty girls who appear as though they were pinned to the wall. Four paths are built almost vertically from the floor of the stage up to the flies, and along which the girls march and dance. Nothing like it has been seen in America before.

Another scene that caused much conversation was "The Burning of Old San Francisco." Here also the motion picture machine was brought into the audience and the effect was startling.

The music is by Sigmund Romberg and Harry Carroll, but, unfortunately, the program does not state what particular songs either gentlemen wrote.

The songs that stood out most prominently were: "Omar Khayyam," a most tuneful air; "Dreams From out of the Past," a ballad with a soul; and "Good Old Levee Days," which has a delightful swing to it. These songs are sure to achieve popularity.

The company is the largest the Winter Garden has ever employed. Jose Collins is the prima donna, and never have we seen her do finer work or look so pretty. Her voice was in splendid condition, and the songs assigned her were unusually well rendered. She is given an opportunity to do legitimate acting, and she surprised everyone with the excellence of her work.

Frances Demarest is one of the most beautiful women on the stage, and is also talented. In this show, she gives much evidence of her versatility. She sings well, dances with much grace, and acts with intelligence.

Bernard Granville scored a great personal hit, not only with his remarkably clever dancing, but also with his splendid singing voice. He, too, is called upon to do dramatic acting, and he did so well that if he should ever forget how to dance he could make a big salary as a legitimate actor. His "jag" dance, retained from last year's show, was as big a hit as ever.

A newcomer was Marilynn Miller . . . She is a mere chick of a girl, very slender, and bears a resemblance to our Maude Adams. Miss Miller proved to be a beautiful dancer and scored heavily later in the evening with her imitation of notes stars, the most lifelike being Julian Eltinge.

T. Roy Barnes was also a great favorite. He is one of the cleverest "nut" comedians now before the public, and his brand of fun making is original. He kept the audience in roars every minute that he was on stage. If Barnes cannot make you laugh, you are indeed to be pitied, for there is not a drop of humor in your make-up, and we can think of no more horrible disease. Most of the lines and "business" that he does is from his vaudeville act (Barnes and Crawford), and it always wins a laugh.

That exquisitely formed Ethel Amorita Kelly is called upon to do a lot of work in this production, and does everything well. But it is her figure that wins for her the attention of the "house." Among the many beautiful costumes that she wore was a sort of union suit of lavender silk that showed her outlines to great advantage. The costume, while daring, is not suggestive. Miss Kelly, by the way, has improved wonderfully as a dancer since we saw her last.

Those two reliable fun makers, George W. Monroe and Harry Fischer [*sic*], were, of course, responsible for much of the fun of the evening. In shows of this kind these two comedians are unexcelled, and laughter always greets their scenes together.

Ivan Bankoff, a young Russian, danced with apparent ease those difficult dances of his native country, and thoroughly earned the applause given him.

Bessie Crawford also pleased with her singing. She is a great "feeder" for Mr. Barnes.

Muriel Window, late of vaudeville, is also prominent in this show, and scored as a singer and dancer. Another girl who drank deep of the cup of success was Elsie Pilcer (Harry's sister), who proved to be a most skillful and graceful dancer.

John Freeman and William Dunham, who graduated from the cabaret stage, are entrusted with important roles and give excellent satisfaction in roles that require acting and dancing.

In the gymnasium scene, the Frank L. Gregory Troupe presented their wonderful hooping, rolling act, and at its finish were given a round of applause that left no doubt of its sincerity. In this same scene the Nazarro Troupe's remarkably clever acrobatic work was introduced with striking success. The littlest member of the troupe was voted a "cute" little chap.

Although his name does not figure on the program, a great credit for the success of the Winter Garden productions belongs to J.J. Shubert, for he is "the man behind the gun." Performers who have worked under his instructions say that he is the greatest director of musical shows in the country, and none work harder than he.

J.C. Huffman, who staged the piece, has done brilliant work, and the dances arranged by Jack Mason prove him to be a master of his art.

All of the members of the company did their work well, and only lack of space prevents further individual mention.

It was the consensus of opinion the opening night that the "Passing Show of 1914" was the best show presented at this internationally famous playhouse since its erection.

The Winter Garden, by the way, has had its interior changed since last season. The orchestra has been arranged in a saucer shape and the layout of the seats made more commodious, the aisles and rear promenade have been newly carpeted and Italian garden cupolas on the Seventh Avenue side have been fitted up and decorated with potted palms and circular geranium pots. Electric fans have been installed in every part of the theatre.

"The Passing Show of 1914" began on Monday night, June 15, the second week of what promises to be a very long and prosperous engagement.[8]

[8] Kelcey Allen, "The New York City Theatres" *The New York Clipper*, 20 June 1914, p. 20.

New York Dramatic Mirror

AT THE WINTER GARDEN

"The Passing Show of 1914" Sets a High-Water Mark in Musical Extravaganza

The nerve center of the complicated mystery how to put on a big extravaganza is a virile infusion of color, action, and ginger, a proper blending of features and a discreet suppression of too much individuality. Had Al Jolson or the perpetual Howard Brothers been a part of the new revue at the Winter Garden, it is pretty safe to say that it would have fallen short of the decided success which must be credited to it. The fault of the Winter Garden performances, down to the present one, has always been that we got too much of one man or one woman. Al Jolson's manner of spreading himself over the whole big stage and a good portion of the auditorium, or the Howards attempting to monopolize all the attention, has been a stumbling block to the protracted popularity of any of the previous presentations.

These objections have been happily overcome and "The Passing Show of 1914" is one of the most enjoyable extravaganzas ever seen at an American theater. It has a certain dignity despite its general tone of gaiety and burlesque, in which the highly artistic work of Miss Jose Collins as an actress and singer alternates harmoniously with the rollicking humor of George Monroe, the quaint individuality of Harry Fisher, the unique "nut" comedy of T. Roy Barnes, the graceful dancing of Marilynn Miller and Ethel Amorita Kelly, the burlesque dancing of Bernard Granville and Lew Brice, and the many novel stage effects which Director Huffman has introduced with a touch of genius.

It is hard to write about this bewildering spectacle without dropping into extravagance, but the truth is that for an exhibition of this kind, the Messrs. Shubert have fairly outdone themselves. The music, too, is of a higher character of the tunefulness than usual, without losing aught of its popularity, and the illusion of the airships passing over the heaving billows of an ocean, as well as the effect achieved with the chorus running up inclined planes against a curtained background, is worthy of special attention as a modern stage novelty.

The chorus reaches its highest stage of development in endless changes of costume and brilliant dance interludes, and keeps just within the law by keeping its torso well screened behind a mass of glittering spangles. The legs are served *au naturel*, and

are not of the cold storage variety. One scene shows a Persian garden of exquisite color and atmosphere. The final scene reveals the grounds of the San Francisco exposition from an altitude , like a vision from dreamland. The scene painters, John Young, Robert Law, and William Rising, have contributed no less than the other artists to the dazzling spectacle.

Nearly every distinguished actor or actress of the past season, as well as nearly every play of any success whatever, is cleverly burlesqued, and the specialties are uniformly excellent, with several striking a higher average. Among the best features are two delightful dance numbers by Miss Miller and Miss Kelly, with Ivan Bankoff, Stafford Pemberton, and Wilfred Gilrain. T. Roy Barnes, by keeping fairly within the lines of artistic discretion, scored a big success with his chatter; Miss Collins is seen at her best in a variety of parts, from Kitty MacKay to Shireen, a Persian Princess. She easily carried off the vocal honors, especially when she sang "You're Just a Little Bit Better," and "Dreams of the Past." Miss Miller made a hit not only with her finished dancing, but some amusing imitations of popular actresses, which she called "Impressions." Granville and Brice scored with a funny pantomimic interlude, "The Grape Dance."[9]

[9] Anonymous, "At the Winter Garden" *New York Dramatic Mirror*, 17 June 1914, p. 8.

New York Herald

Third "Passing Show" in Winter Garden Has Dancing, Music, and Pretty Girls

Girls by the scores to look at, costumes of brilliant colors and original ideas by the hundreds to marvel at, and scenes by the dozen to wonder at—all this, but little to laugh at—and then came the intermission after the first part of the new musical revue, "The Passing Show of 1914," which had its premiere in the Winter Garden last night.

But there was a complete reversal in the second part of the new "Passing Show," the third of the series of summer entertainments bearing that name. The audience, sweltering in the June heat, was more than awakened. "The Passing Show" won easily after a slow start, and everyone went home satisfied after three and a half hours of kaleidoscopic amusement. That the laughs were not forthcoming in the first part was not due entirely to the librettist, Mr. Harold Atteridge, for the book is the best he has written, but rather to the late arrival of a large portion of the audience.

Hastening to the brighter spots, there are three scenic novelties of the kind to make the Winter Garden's big brother, the Hippodrome, sit up and take notice. First came the airship, a reminder of the coming attempt to fly across the Atlantic. Then came the "Sloping Path," being four paths built almost vertically from the floor of the stage to the top of the proscenium and along which sixty girls in white danced and ran. Finally San Francisco in ruins was transformed into the new city of the Golden Gate, showing the Panama-Pacific Exposition.

And there are gathered in the new company players of earlier Winter Garden pieces and not a few who are new to the big theatre devoted to girls, dance, and song. Miss José Collins, who made her first success here on the same stage three years ago, returns as the prima donna, and Miss Ethel Amorita Kelly, lately of the "Follies," danced and posed into immediate favor. Her eccentric number late in the evening with dapper Bernard Granville, on whom fell the principal share of the entertainment, was clearly done. Miss Marilynn Miller gave several good imitations and could have done more had the audience had its way.

When everything was peaceful, Mr. George Monroe bounded on the stage to say the only governmental policy he was interested in was the George Monroe doctrine. His

side partner, Mr. Harry Fisher, who exclaimed that the "mills of the gods work positively" also was present.

They have retained the "Sumurun" runway in order that the striking costumes designed by Mr. Melville Ellis could be displayed to the best advantage. As soon as Miss Muriel Window, a new and pretty actress, walked over the heads of the spectators to the stage almost every one said you could see right through her, but so you could with a lot of others. Like the new side door cars in Broadway, which seem designed only for the convenience of the motorman and the conductor, the Winter Garden costumes are just the proper thing in warm weather for pretty wearers. There was as much to see off the stage the stage as on. Miss Frances Demarest showed by contrast what one can do when dressed up.

Sifting through the long and none too well played burlesques on plays of the last season, one or two musical numbers in the first part were well received. Messrs. Sigmund Romberg and Harry Carroll are the composers, and they have struck a whistling number with "Omar Khayyam" and a pleasing piece with "Kitty MacKay," sung by Miss Collins.

Mr. T. Roy Barnes, after an unhappy beginning, finished the night pleased with his work. A few more performances and his style of fun will fit in better with the general scheme.

All of which is introductory to the statement that the Winter Garden is open again with a new "Passing Show." The rest, to Winter Garden audiences, is but a recital of details more or less unimportant.[10]

[10] Anonymous, "Third 'Passing Show' in Winter Garden" *New York Herald*, 11 June 1914, p. 15.

New York Times

FUN AND GLITTER IN "PASSING SHOW'

Summer Burlesque of Plays at Winter Garden a Lavish, Tuneful Entertainment.

CHORUS IN AN AIRSHIP

Hits by T. Roy Barnes, Bernard Granville, George Monroe, and Jose Collins—Scenic Splendors.

"The Passing Show of 1914" . . . simply out-summer and out-shows anything in its line seen in a New York theatre, and sets considerable of a mark for Winter entertainments as well.

Local theatergoers are accustomed to seeing things done on a big scale, but even the massive productions at the Hippodrome must take a back seat when compared to the entertainment which began at 8 o'clock last night and ran along merrily until after midnight. Of course, some of it will have to be cut out. Four hours of almost continual laughter is too much for the tired business man, but just what to cut is something which will prove puzzling to the Shuberts. Perhaps they will chop of an hour and a half and use that part in another theatre.

"The Passing Show of 1914" is really so big that it is hard to find out just where to start in telling about it. Most of the plays which scored here last Winter are burlesqued during the course of the evening, and each burlesque is exceedingly clever. The lines are funny, something unusual for a Summer show, and the music is catchy and bright. There is one song, "Omar Khayyam," which comes early in the action of the entertainment and then keeps recurring all during the evening. After the show is over the audience goes out whistling it. It is the prettiest piece in the show, which has a large collection of delightful songs.

And the players. T. Roy Barnes, a recruit from vaudeville, who was seen in an unfortunate musical comedy, so called, a short time ago, comes into his won in the role of The Misleading Nut, a burlesque of the insane Napoleon of "The Leading [*sic*] Lady." He wanders on and off, but never stays so long that his peculiar style of humor becomes tiresome. George Monroe appears as Little Buttercup, the Queen of the Movies, and Harry Fisher is a whole lot of things, his funnies characterization begin that of the Russian white slave in a scene from "The Yellow Ticket," in which Monroe is the wicked

head of the secret police. Bernard Granville, who heretofore has been unable to make audiences take him at his own valuation, comes very close to that mark this time in a role which is Guy Bates Post in "Omar the Tentmaker" and Henry Dixey in "A Thousand Years Ago" rolled into one.

Robert Emmett Keane scores one of the hits of the evening by appearing for just a moment or two as Rip Van Winkle Roosevelt and singing "Shall We Gather at the River." Then he goes to sleep, leaving a call "for 1916."

Of the women in the cast first honors, always excepting the chorus, which is one of the great features of the show—the word "show" here being used advisedly—go to José Collins. Miss Collins looks very pretty, sings sweetly, and in some of her burlesque gets an opportunity to act, which she does very well. Frances Demarest, Ethel Kelly, and Muriel Window, a newcomer, also score, and Marilynn Miller gives an imitation of Julian Eltinge, among others, which is clever.

And there are some mechanical effects and scenic splendors well worth while. The end of the first act shows an airship, full of girls, floating around the stage in a most realistic manner. The Sloping Path, an imported novelty, is not quite so complex an affair as advance reports indicated, but it shows a large number, a very large number, to be sure, of chorus girls dancing from the stage away up into the fly galleries.

Which brings one back to the chorus. Where they all came from is a mystery. All of the old Broadway favorites were there and a lot of new ones, and they wore some of the prettiest and most striking costumes seen in many a day. There will be a protest, no doubt, from the Amalgamated Order of Tights Makers which the newly formed Theatrical Managers' Protective Association will have to consider as a result of this new show. Bernard Granville, José Collins, and one or two others among the principals did wear tights, but they chorus contented itself with very short socks and very short trunks, and the effect, especially when the young women marched and re-marched down the runway through the centre of the audience, was to say the least, a bit startling.

All in all, "The Passing Show of 1914" is a remarkable entertainment and one which will fill the Winter Garden for many hot nights, and many cold ones, to come.[11]

[11] Anonymous, "Fun and Glitter in 'Passing Show'" *New York Times*, 11 June 1914, p. 11.

New York Tribune
"THE PASSING SHOW OF 1914"

New Revue a Successful Combination of Scenes, Dances, and Songs.

Some one—it must have been Gilbert K. Chesterton—recently wrote an essay on the human leg. It seemed to be a thoroughly exhaustive treatise when it appeared first in book form, but since seeing "The Passing Show of 1914," presented at the Winter Garden we are convinced that Chesterton has a tremendous lot to learn about legs. Our humble advice to that otherwise erudite writer is that he visit the Winter Garden, purchase three or four seats, spread his mastodonic form comfortably and study his subject in a new light. Then, if he please, he may finish his essay for "The Daily Mail" and settle with his editors afterward. It is this business of settling with one's editors that inspires us to shift upon Chesterton the labor of describing fully and in detail the various forms of limbs displayed in "The Passing Show." He has the necessary ability and courage. We are craven and merely state that, a great part of this year's edition of "The Passing Show" is given over to the display of a chorus of about 100 girls, each better looking than the other and all possessing to a marked degree the requisite nether qualifications for a position in a Broadway musical show.

They begin to be prominent directly [as] the curtain rises upon the first scene, "A Moving Picture Studio." A small number of girls appear as busy but extremely visible typewriters, and other are just there. The first scene is a trifle deluding. One fancies that here, with all this talk of scenarios and moving pictures, there is the beginning of some sort of plot. A mistake. There is no plot, fortunately. The show is one long succession of elaborate scenes, some of them really beautiful and some merely spectacular, but all of them filled with songs and dances and comedy. The songs are not particularly remarkable, but they serve to introduce the chorus, which, of course, fully justifies their existence. And if anything can popularize a song, it is a Winter Garden chorus prancing down the lighted runway. Comedy, and really amusing comedy, is furnished by Harry Fisher, George Monroe, and T. Roy Barnes. Harry Fisher wears more false beards and mustaches than any one else in the cast, and there is an amazing amount of whiskers in the show. George Monroe is as slender and graceful as he has ever been, but his gowns this season are marvels of the modiste, perhaps a trifle extreme, but beautiful to look

upon. T. Roy Barnes uses his familiar rapid-fire, offhand style of humor to good effect, and dashes amusingly through the entire show as The Misleading Nut.

There are so many good dancers and so many varieties of dancing that it is difficult to decide which is the most pleasing. Ethel Amorita Kelly, who had but little dancing to do in last season's "Follies," is ever present in "The Passing Show." Her gowns must have given Melville Ellis a deal of thought, but he proved that he has the theory of elimination to a point of perfection. One student of department store French called her Miss Kelly exposé. Her dancing is quite delightful and she has many opportunities. Marilyn Miller, who does some pleasing dancing with Elsie Pilcer, Wilfred Gilrain, Stafford Pemberton, and Ivan Bankoff, gave a number of clever imitations in one of the scenes. José Collins sings many of the songs with her splendid voice and sometimes dances. Bernard Granville is another of the long list of principals, and his songs and dances are well done, indeed.

There is an attractive newcomer who bears a familiar look but an odd name. She is Muriel Window, and as she doubtless is making a collection of transparent jests upon her name we will say no more, but pass on to the scenery. Of all this the Persian Garden and its prelude are perhaps the most interesting. Here the artist has achieved effects with lights and colors and shifting figures that are wholly charming, and the choice of music used during this scene reflects much credit upon the adapters. There are two spectacles in the course of the show—an airship scene and a contrivance called "The Sloping Path." Both of these are interesting examples of the ingenuity and skill of the inventor and incidentally give a hint as to the vast amount of money that is expended in producing one of these summer shows.

An amusing scene is Buldoon's Sanatorium. Here Florence [*sic*] Demarest, José Collins, Muriel Window, and a number of others appear in costumes best suited to a eugenic marriage; and the various ceremonies incident to the "new idea" wedding are attended by the entire chorus clothed in bathing suits. Here also a band of trained acrobats perform and thus distinguish themselves from the chorus men, who merely yell at the proper time and wear athletic belts. Another troupe of fiercely energetic vaudevillians do what are doubtless marvelous students with thousands of hooples [hoops?]. They wore fancy waistcoats without jackets and grew very warm. At the

conclusion of the show there was a spectacular scene showing the burning of San Francisco and the dawn of a new city, with the Panama Exposition ground in the distance. When the final curtain comes, one is aware that it is quite late and many marvelous things have happened since 8 o'clock. But while one may forget for a time some of the scenes and songs that have gone before, one rises stiffly and toddles to the door fully conscious that there are in this world both legs and legs.[12]

[12] Anonymous, "THE PASSING SHOW OF 1914" *New York Tribune*, 11 June 1914, p. 7.

Theatre Magazine

> To those who have the good fortune, or the misfortune, to be in New York during the warm weather, "The Passing Show of 1914," with its breezy atmosphere will bring new life to the overheated. It seems that the managers have gone the limit in gathering the headliners who during the evening appear to enjoy their parts as much as the public. . . . It is to be regretted that Jose Collins had so little to do, as her acting and singing is always a delight. There is much beautiful scenery, numerous striking costumes, and a usual collection of pretty girls. The songs are particularly bright and tuneful, especially "Omar Khayyam," which is destined to become very popular.[13]

[13] Anonymous, "At the Theatres" *Theatre Magazine*, 20/ 161, July 1914, p. 37.

Variety

The latest "Passing Show" at the Winter Garden is a big show insofar as the production end, but it not a fast performance, and the fun-making is as the audience may care for George W. Monroe and Harry Fisher, the two principals who take care of the comedy provided in the rather talky and fairly bright book written by Harold Atteridge, who also wrote the lyrics. Mr. Atteridge placed a number of pithy lines but in-between there is much dialog. And also several skits on the season's successes.

"The Passing Show" is doing business. This is the only indication of a "success" a management looks for. Two acts and fourteen scenes give three hours of entertainment. Many new faces to the Garden stage are in the long list of principals. Of these, several are from vaudeville, like Dunham and Freeman, Muriel Window, Robert Emmet Keane and Barnes and Crawford, T. Roy Barnes becoming the legitimate laughing hit of the performance through the introduction of his "own stuff." Though taking a character, Mr. Barnes, with Bessie Crawford playing straight, has divided his vaudeville act into two sections, giving a portion in each act, and scoring very hard with both. Miss Crawford has a number for Barnes' final portion. She looks very well, and their turns do so big they are given all the time required while holding the stage alone in these laughing episodes. Freeman and Dunham essay roles as do the others, and the two boys from the cabarets lead a number or two.

Another vaudevillian to decidedly register is Marilynn Miller, who besides dancing that caught the fancy of the house, did a few imitations that were a "riot," and this girl became the applause hit of the show. Ivan Bankoff (Bankoff and Girlie) in his dancing of the Russian style, was another hit maker. All the dancing pleased, inclusive of that furnished by Bernard Granville, who is the leading principal among the men, as Jose Collins seems to be among the women, though no one woman stands out. It is not the best work that Miss Collins has done of late nor does she look as well in this production as she has in others. Frances Demarest as a sort of principal boy, and Ethel Amorita Kelly, who looks pretty, in short loose lacey clothes with hardly a voice strong enough to drawn away from her physical charms are there as well. Mr. Granville is the artistic hit of the show, displaying a wide range of his talents as a performer.

The scenic points of interest are "The Sloping Path," in the second act, as first done at the Alhambra, London. "The Trans-Atlantic Flight," finale of the first act, the show ending with "San Francisco" old and new (said to have been shown in Paris on a more extended scale). The "flight" is a Frank D. Thomas airship effect. In it the water illusion is much the best. Thomas also invented the 'Frisco matter. Neither on will attract the notice of other of his scenic novelties have done. "The Path" is a neat illusion and a pretty sight. The sight is always there, but it calls for careful attention all the time to bring out the illusion as it should be.

Of the numbers and music, "Omar Khayyam," sung by Mr. Granville, caught on the best at first hearing, but there are two or three other melodies that will be well liked when more often heard. These are mostly used in connection with the dancing. "Good Old Levee Days" is one. "Bohemian Rag" does well and it should since someone ragged "La Boheme" for it. Sigmund Romberg and Harry Carroll wrote the music.

J.C. Huffman put on the show; Jack Mason staged the numbers, with Melville Ellis designer of the costumes that appear to glitter more this summer than in the past. The production has been nicely dressed without that dash to the clothes that the Garden usually has had. In the well-set gym scene, the girls seem cool and certainly look nice, with bare legs from their socks to the hem of their short gym skirt. With the bare legs they go out on the runway, after Miss Collins, finishing a number, kicks a football into the audience. (This football-kicking was first done in the burlesque by Frances Clare (Rawson and Clare) and later used by her in vaudeville, as Mr. Mason must have observed).

The Garden chorus girls throw little footballs to the men seated about in this number and the seats next the runway, with those bare legs so close, ought to bring top-notch premiums.

Mr. Granville and Lew Brice have a dancing duo starting with the "Waiter and Guest" dancing business formerly used by De Haven and Sydney when they were a team. Brice works in this intermittently, it being Granville's bit and hit with solo steps.

A dance "Divertissement" in the second act is carried out unusually long and the scenes between Mr. Monroe and Ms. Kelly (one of which is a revival almost of the "Suffragette" of other summers) drag along, but "The Passing Show of 1914" has so

much to it that speeded up or cut down 20 minutes will likely close up many open spots, and with the production and girls the show will go along to profitable results.

The Shuberts set a mark with "The Whirl of the World" as a well-balanced, first-class all-around musical comedy amusement that any Winter Garden show will have to travel pretty fast to even touch. Principals, too, have a great deal to do with one of these pieces, especially on the Winter Garden stage.[14]

[14] Sime Silverman, "Passing Show of 1914" *Variety*, 35/3, 19 June 1914, p. 15.

Appendix B: Song Lists and Cast Lists[15]

SONG LIST 1

ACT ONE

SCENE ONE:

Moving Picture Studio owned by QUEEN OF THE MOVIES

Numbers:
1. Opening Chorus
2. Midnight Girl Number
3. Boy and Girl Number
4. Crinoline Girl Number
5. Sari Number
6. Moving Picture Glide

SCENE TWO:

Private office of the QUEEN OF THE MOVIES

7. Duet

SCENE THREE:

Persian Garden

8. A Thousand Years Ago
9. Oh, Oh, Omar!
10. Persian Cabaret

SCENE THREE:

Scene in one – Broadway

11. Manhattan Mad.
12. Whiting and Bert [*sic*]

SCENE FOUR:

AIRSHIP EFFECT

ACT TWO:

SCENE ONE: Grand Central Station – Washington.

SCENE TWO:

TRAIN EFFECT

SCENE THREE:

Drop in One.

SCENE FOUR: Scene at the San Francisco Fair

[15] The layout of these documents is as close to the originals as possible.

SONG LIST 2

W/ SCENARIO 4

SONG NUMBERS

SCENE I

1. Opening Number – "A Persian Night."
2. Waltz Theme Song – "A Thousand Years Ago."
3. Big Cabaret Number – "Oh, Oh, Omar!"

- : -

4. Big Scotch Number – "Kitty MacKay"
5. "Manhattan Mad"
6. "My Crinoline Girl" – Number with Crinoline Girls.
7. "The Tango Wedding" – Wedding Business done to Tango.
8. Girls with Different Colored Wigs – "I love the girl with the hair do pink; hair of blue, etc. etc. but the one girl is the good old fashioned girl with her own hair."
9. Big Hungarian Rag Song. – "That Haunting Hungarian Tune" or &c., built on the "Hazaazaa Number" from "Sari."
10. "The Moving Pictures Glide" – Dance with that hurried business of moving pictures
11. "Meet Me in the Little Café"
12. "Along Came Ruth"
13. "Any Night" – Number built on the type of "In the Night" from "The Queen of the Movies"
14. "Queen of the Movies"
15. "The Whirl of the World"

16. Big Rag Number – “When Claudia Smiles.”

17. “Me For a Midnight Girl”

[Song List 3]

Act 2. Lay-out.

SCENE 1 - Gymnasium Scene.

" 2 - Railroad Drop in "One." Scene, and Freeman and Dunham's Specialty

" 3 - Railroad Scene.

" 4 - Drop in "One." "Salvation" Number, Muriel [Window]. T. Roy Barnes – "gun" business, etc.

" 5 - The Sloping Path (Kelly)

" 6 - Drop in "One." Number – Keane and "Bohemian Rag" – Collins

" 7 - Opening Number "San Francisco Town" – Demarest

Short Dialogue, and

"Silence & Fun" Number – Hughes

Short burlesque, and

"Eagle Rock" – Granville.

Burning Effect, and

Transition.

"California"

SCENARIO 1

SCENARIO FOR PASSING SHOW OF 1914.

The curtain to rise on an elaborate Persian Garden with the embellishments and environments of "A Thousand Years Ago" and "Omar the Tentmaker."

At the rise of the curtain, the stage to be absolutely empty, with the accompaniment of the oboe and the harp, until the appearance of the leading female character.

Then the appearance of "Omar," the vagabond musician, embodying the parts of "Omar the Tentmaker" and Dixey's part in "A Thousand Years Ago."

There should be a pretty love scene, and then the Waltz Song, which shall be the theme all through the entire play.

After that, the various characters in both plays aforementioned are introduced, until the scene becomes a Persian Cabaret, which shall be a very good number with all the color of the Orient, balloons, confetti, lanterns, and make it a sort of a carnival.

After this big carnival scene, Omar is arrested as a heretic for professing that there shall be a Broadway a thousand years from now; also that the man shall see the women's faces, and that there shall be Tango dancing, turkey-trotting, Zepplin [*sic*] airships, and all the funny sayings of the present period. He is taken and put into the stocks. He is told that he will be given his freedom if he answers correctly three riddles that a la "Thousand Years Ago." He fails in the last riddle, which must be made very funny, and he is again put in the stocks the same as in "Omar the Tentmaker." As they are about to beat him, LIGHTS OUT.

The next time you see him, he is floating over the heads of the audience on a crane, and there he tells what will happen in the future. This scene to be about 3 or 4 minutes long, until the scene can be set on the stage for the Napoleonic Period, the directoire, in which the character of the crazy man from "The Misleading Lady" playing the part of Napoleon. This scene to run for about 15 minutes.

Then a scene in "one" where we are brought to the Gambling Palace at Monte Carlo. This is where we want to show semi-modern dances, the kan-kan [*sic*]. This is to be entirely French.

From there we take the Zepplin [*sic*] airship and sail across the Atlantic with the Thomas Effect.

The opening of the second act to be some big scene in New York City, either an idealized restaurant, dance palace, or a locale which will lend itself to dress and color.

From there we want a scene in "1," which shall be the railroad station where they get on the train – the New York Central, showing three cars instead of one car as they do at the Princess Theatre. They are going to the Exposition in San Francisco. After that scene, a scene in "1," a semi-oriental scene, like the modern Chinatown of San Francisco, or some scene which will lend itself to environments and atmosphere, and then to the Presidio overlooking the Panama Exposition in San Francisco and the Golden Gate.

SCENARIO 2

SCENARIO "A" PASSING SHOW OF 1914.

Drop in "One" showing Baldpate Inn in the distance, where the Tired Business Woman – "The Queen of the Movies" – has her moving picture studio.

A novelist (a la "Seven Keys of Baldpate") is on his way to write a novel in 24 hours in Baldpate Inn, which he believes to be a secluded spot. It is disclosed that the Queen of the Movies is rehearsing a new film, dramatizing all of the plays of the season.

The Novelist finds himself in many queer adventures, believing them to be real, a la "Seven Keys to Baldpate," although everything is being performed for the film company, which the Queen of the Movies controls. He attempts to rescue Kitty MacKay from the Russian secret police, the Gypsy band, etc., etc., etc.

SCENARIO "B"

First scene and prologue, a Persian Garden a thousand years ago, introducing Omar and combining the best things of "A Thousand Years Ago" and "Omar Khayyam," Broadway prophecy, etc. etc. as in original scenario.

Scene Two. The Office of "The Queen of the Movies" the Tired Business Woman, who controls the moving picture industry. This is to be an idealized office of the Modern Woman. She examines three or four men applicants for stenographers, making love to them all, and reversing the situation in "Help Wanted."

The reincarnated "Omar," now the modern novelist (a la "Seven Keys of Baldpate") applies for a position. She makes desperate love to him, tempts him with wine, etc. etc., a la "1999" and reversing the second act situation of "The Yellow Ticket." Omar is engaged to play Napoleon, the new film picture.

Scene 3. Moving Pictures Studio, the scene to be Directoire Garden, or etc. with the escaped lunatic, the other Napoleon, spoiling the film, etc.

Subsequent film to be the adventures of Kitty MacKay and Napoleon, Kitty MacKay being kidnapped by a Gypsy Band at the instigation of the Secret Police, etc etc., etc.

SCENARIO "C"

First scene a Persian Cabaret, where Omar Khayyam is employed, and where everything is done as in "A Thousand Years Ago." Omar is in love with Kitty MacKay, who is being hounded by the Russian Secret Police, at the instigation of the Queen of the Movies, who is in love with Omar. The entire story to be modern with all the characters of the plays used.

SCENARIO 3

Opening chorus of scene one. Discovered stenographers – clerks – and camera men. After Opening – McGee the Novelist tells of hiring all the prominent actresses and actors for a new film to be made called "From a Thousand Years Ago to Today." He has scene with King Bagot and Mary Pickford telling them that he can't use the regular moving picture people any more, only the prominent actresses and actors. He tells of hiring THE MIDNIGHT GIRL – THE CRINOLINE GIRL – SARI etc., to pose for the pictures. Enter MIDNIGHT GIRL with nurses. As the office clock strikes twelve they change to Cabaret girls. After Number enter Adele who is engaged to act and fact brought out that McGee is in love with Kitty MacKay. Possible number McGee and Adele (duet and dance). After this enter Kitty MacKay pursued by the Baron, who is in love with her, and who is determined to put every obstacle in the way of McGee writing a successful film picture; because the Baron knows that McGee is in love with Kitty. The Baron has great influence with the Russian Secret Police. Number—Kitty MacKay and Scotch Girls. 2 (Kitty MacKay is the daughter of the Queen of the Movies). QUEEN OF THE MOVIES has a scene with Roosevelt and Huerta in which they are set off to work for the pictures. Roosevelt makes arrangements to be lost in Brazil. After this enter CRINOLINE GIRL, scene with Camera Man, then enter Sari and Gypsy Fiddlers. Sari Number. After this McGee holds a rehearsal scene ending with the Moving Picture Glide and close of scene.

SCENE TWO: Scene is written with the exception that QUEEN OF THE MOVIES tries to make love to McGee. She discharges her daughter, Kitty MacKay, from the firm but reinstates her.

SCENE THREE: PERSIAN GARDEN. At finish Omar's spirit departs and he lands on Broadway.

SCENE FOUR: A BROADWAY STREET. Here is the Baron, who realizes that Kitty MacKay who is absolutely necessary for McGee's picture to be a success, is made away with the Baron and the Russian Secret Police who take her away in an airship.

SCENARIO FOUR
"PASSING SHOW OF 1914"

ACT I - SCENE I: A Persian Garden A Thousand Years Ago.

Omar Khayyam, a vagabond player, comes in quest of the hand of Shireen. The conditions are that he must answer three riddles successfully. This he does, but delivers the prophecy of a Broadway a thousand years in the future, and is put in stocks by her father. A Spirit, leaving the mortal body, delivers the Rubiat in the Prophecy of a Broadway.

Song Numbers – 1. "A Persian Night"

2. "A Thousand Years Ago"

3. "Oh, oh, Omar"

SCENE II: The Moving Picture Studios of "The Queen of the Movies."

Mrs. Shireen, of the firm of "Mrs. Shireen and Daughter."

Mrs. Shireen rent the studios of Baldpate Inn to take her moving pictures. She commissions Moving Picture Novelist, William Hallowell MaGee, to write a new scenario film, "The Adventures of Kitty MacKay."

Her daughter, Shireen, is to be cast for the part of "Kitty MacKay." Mrs. Shireen, contrary to the advice of her lawyer, makes love to the White Slaves employed by the firm.

Here, also, is introduced "The Misleading Nut," who believes he is Napoleon, who escapes from his keepers at the lunatic asylum. Mr. Omar, who was Omar Khayyam a thousand years ago, comes to the studios, and Mrs. Shireen makes love to him.

Shireen enters in time to save Mr. Omar from her mother, and Omar discovers in Shireen his lover of a thousand years ago.

Mrs. Shireen, after disinheriting her daughter from the firm, reconsiders and forbids Mr. Omar from ever meeting Shireen again. At her signal, her gang of White Slavers take Mr. Omar away, and Shireen is kept and forced to work as Kitty MacKay in the new film being made.

Song Numbers - 4. Opening Number

5. Number to split the scene or finish the scene or finish the scene.

SCENE III: One of the Studios at Baldpate Inn, owned by the Queen of the Movies.

Locale---?

Song Number: - "The Moving Picture Glide" No. 6

William Hallowell McGee (The hero of "Seven Keys to Baldpate") outlines to the assistant camera man the wonderful scenario he has drawn up of "The Adventures of Kitty MacKay," which Shireen is to be featured in, and which scenario is to be played that day.

The scenario tell how Kitty MacKay, who is in love with Napoleon, steals the Mona Lisa picture, and is bringing it to Napoleon so that he may have funds enough to equip a new army. She is to meet Napoleon, but is pursued by his enemies, a band of Hungarian Gypsies and the Russian Secret Police, the Okrana ("The Yellow Ticket").

Kitty arrives ill, in charge of a nurse, "The Midnight Girl," who deserts her when the clock strikes 12 for the cabarets, and her friend "Adele," who comes to help her, is taken away by Baron Stephan Andrey of the Russian Police. Kitty is kidnapped by the Hungarian Gypsy band, and is rescued by Napoleon, and they both escape in an Airship. This is the first half of the picture. Magee, the novelist, says that he himself is going to play Napoleon in the picture.

The assistants tell him the story is terrible, improbably and silly, but the Novelist declares, "It is as George Cohan says, what the public wants."

Magee, the Queen of the Movies, and the Camera Man start to take the picture.

THE PICTURE AS PLAYED

During the following, all characters except Omar, who believes Kitty to be in real trouble, the Queen of the Movies, Magee are playing for the camera.

Kitty MacKay arrives with the Mona Lisa picture, accompanied by her Scotch friends.

No. 7 – Big Scotch Number "Kitty MacKay."

The Midnight Girl comes with Nurses, to take care of Kitty MacKay, who is ill, but hearing a clock strike twelve, cannot resist the call of the cabaret, and they change to "Midnight Girls."

No. 8 – "Number for the Midnight Girls."

Sari comes with the Hungarian Gypsy Band to kidnap Kitty. At this juncture, Omar breaks in on the picture, saying that Shireen is here and in trouble. He has argument with the Queen of the Movies and breaks up temporarily the taking of the picture. They put him out, and continue the action of Sari and the Gypsy Band.

The Crinoline Girl, a detective female impersonator, comes in search of the Mona Lisa picture, and follows on the trail of the Gypsy Band.

No. 9 – "Crinoline Girl Number."

The Movie Men and the Queen of the Movies announce a five minute wait for changing reels.

The Misleading Nut comes no, dressed as Napoleon, and has burlesque scene a la "Misleading Lady," directing his army, etc. He says he may be crazy but his is more sane than the women who wear pink hair, blue hair, etc. etc. (The Nut exists on the number)

No. 10 – "I Love the girl with the hair do pink; hair of blue, etc. etc."

Omar returns, has scene with the Queen of the Movies, burlesque love scene, built on some play, possibly "The Secret." Omar overhears the Camera Man say that Shireen (Kitty) is to meet Napoleon, and determines, unknown to the others, to appear before her as Napoleon. Omar leaves, and the Moving Picture men start on -----

THE SECOND REEL

Adele, Kitty MacKay's friend, comes in search of her, but is met by the Russian Secret Police, the Okana.

No. 11 – Song Number for Adele

Baron Stefan Andrey and the Police make away with Adele.

Magee now enters playing Napoleon. He exits and the Misleading Nut enters as Napoleon, mixing up all the business for the Camera. The Hungarian Gypsies return with Kitty MacKay, but at the this juncture Magee Napoleon comes to save her, closely followed by the Misleading Nut Napoleon and finally by Omar Napoleon – the situation of the three Napoleons.

The Queen of the Movies interferes at this juncture and once more has Omar taken away, and the Magee Napoleon announces to Kitty that they must fly away in the airship.

No. 12 – Closing Number of the Scene.

SCENE IV: Drop in "one," showing another locale of the Queen of the Movies' Studios at Baldpate.

(This could be a rehearsal given by Magee of one of the moving picture actresses, and would be an ideal scene of Whiting and Burt as Whiting could easily do the Magee, Novelist.)

SCENE V: The Airship Effect, with Napoleon leading Kitty MacKay and if possible showing Omar trying t reach his sweetheart, Shireen (Kitty) whom he believes to be in trouble.

CAST LIST 2

W/ SCENARIO 4

SCENE 1: Shireen
Omar, a vagabond player
Maxixe
Turkey-Trot
Tango
Imam Allafake
First Priest
Second Priest

SCENE 2. Magee, the novelist from "Baldpate"
The Queen of the Movies
Omar
Shireen
Panthea, lawyer for the Queen of the Movies
The Misleading Nut
Bertie the Lamb
Cyril Grumpy

SCENE 3. Queen of the Movies
Omar
Shireen, now "Kitty MacKay"
The Midnight Girl
The Crinoline Girl (Played by the Misleading Nut)
Adele
Sari
Magee
The Misleading Nut
First Camera Operator
Second Camera Operator

SCENE 3. Cont.
Baron Stefan Andrey

SCENE 4. Magee, the novelist
Mary Pickinghard
Many of these characters double, and other incidental characters introduced.

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The Passing Show of 1914: The Script[16]

Act I

SCENE ONE: Studios of the Queen of the Movies at Baldpate Inn.

Discovered: AT OPENING, STENOGRAPHERS, CLERKS, CAMERA MEN, AND ALL THE INDICATIONS OF A MOVING PICTURE STUDIO.

OPENING CHORUS ------No.1

(AFTER OPENING CHORUS, SEVERAL STENOGRAPHERS REMAIN ON STAGE AT WORK AT THEIR MACHINES)

1ST STENOGRAPHER

It seems to be quite a love affair between Jerrold McGee and Kitty MacKay.

2ND STENOGRAPHER

I should say so!

(CAMERA OPERATOR STARTS TO BUSY HIMSELF AT ONE OF HIS MACHINES)

CAMERA MAN

Well, here comes Mary Packard

(ENTER MARY PACKARD (MARY PICKFORD) A DEMURE GIRL, CARRYING A DOLL)

Hello, Mary. How is the "Maude Adams of the Movies?"

MARY

(COMES C.)

I'm all right, but I'm tired of playing these child parts. My husband doesn't like it.

CAMERA MAN

You're going to act in a great picture today. You shoot your uncle and stab your father with a bread-knife.

MARY

Must I always play those sweet girl parts? This moving picture game is just one reel after another.

NUMBER: - (MARY PACKARD AND GIRL)
"MAUDE ADAMS OF THE SCREEN"
"MIDNIGHT GIRL NUMBER"

[16] The layout of the script is as close to the original document as possible.

(AS MIDNIGHT GIRL AND GIRLS ENTER AS NURSES)
(AFTER REFRAIN: -

MIDNIGHT GIRL

Where is that Jerrold McGee? The man who wrote "Seven Wigs for Baldpate?" Maybe this man knows. Girls, I think we'll like this moving picture game. It's been a God-send for actresses who stutter and actors with hair-lips.

(THE OFFICE CLOCK STRIKES 12)

(CAMERA MAN AND DEUCE ENTER)

CAMERA MAN

What's the matter with those lights? Come on! Come on! We can't wait all night for the picture of the Midnight Girl.

MIDNIGHT GIRL AND GIRLS

Well, we have been waiting just as long as you have. The idea!

DEUCE BAGGOT

Come on, come on with the lights.

CAMERA MAN

Yes, yes, the lights.

(LIGHTS UP)

MIDNIGHT GIRL

It's twelve o'clock. Girls, it's the call of the cabaret. On to the cabaret.

NUMBER: - "THE MIDNIGHT GIRL AT THE MIDNIGHT CABARET" ------ NO 3.

(THE GIRLS STRIP OFF THE NURSE COSTUMES AND CHANGE TO CABARET CLOTHES. ALL EXIT ON NUMBER AND THE MUSIC SEGUES TO "WHO PAID THE RENT FOR MRS. RIP VAN WINKLE WHEN RIP VAN WINKLE WENT AWAY")

RIP VAN WINKLE

(DISCOVERED IN DIVAN. HE HAS THE FEATURES OF THEODORE ROOSEVELT. HE IS WEARING A LONG BLUE BEARD AND HAS LARGE STICK BESIDE HIM.)
(STRECTHING HIMSELF: -
Where am I? Have I been asleep? Didn't the great Theodore Roosevelt say he wanted to retire from public life? What strange place is this? A Moving Picture Studio? Am I posing again? It seems only last night I came here. I started to read the "Outlook" and it put me to sleep.
(FEELS KNEE)

I must have a touch of the rheumatics. Where is my big stick?

(PUTS STICK DOWN. IT FALLS APART)

I'll take my hat out of the ring if the big stick hasn't rheumatics, too. I wonder who paid the rent for Mrs. Rip Van Winkle while Rip Van Winkle was away?

(LOOKS OFF STAGE A LA JOE HEFFERSON)

(GOES BACK TO DIVAN AND LIES DOWN)

I think I'll go back to sleep – I'll leave a call for 1916!

(ENTER CAMERA MAN) (ALSO QUEEN OF THE MOVIES)

(ALL ENTER)

CAMERA MAN

Here comes the Queen of the Movies. She's been playing in that Pinafore film.

(MUSIC TO REFRAIN OF "SHY LITTLE BUTTERCUP." ENTER QUEEN OF THE MOVIES IN EXAGGERATED "BUTTERCUP" COSTUME)

QUEEN

I'm fresh little Buttercake – fresh little butter cake. I—

CAMERA MAN

It isn't butter cake, it's Buttercup.

QUEEN

My mind was in Child's. I'm what you call Little Buttercup on the Hippodrome scale. I didn't care so much for that last picture, but the one before it was lovely. It was the death scene from *Camille*. I certainly did enjoy seeing *Camille* die. She dies so prettily and coughs so sweetly, and she had the loveliest funeral and if I do say so myself, I was the belle of the funeral; but our *Camille* was so fat I had to change the story and have her die of "fatinitzique."

(TO CAMERA MAN: -

Tell the President of Mexico I want to see him.

(CAMERA MAN EXIT)

RIP

(RISES X TO HIM)

Who is this strange woman?

QUEEN

Well, if it isn't Rip Van Winkle Roosevelt. Where have you been all the time? Gee, Teddy, we haven't had any excitement since you went to sleep. Don't you know me? I'm the Queen of the Movies. I own all the Moving Pictures, the "Inside of the White Linen Traffic" and everything.

(ENTER HUERTA WITH WHITE FLAG)

RIP

Who is that strange man?

QUEEN

That's the President of Mexico. He's working for our movies. He fights for the picture, and Wilson fights for time.

RIP

Ah, war! I feel myself getting young.

(PULLS OFF WHISTERS, TATTERED COAT, ETC. SHOWS ROUGH RIDER COSTUME. GOES TO DIVAN AND GETS NEW STICK).

Put me in the middle of that war!

QUEEN

Teddy, our new policy is watchful waiting and peace.

TEDDY

Watchful waiting, hell! I'll lick the whole country in two days. And then we'll have peace. With two cowboys and a colored regiment I could stop the whole darn war.

QUEEN

That's my sentiments, too. I believe in the George Monroe doctrine.

HUERTA

Vive myself!—Vive me!

QUEEN

No, listen, Prez. I don't' want you to sing any more. If you must sing, sing that song of Teddy's – "Shall we gather at the river." You act more like a Cabaret than a President. I've been paying you to have battles for the Movies but nobody ever gets killed in these battles, it's no fun at all.

RIP

Shades of Taft. Do they allow men like this to roam about? I'll take Mexico City right away. As for that fellow, he isn't strong enough to even take Peruna.

QUEEN

Teddy, that greaser doesn't know how to ruin a war. He couldn't shoot anything. He couldn't even shoot "A Pair of Sixes."

RIP

I'm going down to Washington to start something.

QUEEN

Teddy, wait. Nobody would know you down there, Teddy. The town is full of democrats, kid gloves and grape juice. They all carry their own knitting and do hemstitching—it's the darndest town I've ever seen.

HUERTA

Vive myself!—Vive me! (BUS.)

RIP (LOOKING AT HUERTA)
I can't understand how the Democrats let this fellow in without putting a Tariff on him.

HUERTA
Vive myself!—Vive me!

QUEEN
(CROSSES TO HUERTA)
Say, Pres, keep away from Teddy or you'll get into the worst battle you've had yet.

HUERTA
(WAVING WHITE FLAG AT ROOSEVELT)
I don't want to fight him.
(TO ROOSEVELT)
No, no. I like you.

RIP
(TAKING HIS NEW BIG STICK)
Say Uncle, you son of a gun.
(BUSINESS)

QUEEN
Say Auntie.

HUERTA
Uncle! (BUS.)

QUEEN
Say Auntie, you—

HUERTA
Auntie!
(BUS. HUERTA FALLS)

RIP
Down goes Mexico.
(HITS HIM WITH STICK)
(HUERTA IS CARRIED OFF)
(ALL EXIT)

(ENTER SARI, several Gypsy fiddlers to the tune of Hazaza)

SARI AND CHORUS ------NO. 4

(AFTER NUMBER, enter TWO CAMERA MEN.)

1ST CAMERA MAN

We haven't anyone who can pose for that Crinoline Girl film.

2ND CAMERA MAN

Female impersonators don't seem to take well in the pictures. Here comes the Queens' right hand lady, the scenario editor, Lady Windermere.

(ENTER LADY WINDERMERE)

LADY W.

Good morning boys.

BOYS

Good morning

LADY W.

I'm trying to dodge a lunatic from the Insane Asylum who thinks he's Napoleon. He's trying to sell me a lot of scenarios.

(TUNE of the MARSEILLES heard off stage. Two Uniformed guards enter singing the Marseilles. They stand at attention.)

1st ATTENDANT

Napoleon hail.

2nd ATTENDANT

Napoleon hail.

(SPOT OF THROWN FOR ENTRANCE)
(ENTER MISLEADING NUT opposite side of stage)

THE NUT

Good morning boys, good morning. How do you do? Why do you hail over there while I'm reigning over here?

(TO LADY W.)

Didn't I meet you in Paris?

LADY W.

I've never been in Paris.

NUT

That's where I met you. Sit down.

1st ATTENDANT

This man is crazy.

NUT

Ah, what did you tell her for?

(TO THE GUARDS)

I'll tell you how crazy I am. If I was twice as intelligent as I am now, I'd be half witted.

(THE ATTENDANTS MARCH OFF TO THE TUNE OF THE MARSEILLES. THE TWO CAMERA MEN STROLL OFF.)

LADY W.

So you think you're a General.

NUT

That's nothing, so does Huerta. I'd like to sell you a nice moving picture scenario—all enamel porcelain with running water.

LADY W.

I don't wish to buy anything.

NUT

How would you like a good scenario of Harry Thaw as the Wandering Boy?

LADY W.

I told you I don't want to buy any scenarios.

NUT

Well, how would you like a nice comfortable moving van?

LADY W.

What do I want with a moving van?

NUT

It's good for moving pictures. How about Annette Kellerman as Neptune's Daughter or the Mystery of the Union Suit? That ought to cut quite a splash.

LADY W.

I don't want to buy any Annette Kellerman pictures.

NUT

Well, look it over as a matter of form. How about the great Taximeter [Taxi] Robbery?

LADY

Taximeter?

NUT

Yes, the "Things That Count."

LADY W.

You'd better go to the Vitagraph Company. I tell you I don't want to buy any film ideas.

NUT

All right, here's a good one. "John Bunny as a Welsh Rabbit" and Dusty Farnum in "The Virgin Reel." And here's a great scenario the actual scenes of Villa, the Mexican General's funeral, "Taken Under Fire."

LADY W.

But he isn't dead yet.

NUT

I know. But it would make a great picture. How about the Seven Sutherland Sisters in "Danderine?" There's a hair raising story.

LADY W.

Now look here. I don't want to buy any scenarios.

NUT

Why not?

LADY W.

I haven't any money?

NUT

The lady next door said you were worth millions.

LADY W.

I don't get any money until the vice President of the firm, my uncle—dies.

NUT

How is Unk?

LADY W.

Very well, I thank you.

NUT

I'm sorry to hear it. Where is he?

LADY W.

He's over in the studio.

NUT

The old man?

LADY W.

Yes.

NUT

Every bit of it.

LADY W.

Yes, every bit of it.

NUT

And then will you take the scenarios?

(GOES TO DOOR AND FIRES SEVERAL SHOTS. AFTER SHOOTING COMES BACK)

Now that your Uncle is dead—now that your Uncle is dead—

(BUSINESS WITH REVOLVER CUTTING HAIR)

I'd like the moving privileges to the funeral.

(ENTER GUARDS [ATTENDANTS] SINGING THE MARSEILLES)

Excuse me, here comes my chorus. All right, boys. I'll go.

(TO GUARDS)

Don't use force. I'm paid to advertise Grape Nuts.

LADY W.

So you think you're Napoleon. But who are you?

NUT

My card.

(BUS. WITH PLAYING CARD)

LADY W.

I asked you who you are—why don't you tell me?

NUT

I'm the guy that put the salt in the ocean.

(TAPS LADY W. ON THE HEAD)

I hereby make you Princess of the I.W.W.'s [International Workers of the World] and Queen of the I.O.U.'s.

(WHISTLE TO ATTENDANTS)

All right, boys. Back to the padded cell.

(MARCHES OFF WITH THE TWO ATTENDANTS)

(LADY W. EXITS)

(ENTER JERROLD MCGEE AND CAMERA MAN)

MCGEE

What is the trouble?

CAMERA MAN

We were taking a picture of a shipwreck in the other room, and that woman "Panthea" fell overboard.

(MUSIC SEGUES INTO "SIT DOWN YOU'RE ROCKING THE BOAT." SEVERAL MEN BRING CHAIRS ON.)

MCGEE

The poor woman's cold.

(MEN EXIT FOR FIREPLACE)

I can tell she's an emotional actress the way her shoulders tremble. That denotes acting.

(MEN RETURN WITH FIREPLACE)

(SHE LOOKS AT HIM AND GASPS SEVERAL TIMES A LA PETROVA)

I beg your pardon. Have you asthma or are you hissing?

CAMERA MAN

The poor woman is unstrung.

PANTHEA

Yes, if you have something special for today. Bring me a menu card and I'll see.

(THROWS SHAWL FROM SHOULDERS)

MCGEE

Let me put this wet shawl over your shoulders. It may make you feel more uncomfortable. It's so good for rheumatism.

(LOOKING AT HER SHOULDERS)

Are those physical culture exercises or is it a new form of Turkey Trotting?

PANTHEA

Who are you?

MCGEE

My name is Jerrold.

PANTHEA

Hello, Jerrold.

MCGEE

How could you come off a sinking ship and have your hair so nicely marcelled?

PANTHEA

Can't you see the waves in it?

MCGEE

(KNEELS)
Panthea, what is your name.

PANTHEA

Panthea Petrova.

MCGEE

(DOWN STAGE)
Thank you. It sounds like the name of a Mexican General.

PANTHEA

(CROSS R.)
Don't let those men come in who followed me. Russia has a claim on me.

MCGEE

What do they claim?

PANTHEA

Those Russians talk too much; they're liable to claim anything.

MCGEE

Then you don't want to go to beautiful Siberia.

PANTHEA

No, no, no. (Cross L.) They go in too much for dress in Siberia, and I haven't a decent thing to wear. Jerrold, Jerrold, Jerrold, come with me into the night; into the dawn.

MCGEE

I hate the dawn. What terrible sights you see. Milk wagons and people going to work.

PANTHEA

Work! Oh, not work, Jerrold. Jerrold! Come with me and you will never work again!

MCGEE

Ha, ha, ha! Panthea! Panthea!

PANTHEA

Jerrold! Jerrold!
(BOTH EXIT)
(ENTER CAMERA MAN AND ANOTHER MAN)

CAMERA MAN

Who is that?

OTHER MAN

Just two wild things breaking into the moving picture game.

(BOTH EXIT)

(ENTER FIVE GIRLS)

1ST GIRL

Have you seen Kitty MacKay? She was not in the Scotch picture.

2nd GIRL

They do say Kitty was looking around for that Jerrold McGee.

3rd GIRL

Everyone down at the Kirk? This would be a great match for Kitty.

KITTY (OFF STAGE)

Hoo, hoo!

ALL

Kitty! Kitty! (Run up to meet her)

KITTY

Well bless my missing kilts. If several of the royalties aren't waiting for me at the Royal Castle.

1ST GIRL

Kitty, you look happy.

KITTY

Why not? Didn't my Jerrold say I was Queen of Scots? That may have been Mary, but he meant Kitty MacKay.

KITTY MACKAY NUMBER --------No. 5.

(RE-ENTER WITH 5 GIRLS)

1st GIRL

This way, Baron. (BUS.)

(ENTER BARON AT BACK)

Miss MacKay, the Baron Criquet is waiting to see you.

KITTY

The Baron? Tell him I'm here. Ladies, leave me, please. Oh, why must every play have a villain who is a Baron?

[GIRLS EXIT]

(ENTER BARON CRIQUET CARRYING RED PARROT IN CAGE)

BARON

Ah, my dear, look what I've brought you. A red canary.

KITTY
A red canary? Who wants that? I'd much prefer an automobile.

BARON
Yes, but look—your automobile wouldn't have diamond feet.

KITTY
No, but it could have diamond tires. Baron, I'm glad to see that you're not looking well.

BARON
I don't feel well. The truth is I'm bored. I'm bored in the morning, bored in the afternoon, and bored at night. I only have a month to live and then—
(PRODUCING A SMALL BOTTLE)
--this pleasant death. When the time comes, I'll drink this.

KITTY
Poison.

BARON
Yes, New York drinking water. You see there isn't much to live for—there is always the morning and so many mornings—and such bromo selzer mornings--

KITTY
(CROSSES L.)
But you are rich, Baron, you have money--

BARON
Yes, but to a sick man, what can money bring you? Only love, comfort, and enjoyment—only friends who'll do anything for you. It only brings everything in the world that you could ask for. So you see it isn't really worth while.

KITTY
Ah, if Jerrold and I only had money, we could be married.

BARON
Lucky fellow, this Jerrold McGee—to be loved by a beautiful creature like thee.

KITTY
You are very rude. How dare you call me a beautiful creature?
(SLAPS BARON IN FACE)

BARON
Not rude – rich.

KITTY

Be careful of your words, Baron Criquet. Remember I'm a perfect lady.

BARON

I know the definition of a perfect lady. In the morning she tangoes, in the afternoon, she Turkey Trots, and at night she hesitates.

KITTY

(CROSSES TO HIM)
Have you read Jerrold McGee's film scenario?

BARON

Yes, and it will make a lot of money if the police will only try and stop it.

KITTY

I'm glad you think so, Baron, for I love my Jerrold.

BARON

What a beautiful creature you would be to tango the nights away on a dancing floor—I can see us now, with a cup of coffee in each hand and still eating our salad as we glide on the dance floor.

KITTY

(RISE)
You want me to Tango, do you? Will you produce Jerrold's film?

BARON

I will furnish the money if you will let me put my arms around you in the Tango every night.

KITTY

Yes, if you will agree to die at the end of thirty days, I'll make you live ten years in ten minutes. You will have my caresses on the dance floor. My warm hand will be in yours.

BARON

And my other hand will be at the back of your waist soiling your gown. Ah, it's heavenly! There we will be gliding hither and thither to the sweet strains of "The Curse of the Aching Heart."

KITTY

Yes, yes, I will agree. I will give you thirty nights of tangoing for my Jerrold's sake. But at the end of the time, you must agree to die.

BARON

After thirty nights of tangoing, I shall be glad to die. Let me put my arms around you for one short Tango. (CROSS TO L.)

KITTY

(RESISTING HIM)
No, no.
(FORCIBLY TANGOES WITH HER OVER TABLE – THRUSTING HIM ASIDE)
Leave me. I hate you, I hate you, I hate you.

BARON

She hates me three times in the same place.

KITTY

If you don't leave me at once, I'll hit you in the head with this.
(STRIKES HIM WITH PICTURE)

BARON

It is the beginning of Love. The bird shall sing no more.
(BUS. AND EXIT OF BARON)

KITTY

(CROSS TO SOFA, LIES DOWN)
Jerrold, I'm doing it for your sake.
(ENTER MAGEE)

MCGEE

Kitty MacKay! Kitty, were you successful with the Baron Criquet? Will he produce my film scenario.

KITTY

Yes, he will furnish the money. He said he would do it for the cause of art.

MCGEE

Kitty, you're wonderful! Once the film is produced I will have enough money to invest in the airship and then if I win the government trials, we will have enough to be married on. You do love me, don't you?

KITTY

You know I do love you, Jerrold. (KISS) I've met a lot of boys, but you're just a little bit better than the one I thought was best.

YOU'RE JUST A LITTLE BIT BETTER… --------No. 6.

(AFTER NUMBER, ENTER GABY FOLLOWED BY DEUCE BAGGOT AND CAMERA MAN UP C.)

1ST CAMERA MAN

Quiet! Quiet!

2ND CAMERA MAN

But we've got to take a new picture.

BAGGOT

Yes, and they had to put old King Baggot in the picture.

CAMERA MAN

It's the last thousand days of Napoleon.

GABY

I'd like to act in that picture!

CAMERA MAN

You can! Come on with that rehearsal. I want this Napoleon story played at top speed. I want all you film actors to use the Moving Picture Glide.

THE MOVING PICTURE GLIDE --------No. 7.

(IN THIS PICTURE, THE FOUR CAMERA MEN STAND EITHER SIDE OF THE STAGE, DANCING THE WHILE IN RAGTIME.)

CLOSE OF SCENE

SCENE TWO

Private Office at the Queen of the Movies. On glass door C. sign Mrs. Burke and Daughter. Two signs conspicuously displayed "Help Wanted."

DISCOVERED: LEONORA, a lady lawyer and Billie Burke.

LEONORA

Billie Burke, come on with that new picture of the ballet. Tell your mother I want to see her.

BILLIE

She'll be here in a moment.

LEONORA

This Moving Picture game keeps the Queen of the Movies busy. No wonder she's called the "Tired Business Woman."

(POINT TO THE WALL)

I see you have a "Help Wanted" sign.

BILLIE

Yes, mother is hiring some new white slaves. This moving picture game is just one white slave after another.

(ENTER THE QUEEN OF THE MOVIES carrying key ring with seven keys on it.)

QUEEN

Hello, Leonora.

LEONORA

Hello. What have you there?

QUEEN

The Seven Keys to Baldpate. We're working on a great film now. It's called "Footsteps in the Navy Yard or They Used Him as an Anchor." It ought to be better than the mystery of "The Poached Egg" and the "Traffic on Heels."

LEONORA

Have you finished that picture of the Coughdrop Drug?

QUEEN

We'll have it right off the reel. We're making a picture of "The Nights in a Bar Room in Ten Reels" and "Why Girls Leave Home" in two parts. There's one great character. Anna Held's grand-daughter is going to cremate it.

LEONORA

You're advertising for white slaves, aren't you?

QUEEN

Yes, it's the hardest thing to get a good reliable white slave—they have a Union of their own. And they won't work after six o'clock at night.

LEONORA

That's where I come in as your lawyer. I want to talk to you about that, Violet. I've just settled for five thousand dollars with that last white slave, Charles Hasty Temper. Why do you insist on flirting with the men who work for you?

QUEEN

It is my fault that a lot of silly men take my intentions so seriously. Nowadays if you give a man a couple of dozen shirts or some reversible cuffs, the whole world talks about it.

LEONORA

Where did you meet this Charles Hasty Temper?

QUEEN

On the train that goes to Chicago. At Albany, he bought me a box of candy. At Buffalo, he held my hand. At Toledo, he put his arm around me, and at Chicago, he kissed me. (CROSSES TO DESK R.) It's a darned good thing the train didn't go to San Francisco.

LEONORA

Gladys Cauliflower, the broker, heard about it. (CROSSES TO CHAIR R. AND SITS) Of course she wouldn't say anything because Gladys is a dear sweet girl.

QUEEN

Yes, I don't like her either.

LEONORA

Supposing your husband should learn of these affairs?

QUEEN

(RISE)
I support my husband and give him all the luxuries a man could ask for. It's not a man's place to interfere in business.

LEONORA

(RISE)
But think. These white slaves who work in the Moving Picture game come from decent families and they try to earn an honest living. What happened to that last man you had in the office?

QUEEN

I served him with tea in the office and he had delirium tremens. (CROSS TO BOY)

LEONORA

But you must be careful for your daughter Billie Burke's sake.

QUEEN

I have made my daughter a member of the firm.

(POINTS TO DOOR)

See. Mrs. Burke and daughter! I am the kindest of mothers to her. I've never raised my hand against her, except in self-defense.

LEONORA

(TAKING A CIGAR FROM HER POCKET)

Have a cigar. Of course I am only a lawyer, but please be careful. You know you're the boss and if you flatter these men who work for you, someday you may have to answer to the father who has cared for one of those men since babyhood.

QUEEN

Oh, I'll take care of myself. Had a great time last night. I went out with the man who minikeycures nails in the Astor Hotel. I took him to dinner. My! How that man could eat. The way he ate you'd think there was no God. Just slammed the door in my face and said, "Good night." I must get back to work.

(GOES TO DESK)

LEONORA

This is a fine office. Everything goes on here but business.

(EXIT LEONORA)

QUEEN

Say, Billie, are there any men waiting for me?

BILLIE

Yes, there's one man.

QUEEN

Tell him to take a chair.

BILLIE

He just took a chair and two tables.

QUEEN

Oh, yes, the installment men! Anyone else?

BILLIE

No!

QUEEN

Then send him up.

BILLIE

Here he comes!

(EXITS)

(ENTER STENOGRAPHER)

STENOGRAPHER

A gentlemen named Mr. Verenka to see you.

QUEEN

So he's come. Show him in. Lock all the doors and windows and tell everyone I have an important business meeting. Bring in a glass of lemonade.

(GIRL EXITS)

(ENTER VERENKA WITH A HAUNTED LOOK)

QUEEN

So it's you, Mr. Verenka. I told you to come and see me if you needed help.

VERENKA

I do need help! I do need help!

QUEEN

Come, Mr. Verenka. Take some chairs. Sit down! I'm tired standing. Calm yourself. Have those Russians been hunting you? You should have come to me before.

VERENKA

(PITIFULLY)

I can't get work. I didn't want to work as a white slave, but I'm afraid I must. An honest man can't make a living these days. Everything I have is in pawn.

QUEEN

Then you have the Yellow Ticket?

VERENKA

(SHOWING LARGE YELLOW PAWN TICKET)

The Yellow Ticket, yes! The man who gave it to me, they call him "Uncle." I didn't understand when they gave me this yellow ticket. He said he took an interest in me.

QUEEN

I know the interest he took. Six percent! Those Russians are very cruel.

VERENKA

You see, we live in Erie, Pennsylvania, father and I. We had a white enameled bungalow under the coal fields. At night, we could see canal boats with their smoke shutting out the moon. I could see father standing there now, with the soot on his face. Then there was dear old Lake Erie. We could easily overlook that.

QUEEN

Go ahead! I'm paying no attention!

VERENKA

Misfortune overtook us, and father went to work. When I heard he was getting regular wages, I followed him and they made me take the yellow ticket.

QUEEN

I see, you must report the first of every month.

VERENKA

Yes, with the six percent.

(GIRL RETURNS WITH LEMONADE WHICH SHE PLACES ON TABLE)

QUEEN

I'll drug the lemonade. I'll make it sweet.

(SHE PUTS SUGAR AND LEMON PEEL IN IT)
(THE GIRL EXITS)

This will brace you.

VERENKA

No, no, the taste of lemonade goes to my head.

QUEEN

Come, come, you know I mean no harm to you.

VERENKA

(GOING TO OPEN DOOR)
Why, this door is locked. I don't understand it.

QUEEN

Verenka, I love you. I'm going to have you. My arms are craving to have your three days' bearded face against mine.

VERENKA

Please – please. Remember, I am a man. Think of my honor!

QUEEN

I mean no wrong to you.

VERENKA

Then why have you drugged the lemonade with the sugar?

QUEEN

Verenka, I want you. If you'll come to me, the pawnbrokers will leave you alone and you won't have the yellow ticket. I love, I tell you.

VERENKA

I shall scream!

QUEEN

I want you!

VERENKA

If you come a step nearer, I will raise my voice.

(QUEEN GRABS VERENKA, FORCIBLY DRAWING HIM TO HER. VERENKA CRYING AND RESISTING)

Help wanted! Help wanted!

(ENTER BILLIE BURKE THROUGH OPEN DOOR)

QUEEN

Now, Verenka, stop that.

BILLIE

Release that man!

QUEEN

What is this man to you?

BILLIE

Absolutely nothing.

QUEEN

Then give him up or I will disinherit you. I'll cut you off without a cent. I have made you a member of the firm, Mrs. Burke and daughter.

(SMASHING THE DOOR WITH CANE AND OBLITERATING THE WORD "DAUGHTER") (A LA "HELP WANTED")

Now, there is no daughter!
(THE WORD "DAUGHTER" IN DOOR MECHANICALLY FLIES BACK AND RESUMES ITS NORMAL PLACE)

OH HELL!
(LIGHTS)

SCENE THREE: MISS KELLY'S DANCE

SCENE FOUR: BALLET

SCENE FIVE

A PERSIAN GARDEN, A THOUSAND YEARS AGO

(AT OPENING, SEVERAL SLAVE GIRLS DISCOVERED ON RUG PRAYING TO ALLAH)

(ENTER OMAR KHAYYAM, A VAGABOND PLAYER, ACCOMPANIED BY MAXIXE, TANGO, AND TURKEY TROT, FELLOW PLAYERS. OMAR IS TOOTING ON A REED PIPE.)

OMAR

Come, good fellow players; come, Turkey Trot, Maxixe, and Tango. Who knows but what romance dwells ever here. Come, dance for me.

(EACH DOES A LITLE DANCE)
(ENTER PIERROT)

And here is poor Pierrot, vainly searching for his Prunella. Rest yourself, poor clown.

(PIERROT SEATS HIMSELF AND PANTOMIMES TO OMAR)

Yes, I know you love her. What kind of woman is she who would not take you as husband, for you would be an ideal husband. You never talk, but always act in pantomime. Come, good fellows, let poor Pierrot rest here while we take ourselves to the village tavern, where we will drink a little Persian Hennessey and Oriental Green River. Come, good fellows, dance. And you, good Pierrot, dream—dream on!

(THEY EXIT. PIERROT REMAINS ON STAGE, LIES DOWN AND THEN INTO--)

SPECIALTY ---------- KELLY AND PEMBERTON.
(STORY BUILT ON PIERROT AND PRUNELLA)

(AFTER DANCE THEY EXEUNT AND SEVERAL GIRLS ENTER AND KNEEL ON PRAYER RUGS)

SCENE SIX

(ENTER OMAR KHAYYAM AND THREE FELLOW PLAYERS)

OMAR

Come, good fellow players, come! Where is my Persian Princess? I say my Persian Princess because she'll soon belong to Omar Khayyam!

OMAR KHAYYAM --------No. 7.

(ALL EXEUNT ON NUMBER)

(AFTER NUMBER, MAIDENS AND CHORUS EXEUNT.) (ENTER ZARAH, SHIREEN'S MAID. SHE PLACES PRAYER RUG ON GROUND AND BOWS TO ALLAH. THEN ENTER SHIREEN. ZARAH BOWS BEFORE HER MISTRESS).

SHIREEN

Zarah, lay out my Persian rug and bring out my Persian cat.

(SHE LOOKS AT ROLL WHICH SHE CARRIES IN HER HAND)

Tell me, Zarah, can you read?

ZARAH

Yes, my lady. Did I not go to night school for three days?

SHIREEN

By the heart of my father, so you did. Then read this for me.

(HANDING ZARAH THE ROLL)

ZARAH

(Reading: -
A little bird, a quart of wine,
And thou beside me in a dancing place ---

SHIREEN

That must be the life. Whence came this strange message?

ZARAH

Sh-h-h, some comes, my lady.

SHIREEN

Then let us draw the veil.

(PUTS VEIL OVER HER FACE AND GOES TO DIVAN R.)

(EXTRAS OFF)

(ENTER OMAR KHAYYAM AND FELLOW PLAYERS)

OMAR

It was in a quite a strange tongue that those Persians spoke in the bar-room. I could not understand them at first. Their tongues seemed so thick, but after a couple of drinks, I understood their language. Come, Maxixe, dance for me.

(MAXIXE DANCES)

And you, Turkey Trot!

(TURKEY TROT DOES A FEW STEPS)

And you, too, my good Tango!

(TANGO DOES A FEW STEPS)

OMAR

Ah, 'tis the Lady Shireen. Aside, hoofer!

(WAVING TO TANGO, TURKEY TROT AND MAXIXE – TO ZARAH)

Tell your Lady a Prince wishes to speak to her.

ZARAH

My lady, we must go.

SHIREEN

Pardon, sir. You say you are a Prince, and yet you are dressed as a beggar.

OMAR

Yes, I expect a visit from the Collector of the Income Tax.

SHIREEN

It was you that sent the poem?

OMAR

Yes, I am Omar Khayyam, a vagabond player and turkey-trotter who comes in quest of your hand.

ZARAH

Your father comes, my lady.

(ENTER IMAM ALLAFAKE, WEARING A BLUE BEARD, AND FOLLOWED BY THREE PRIESTS WEARING LONG BEARDS)

OMAR

Ah, so they're wearing colored beards, now.

IMAM

By the great Allah, so we have a new suitor. And you have come for my daughter's hand?

OMAR

Yes, owner of the wind-wooing fungus. If you will come out from behind that shrubbery I will speak to you. Or, perchance, you and the other members—

(INDICATING THE THREE OTHER PRIESTS)

----of the Flatbush Quartette, would like to break into a song.

IMAM

If this isn't a merry fellow "May My Beard Never Grow Longer."

1st PRIEST

You know the conditions in seeking the fair lady's hand. If you can answer truthfully the three riddles put to you by Shireen, you will be married tomorrow. If not, you will lose your head.

IMAM

Then send out word that a new suitor is here---

(SHAKE BELLS)

----and prepare for the test. Come, my good men.

(IMAM EXISTS FOLLOWED BY THE PRIESTS) (MUSIC)

OMAR

Pardon, lady, I go to give the almanacs the once over, and study up the old riddles. Come, Turkey Trot!

(TURKEY TROT DOES A FEW STEPS)

And you, Maxixe!

(MAXIXE DOES A FEW STEPS)

And you, Tango!

(TANGO DOES A FEW STEPS)

Come fellow players, I will follow you.

(OMAR, AND FELLOW PLAYERS ALL TANGO OFF)

SHIREEN

Ah, Zarah, I do like this strange Turkey Trotter. It seems as thought I have known him in the past, and we had met back there in the long ago – off there a thousand years ago!

DREAMS FROM OUT OF THE PAST ----------No. 8.

(AFTER NUMBER ENTER FIRST PRIEST, CARRYING A LARGE TOM-TOM AND BEATING IT)

1ST PRIEST

Come, good people, the test is to begin.

(KNEELS ON GROUND)

Praise Allah!

(ENTER ENSEMBLE. MEN WITH LANTERNS, SLAVE GIRLS, ETC. ON SALVE HANDS SEVERAL SMALL BOXES TO PRIESTS)

(TO SHIREEN: -

My lady, seat yourself here---

(INDICATING THE BOXES: -

Here, I hold the boxes containing the answers to the riddles.

SHIREEN
I feel strangely about the heart, Zarah, stay close to me.

(IMAM ALLAFAKE AND OTHERS)

IMAM
Come, let the test begin. My daughter will be the interlocutor and Omar, the end man. And, by the shades of Lew Docksteader, he better answer truthfully.

(ENTER OMAR, FOLLOWED BY PLAYERS. EACH DOES A LITTLE STEP)

OMAR
Let us hear these Persian wheezes; I've seen every show in town and I haven't heard a new joke yet.

PRIEST
Lady Shireen, proceed. Let the test begin!
(MUSIC)

SHIREEN
What is it that changes every ten minutes; that one minute is a tiger, the next a faun, then a peacock, and sometimes a lyre-bird? And, after you're sure you know what it is, even then you're wrong.

OMAR
A woman!

PRIEST
(LOOKING INTO BOX)
A woman is right!

IMAM
One down and two to play.

SHIREEN
(MUSIC)
What is it that is a little bit of everything and yet is nothing? It is left when everything else is gone and is still a part of that which has disappeared. It is known by many different names and yet always appears the same before you?

OMAR
Hash!

PRIEST
(LOOKING INTO BOX)
Hash is right!

IMAM

He's touched second and is on his way home!

SHIREEN

(MUSIC)

For the third and last time – what is that which is supposed to run on forever, but always stands still. It blows like a porpoise, hisses like a snake, and balks like a mule; yet even the smallest sparrow that sees it, says "Cheep, cheep, cheep!"

OMAR

A Ford Car!

IMAM

(HOLDING UP OMAR'S HADN AS IN A BOXING CONTEST)

I declare Omar the winner!

OMAR

Shireen, my Shireen.

SHIREEN

(GOES TO HIM)

My Omar!

OMAR

Shireen, get on your travelling clothes; we're going to Nashipura on the Tenth Century Limited. As for the natives, I'm going to give them a big cabaret celebration in honor of our marriage. Bring on the food and liquor!

(BUS.)

IMAM

Listen, you're on my whiskers! Come, Shireen, come!

(INDICATING THE PRIESTS)

This will have to be a eugenic wedding.

SHIREEN

I got to be alone with my happiness for awhile. I will come back to you.

(EXEUNT IMAM, PRIESTS, AND SHIREEN)

OMAR

Come, dance around, Tango, Maxixe, and Turkey Trot, for tonight's the night. On with the cabaret!

ALL

Cabaret!

OMAR

Yes, the thing that took the rest out of restaurant and put the din in dinner.

(TURNING TO THE ENSEMBLE)

Good people, poor old Bluebeard is all wrong. I had a vision the other night and in my dreams I saw the future a thousand years from today. And I saw a magic place called "Broadway."

ALL

Broadway!

OMAR

Yes, I saw lights!

ALL

Oh!

OMAR

I heard music!

ALL

Oh!

OMAR

I saw men and women making love in public restaurants to the strains of a ragtime tune.

ALL

Oh!

OMAR

You call this life? Follow me and I'll teach you the new creed-wine, women, dance, and song and Broadway. Come, Maxixe, Tango, and Turkey Trot. On with the Cabaret!

(OMAR DRINKS AND BECOMES INTOXICATED)
(ENTER FIRST PRIEST)

1ST PRIEST

Stop in the name of Allah!

OMAR

What are you trying to do? Break up the party?

IMAM

(ENTERS FOLLOWED BY SHIREEN)

The disbeliever. You are a heretic. You shall never marry my daughter. You have preached to our people the creed of a land to be known as Broadway. You have given them as a hope for the life hereafter, the Tango Dance. What heaven or hell could there be in a Tango Dance?

OMAR

It's Heaven to dance the Tango with some young girl, but it's hell when you dance with your wife. (CROSS TO C.)

1ST PRIEST

Disbeliever! Dog! Heretic!
(SEVERAL SEIZE OMAR)

IMAM

Put him in the stocks. Disbeliever!
(THE STOCKS ARE BROUGHT ON. THEY DRAG OMAR TO THEM)

OMAR

I've sworn off gambling, and here I go again dabbling in stocks.

SHIREEN

(RUSHES TO OMAR)
Omar, tell them there is no such place as Broadway. Say you don't believe there will be a Broadway.

OMAR

No, no, Shireen. Old Hassen Ben Ali and the rest of the Hippodrome acrobats are all wrong. These critics may flay Omar Khayyam, but nevertheless, Omar, the Pants Maker will still be on Broadway.

SHIREEN

And what of me?

OMAR

You will come to me reincarnated. I will meet you, Shireen, on Broadway.

IMAM

To the block with the disbeliever.
(THEY FASTEN HIM IN THE STOCKS)

OMAR

What block do you go to? I might be able to drive you up in my car.

IMAM

Omar, have you anything to say why we shouldn't kill you?

OMAR

Only this – if you kill me you are going to lose the best bass singer in Persia!

IMAM

You have nothing else to say?

OMAR

Yes, don't blame it all on Broadway, and I'll be there when the last one goes home.

IMAM

Lash the disbeliever!

(BUS.)

(LIGHTS OUT)

LIGHTS ON THE SUBSTITUTE OMAR AND OMAR'S SPIRIT RISES IN THE AIR. A LA SCENE FROM "OMAR THE TENTMAKER." LIGHT ON OMAR IN THE AIR, AS HE DELIVERS THE RUBAIYAT.

OMAR

Dreaming when dawn's left-hand was in the sky,
I heard a voice 'way off that seemed to cry,
Awake and see a thousand swift years fly,
And see how time will change things by and by.

SHIREEN

Omar, my love, I am near you, don't sigh.

OMAR

Come, leave these Oriental spots alone,
Come, see New York, and get into your own,
Where the name of any Sultan scarce is known,
And Graft is King upon a mighty throne.

SHIREEN

Ah, that my hands could soothe you when you moan.

OMAR

I saw the taxicabs all rushing by,
I heard the white slaves give their feeble cry,
I saw the comic operas gasp and die,
And heard the Subway trav'lers moan and sigh.

SHIREEN

Ah, say you feel my presence ever nigh.

OMAR

I saw the Tango dancers madly chase,
So tightly wrapped within a fond embrace,
I saw the art work on each lady's face,
And saw their naked forms through shimmering lace.

SHIREEN
My hands within your hands now dear I place.

OMAR
And Moving Picture places on Broadway,
Where once two dollars you were forced to pay,
And where the famous players used to play,
It's more like Coney Island every day.

SHIREEN
Oh, just a single word of love please say.

OMAR
The Movie actor with the fatty face,
Who in a drama bold would find no place.
And could not even use his hand with grace,
Is now hailed as King by that enlightened race.

SHIREEN
No sign of recognition do I trace.

OMAR
I saw the restaurants with their madd'ning crowd.
Where everything but murder is allowed,
Where you were served if low your head is bowed,
And tips are given to a waiter proud.

SHIREEN
Dark grief appears to settle like a cloud.

OMAR
There where "a loaf of bread" and butter's free
A glass of beer, a dancing place and thee,
Beside me where the singers sing off key,
Then cabarets are paradise for me.

SHIREEN
It's me—Shireen—so near you. Can't you see?

OMAR
And so I know the one and only light,
Is found up there on Broadway shining bright.
I had one glimpse and all the world seemed right,
So for this "Way Down East" place it's GOOD NIGHT!

SHIREEN

Omar, your soul is drifting into the night.

(END OF SCENE)

SCENE SEVEN

AVIATION FIELD AT HEMPSTEAD
(ENTER BARON L. AND MR. DULLPLOT R.)

BARON

So, here you are again, Mr. Dullplot.

DULLPLOT

Where's the dirty work, Baron?

BARON

You've heard about McGee, haven't you, Dullplot.

DULLPLOT

Yes, Jerrold McGee has put all his money into an airship. It's the last day of the Government trials. He and Wanamaker are going to try and sail across the Atlantic and win the ten thousand dollar prize. What do you want of old Dullplot?

BARON

If the airship trial is successful, he will have enough money to marry Kitty MacKay. I want you to drug the aviator of the ship. Shhh! Here he comes now.
(ENTER AVIATOR)
Hello, Mac – how does it look?

AVIATOR

All right. I guess we'll make it. You see I'm the only man that can pilot the car, but somehow I don't feel very well today.

DULLPLOT

What do you say to a little drink?

AVIATOR

I haven't had a drink today, but I think a whiskey would brace my nerves.

BARON

(AS HE EXITS L.1)
It sounds like a melodrama, but I must have the girl.

DULLPLOT

(TO AVIATOR)
Come on, we'll get that drink.
(THEY START TOWARD R.L. AND BUMP INTO THE QUEEN OF THE MOVIES WHO ENTERS R.1.)
Look where you're going!

QUEEN

Why don't you toot your horn? There's some dirty work going on here. That Baron doesn't like McGee, and he is trying to get his pilot drunk.
(DULLPLOT AND AVIATOR EXIT)
I've got to foil that darned Baron----

(MISS HIGH JINKS ENTERS R.L.)

MISS HIGH JINKS

Say, that aviator on the McGee airship is intoxicated.

QUEEN

Already? He's a fast worker. He must be a Christian Scientist. He gets drunk by suggestion. Tell the policeman on the corner to drag him out of the saloon.

MISS HIGH JINKS

They say the policeman on the corner is in the saloon drinking with him.

QUEEN

Now it's all off. What are we going to do? I'd drive the car myself, if I'd ever studied airshipping – I know how to play the piano but I don't suppose that would help any.

MISS HIGH JINKS

No, I guess not.
(EXIT)
(ENTER MAN IN IDEALIZED MECHANIC'S CLOTHES)

QUEEN

Look, there's a laboring man.
(TO THE MECHANIC)
Say, laboring man, can you drive an airship?

MECHANIC

I 'spose I can. I've never tried.

QUEEN

He's a willing enough young fellow.

MECHANIC

You see, I'm a plumber.

QUEEN

Well, any man that can plumb and do things with pipes ought to be able to run a little thing like an airship. What's your name?

MECHANIC

Oswald!

QUEEN

Oswald! That's too bad. I'll call you Joe. I wouldn't trust a man named Oswald in an airship. Here comes that Baron. We must foil him.

(ENTER BARON L.)

BARON

A conspiracy. I'll pretend I'm not here. How do you do, sir? It's bad weather. But if it clears up, it may rain after all.

QUEEN

Yes, McGee's airship ought to win the prize money. All he has to do is cross the Atlantic – and where was it he went yesterday in the airship, Joe? Was it Brazil or Argentina?

BARON

So? How long does it take to go on that airship from here to Asia?

QUEEN

From here?

BARON

Yes, from Hempstead?

QUEEN

To Asia? It takes about two days and twenty-four hours. That is, of course, sometimes the sea gulls get under the carburetor and that stops us. What do you think about a short flight, Joe? Would you like to go up today?

MECHANIC

(MEANINGLY)
Yes, wouldn't you?

QUEEN

He's sarcastic, isn't he?

BARON

By chance, have you ever taken the airship to Bermuda?

QUEEN

I should say we have, but we never could land. The breeze from the onions was too strong.

BARON

Ah, made too rich a mixture. I would like to take a slight trip in your airship to say, Hoboken.

QUEEN

Hoboken! How long did it take us last week, Joe, to go to Hoboken?

MECHANIC

About three weeks.

QUEEN

Yes, three weeks.

(MCGEE RUSHES ON R.1)

MCGEE

(OFF STAGE)
Kitty, Kitty, somebody has lost his cat. Where are you? I'm ruined! I'm ruined!

QUEEN

What are you ruined about?

BARON

Vengeance is sweet!

(KITTY ENTERS L.L.)

KITTY

Jerrold, my Jerrold – what is it? I heard something had happened to your airship.

MCGEE

Kitty, dear, listen. There's only one man that can drive that airship and they've drugged him. All my money is invested in this flight and it must take place today.

KITTY

Baron, can't you help him out?

BARON

I say nothing.

MCGEE

Of course he won't, because he loves you, Kitty, and he doesn't want me to get the money to marry you.

BARON

The mills of the gods grind slowly but sure.

QUEEN

Perhaps so, Sir Francis Levison. But a day of reckoning is at hand and the mills don't grind tonight.

ALL

What do you mean?

QUEEN

I have a man who will steer the airship across the Atlantic and win that prize for you.

MCGEE

You?

QUEEN

Yes, I – Violet McCracken.

MCGEE

Who is it?

QUEEN

This man here, Joe – Joe, Oswald ---

BARON

Profanity!

QUEEN

Joe will pilot the car.

MCGEE

We're saved! Joe will drive this car for Kitty MacKay's sake and mine?

MECHANIC

You bet I will!

MCGEE

Joe!

MECHANIC

Jerrold!

(LIGHTS)

SCENE EIGHT: AIRSHIP EFFECT

Act II

SCENE ONE: Eugenic Gymnasium with Parallel Bars, Pulleys, Horses, Medicine Balls, boxing Gloves, etc, etc.

OPENING NUMBER: CALISTHENICS AND EUGENICS ["EUGENICS GIRLS"]

(ENTER BARON, ALSO BULDOON AND MEN IN GYMNASIUM SUIT TOSSING BALL UP AND DOWN. TAKE OFF SWEATERS)

BULL.
Keep that medicine ball going.
(BUSINESS WITH MEDICINE BALL)
One, two three, four, five, six, seven, eight –
(BUS. WITH CHAIR).

BARON
I don't believe this is a medicine ball. I tried to swallow it three times and I couldn't.

BULL.
What's wrong with you?

BARON
I don't' know. Everything that I eat goes to my stomach.

BULL.
Go over there and get on that horse.

BARON
That looks like the horse that bit me yesterday.
(CROSS R. BARON HAS BURLESQUE BUS. ON HORSE)

BULL.
Put him on the horse.
(TO BARON: -
Remember now, we haven't given you anything to eat, and you don't get a bite to eat for the next nine days, if you last that long.
(TO THE GIRLS: -
Girls, to the plunge.
(BULL, GIRLS AND MEN EXIT)

BARON
(TAKING CRACKERS OUT OF HIS ATHLETIC SHIRT)
It's a good thing I brought this sixteen pounds of crackers with me.
(STARTS TO NIBBLE ON CRACKERS)

(ENTER QUEEN OF THE MOVIES)
QUEEN

(HITS BAG – STUMBLES)
Hello, Baron. Oh, you're eating crackers. I'm going to tell on you. I heard before that you were a soda cracker fiend, but I didn't believe it.

BARON
Ah, fair queen, you won't tell on me. One who is so beautiful could never be a traitoress.

QUEEN
Oh, you go in.
(HITS HIM ON THE TRACK SUIT WHERE HE HAS THE CRACKERS)

BARON
You've hit me in the crackers.
(SHAKES CRACKERS DOWN. BUS.)

QUEEN
Don't you think I'm getting skinny? I've been playing tennis with my masseuse. I just love tennis. There's nothing but love in it, there's love fifteen, love thirty, love forty.

BARON
Eh!

QUEEN
There's no love after forty. But I got rid of a ton in a week.

BARON
Our furnace couldn't do better.

QUEEN
But I'm going over to London next year to get rid of some more. They say that in London you can get rid of from ten to fifteen a day by simply stopping at the Savoy Hotel. Oh, look at the weighing machine.

BARON
Yes, why don't you go over and weigh yourself?
(QUEEN GETS ON WEIGHING MACHINE)
(BELL RINGS)
What does the machine charge you with?

QUEEN
Why, I thought I weighed more than that. 116.

BARON
Pardon me, is that your temperature or your waist measurement?

QUEEN

That can't be gross; it must be net. I got my fortune.
(READS CARD)
I'm going away on a dark night, and I'm going to fall into some property.
(GETS OFF MACHINE AND LOOKS AT PUNCHING BAG, WHICH IS MADE UP TO RESEMBLE A MAN)

BARON
Why don't you try to exercise on the bars?

QUEEN
That's where my first husband took all his exercises – at the bars. That's why I haven't any first husband. Excuse me, Baron, there's a friend of mine.
(TO DUMMY)
Hello, Herman.
(BARON TAKES CIGAR FROM MACHINE AND LIGHTS IT AND LOOKS AT DUMMY)
How Have you been, Herman?
(PANTOMIME)
What?---When?---I never said that.---How dare you speak to a lady like that!---Thank God, I'm not alone; for the Baron is here and he'll protect me. Baron, will you stand by and see this insult to the flower of American womanhood?

BARON
He shall answer to me.
(BARON CAUTIOUSLY WALKS OVER AND PUNCHES DUMMY. DUMMY FLIES BACK AND HITS HIM ON CIGAR.)

QUEEN
What did he hit you with?

BARON
A tomato.

(EXEUNT BARON AND QUEEN)
(ENTER KITTY AND GIRLS)

KITTY
If I am to be eugenically married, I must be a thoroughly modern 1914 girl.

("1914" Number)
[(ALL EXEUNT)]

(ENTER BULL AND THE NUT)

BULL.
What did you come to be cured of?

NUT
I drank everybody's health so often that I lost my own.

(THE NUT HAS BURLESQUE BUS. WITH DUMB BELLS)

BULL.
Are you a married man? Or have you been disappointed by some woman?

NUT
Both.

BULL.
Now, class, for the morning exercises. The first exercise is called shadow boxing – or fighting with an imaginary opponent and goes thus.
(FIGHTS WITH IMAGINARY OPPONENT)

NUT
(AS IF IMAGINARY OPPONENT HAD HIT HIM. BUS.)
Gee, don't hit so hard.

BULL.
Come on, we're going for a twenty-five mile walk.

NUT
Let's call a taxi.

BULL.
Now, the man who walks the entire twenty-five miles without stopping will be given this blue ribbon.
(SHOWS SMALL BLUE RIBBON)

NUT
It's really taking too much from you. Pabst might use it.

BULL.
You can send the cases to my house for that ad.

NUT
Address, Flatbush.

BULL.
Now that the advertising is over – ready for the 25-mile walk? I will lead you, ready-set-go.
(ALL EXEUNT EXCEPT THE NUT)

(ENTER MCGEE, KITTY, AND CHORUS GIRLS)

NUT
Hello, children.

ALL
Hello!

NUT
We're going to have a wedding. There's one born every minute, but you can't talk them out of it. Then by all rules of the A.A.U., the wedding will take place. I desire to warn the principals in this wedding from hitting each other in front of the neighbors or indulging in clinches in public places. And I wish to announce the wedding is strictly under the Marquis of Queensberry rules. Place the boxing gloves on the bride's hand.

(THE GLOVES ARE PLACED ON THE BRIDE'S HANDS)

(TO MCGEE)

Do you agree to sign for two years with an option of two years more? And do you agree not to smoke, drink, or eat unhealthy foods such as pigs' knuckles and sauerkraut?

MCGEE
I do.

NUT

(TO KITTY)

Are you competent to throw a frying pan fifteen feet and hit your husband's head? Before signing this couple up—

(TO MCGEE)

Have you anything to say why sentence should not be served on you?

MCGEE
I am entering this match in perfect physical condition and if I lose I have only myself to blame.

NUT
Is her father satisfied as to your physical perfection?

MCGEE
Yes, I have beaten the father up twice. He can't come to the wedding today because he has a black eye.

NUT
Then you are eligible to go in this free-for-all?

(TO KITTY)

Have you anything to say?

KITTY
I have trained for this match and I'm in ideal condition.

NUT
Is the mother of the groom satisfied that you are in the pink of condition?

KITTY
Yes, we wrestled three rounds and I threw her on the mat.

NUT
(TO MCGEE)
You say you have beaten several worthy prize fighters.

MCGEE
Yes, I have defeated Marshall P. Wilder, Joe Weber, and Rossow's Midgets.

NUT
Has anyone any objections to this match?

ALL
Yes.

NUT
Silence is the answer.
(TO MCGEE)
Do you take this woman to be your physical culture mate?

MCGEE
I do.

NUT
Do you take this man to be your sparring partner for life?

KITTY
I do.

NUT
I pronounce the match on. And may God have mercy on your souls.

(KITTY AND MCGEEEXEUNT BEFORE NUMBER ON BUS.)

NUMBER – "ON A MODERN WEDDING DAY"

(END OF SCENE)

SCENE TWO

RAILROAD STATION IN "ONE" OR "ONE AND A HALF" SHOWING GATE LEADING TO TRACKS. GATEMAN DISCOVERED AT GATE.

(BARON RUSHES ON WITH A BIG BAG. HE GOES UP TO GATEMAN.)

BARON
Do you want to make a dollar?

GATEMAN
You bet I do.

BARON
All right. Here.
(HANDS GATEMAN A DOLLAR. THEN TAKES THE GATEMAN'S PLACE WITH FALSE WHISKERS)
(GATEMAN EXITS)
(ENTER QUEEN OF THE MOVIES. ADVANCING TO GATEMAN (BARON))

QUEEN
Hello, are you the depot…I mean the cupole…I mean the roundhouse?

BARON
To those who know me best, I'm the ticket acceptor.

QUEEN
You're the ticket expectorator.

BARON
No, the ticket acceptor.

QUEEN
Well, all my friends are in Boston, so I thought I'd go to New Hampshire. Where do I get the New Hampshire train?

BARON
On the New Hampshire track, between 12 and 1. You turn to the right in an easterly direction, going south, except where the tracks are parallel. You can tell the train for New Hampshire by the sign on the gate, which reads "Burlington."

QUEEN
Your explanation is very lucible. I don't care as long as I get an oblique road. I've been in this station seven hours now trying to find my train. I rented one of those guides but he got worn out and I had to leave him behind. I'm going to get on the first train now and trust to luck. Are these trains safe?

BARON
Yes, our trains are all made of steel.

QUEEN
I should say so. So are your porters and waiters.

BARON
The only ones that are dangerous are the rear cars.

QUEEN
If you had any sense, you'd leave the rear ones off.

BARON
Which car are you in?

QUEEN
A Buick.

BARON
Awfully injurious.

QUEEN
How dare you talk to me that way? What is it your business if I am in a lower or upper berth. You know very well I could not get into an upper berth – it doesn't fit me.

BARON
You have been misled.

QUEEN
What do you mean? Who misled me? How have I been misled?

BARON
You only have one ticket. In order to occupy a compartment, you must, I think, have two tickets, or have someone traveling with you.

QUEEN
(BUS. STARTS TO CRY)
That's why he asked me if I were in an upper or lower. The idea.
(BUS. TO OSCAR)
Oscar, what do you think? This road is trying to encourage White Slavery. I will see my lawyer.
(TRAIN WHISTLE BLOWS)

BARON
There's your train.

QUEEN
The man told me to hurry up. I had lots of time.

BARON
Take your time, you haven't a minute. This is your train. Your train is going to commence.

QUEEN
Goodbye. Don't' forget to send your picture.

BARON
I hope you have a good time.

QUEEN
I'll be the life of the train.
(EXITS R.)
(BARON EXITS L.)

(ENTER KITTY R. FOLLOWED BY TWO MEN)

1ST MAN
Oh, Miss Mackay. How we hate to hear of your going to San Francisco.

KITTY
I must go, boys. Jerrold has sent for me and I want to thank you for a pleasant evening. We had a most delightful time at the opera.

2nd MAN
I thought you would enjoy the singing.

KITTY
It was delightful, you know. My favorite opera has always been "La Bohéme."

(NUMBER – "BOHEMIAN RAG")

(THEY EXIT AFTER NUMBER)

(ENTER MISS HIGH JINKS ON RUN SINGING "THE SLOPING PATH")

(SCENE CHAGNES TO SLOPING PATH NUMBER – SCENE TWO)

SCENE THREE

(DROP IN ONE – ENTER LADY WINDERMERE – "LADY WINDERMERE'S WALTZ")

(THEN THE MISLEADING NUT'S BUSINESS WITH GUN TO HIS EXIT)

(AFTER HIS NUMBER ENTER MISS HIGH JINKS, MCGEE, MECHANIC AND MISS JERRY)

MCGEE
Oh, yes, we'll meet everybody at the Exposition Ball.

MISS HIGH JINKS
Are you sure they'll all be in mask?

JERROLD
Certainly. I want to show Native Son [that] California isn't the only place. That's why I suggested these Mardi Gras costumes. Give me the good old Levee Days.

(NUMBER: "LEVEE DAYS")

SCENE FOUR

(PALACE HOTEL)

(OPENING WALTZ BY CHORUS)

(AFTER NUMBER ENTER "THE MIDNIGHT GIRL")

MIDNIGHT GIRL
Come on, boys. I'm going on Jerrold McGee's slumming party. We're going to see 'Frisco town.

(NUMBER: "FRISCO TOWN")

(AFTER NUMBER, BANKOFF AND GIRLIE)

(ENTER QUEEN AND BARON, MISS HIGH JINKS, AND FIVE OTHERS)

QUEEN
So, you're giving McGee a banquet.

BARON
Yes, I am giving him a party at his expense.

QUEEN
Oh, there's the banquet table. I just dote on grub. I'm just dying for some chicken and castor oil and preserved onions.

(ALL LAUGH 0 THEY GO TO TABLE)

(ENTER MCGEE AND MISS JERRY (Miss Miller) SEVERAL OTHER COUPLES ENTER AND GO TO LARGE BANQUET TABLE A LA TABLE IN "PANTHEA.")

ALL
Hello McGee, glad you've won the prize.

MCGEE
Yes, Miss Jerry, my airship won the prize here at the Fair.

MISS JERRY
I can never thank you for inviting me to your dinner party.

(MUSIC PLAYS "CRINOLINE GIRL" NUMBER)

MCGEE
What is that music? Isn't that the song Julian Eltinge sings?

MISS JERRY
Yes.

MCGEE
And you are the little girl who can imitate him. Will you favor us?

ALL
Yes, yes do!

(MISS MILLER'S SPECIALTY NUMBER – ["Imitations"])

QUEEN
Jerrold – Jerrold – this is a fine official banquet; only grape juice and here I'm all dressed up to get intoxicated.

BARON
(RISING)
In response to the loud cries of "speech" I arise to propose a toast. Here is to my own good health. May I always prosper.
(NO ONE BUT THE BARON DRINKS)
Thanks.

QUEEN
Someone is either stepping on my left hoof or flirting with me under the table.

MCGEE
(RISING)
In response to your repeated calls for me, let me state that all the success of my film scenario was due entirely to the Baron Criquet.

(ALL LOOK ON SILENTLY)

BARON
Stop, stop, I don't deserve the applause, really.

QUEEN
(RISING)
Unaccustomed as I am to public speaking –
(ALL MAKE NOISE AND EXIT)
--all right then – let's all go and dance the Eva Tanguay. Come on, I'm just dying to try the Brazilian Itch.
(QUEEN EXITS)
(ENTER THE NUT AND THE TWO ATTENDANTS)

NUT

Halt, army. I want to let you boys in on a secret because you know I'm crazy. I've written a play.

(ARMY LAUGHS)

Wait a second, boys, it isn't a comedy. It's a draw

(ENTER KITTY)

Here comes my heroine, you'd better go.

(ARMY MARCHES OFF)

Now for the problem play. The one word problem play. Hello.

KITTY
Hello.

NUT
Charming.

KITTY
Me?

NUT
Yes.

KITTY
Oh.

NUT
Married?

KITTY
Yes.

NUT
Discouraging.

KITTY
Why?

NUT
Because.

KITTY
What?

NUT
Love.

KITTY

Me?

NUT
Certainly.

KITTY
No.

NUT
Why?

KITTY
Impossible.

NUT
Custom?

KITTY
No.

NUT
Why?

KITTY
Fidelity.

NUT
Curses.

KITTY
Go.

NUT
No.

KITTY
Go.

NUT
Come.

KITTY
Fear.

NUT
What?

KITTY
Husband.

NUT
Gone.

KITTY
Where?

NUT
Europe.

KITTY
Alone.

NUT
Accompanied.

KITTY
Who?

NUT
Wife.

KITTY
Whose?

NUT
Mine.

KITTY
Revenge.

NUT
Ditto.

KITTY
Come.

NUT
Where?

KITTY
Europe.

NUT

Right.

KITTY
Romeo.

NUT
Juliet.

KITTY
Curtain.

NUT
Exit.

(BOTH EXIT)

(ENTER MCGEE AND MISS HIGH JINKS)

MCGEE
They can have all their Brazilian dances, but give me a good old American tune.

(EAGLE ROCK NUMBER)
(SAN FRANCISCO STREET SCENE)
(CLOSE IN IN ONE – ENCORE)
(GRAPE DANCE BETWEEN)
(JERROLD MCGEE AND WAITER)
(AFTER NUMBER SEGUE INTO SALVATION NELL AND SALVATION ARMY NUMBER: "YOU CAN'T GO WRONG WITH ME.")
(AFTER SALVATION NUMBER, ENTER DEUCE BAGGOT, FOLLOWED BY CAMERA MAN AND NATIVE SON).

DEUCE
They say there's a big fire raging.

CAMERA MAN
I should say there is – can't you see that glow in the sky?

NATIVE SON
Hurry up. It looks as if the whole town is on fire – there have been two quakes.

(ALL EXIT)
(TRANFORMATION SCENE)
(NUMBER: "CALIFORNIA") (KITTY)
(ENTER JERROLD MCGEE AND ALL PRINCIPALS)

MCGEE

Kitty, dear, I've sold my airship. Isn't it great, dear?

KITTY
At last we've found our happiness.

ALL
Hurrah!

QUEEN
Go on you darned Baron, you're foiled.

BARON
I confess the defeat.

(ENTER THE NUT AND ATTENDANTS, MISS HIGH JINKS, AND OTHERS)

MISS HIGH JINKS
Say, Mr. Nut, what makes you think you're crazy?

NUT
Because, I wrote "The Passing Show of 1914."

CURTAIN

A STUDY AND RECONSTRUCTION OF *THE PASSING SHOW OF 1914*: THE AMERICAN MUSICAL REVUE AND ITS DEVELOPMENT IN THE EARLY TWENTIETH CENTURY

Volume 2: Score

by

JONAS WESTOVER

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

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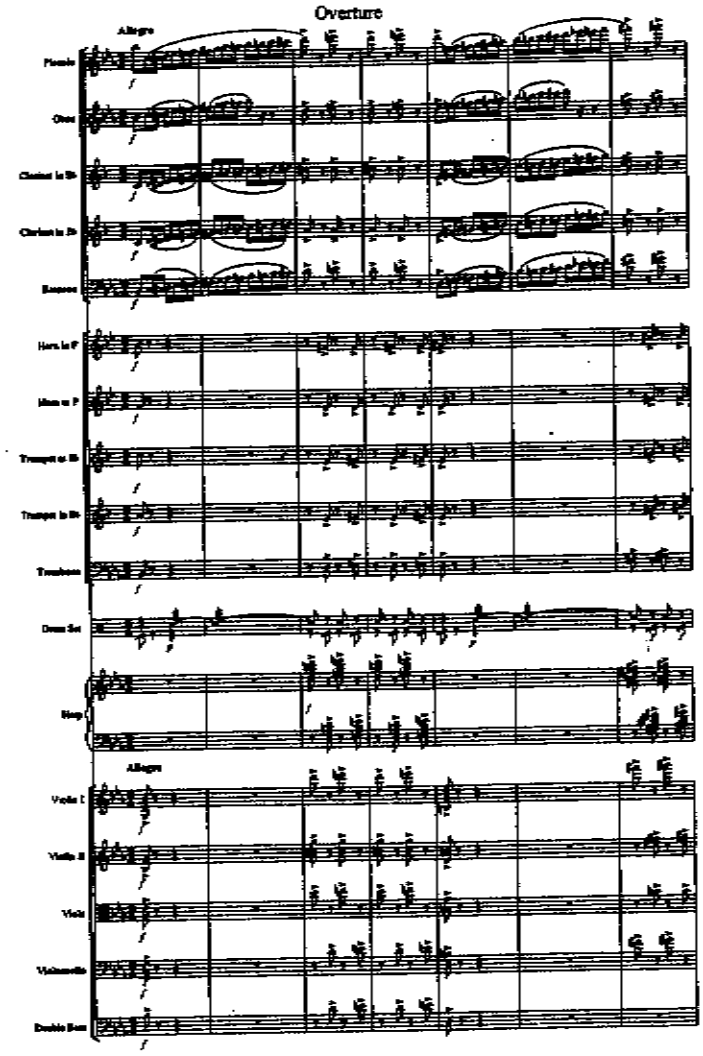
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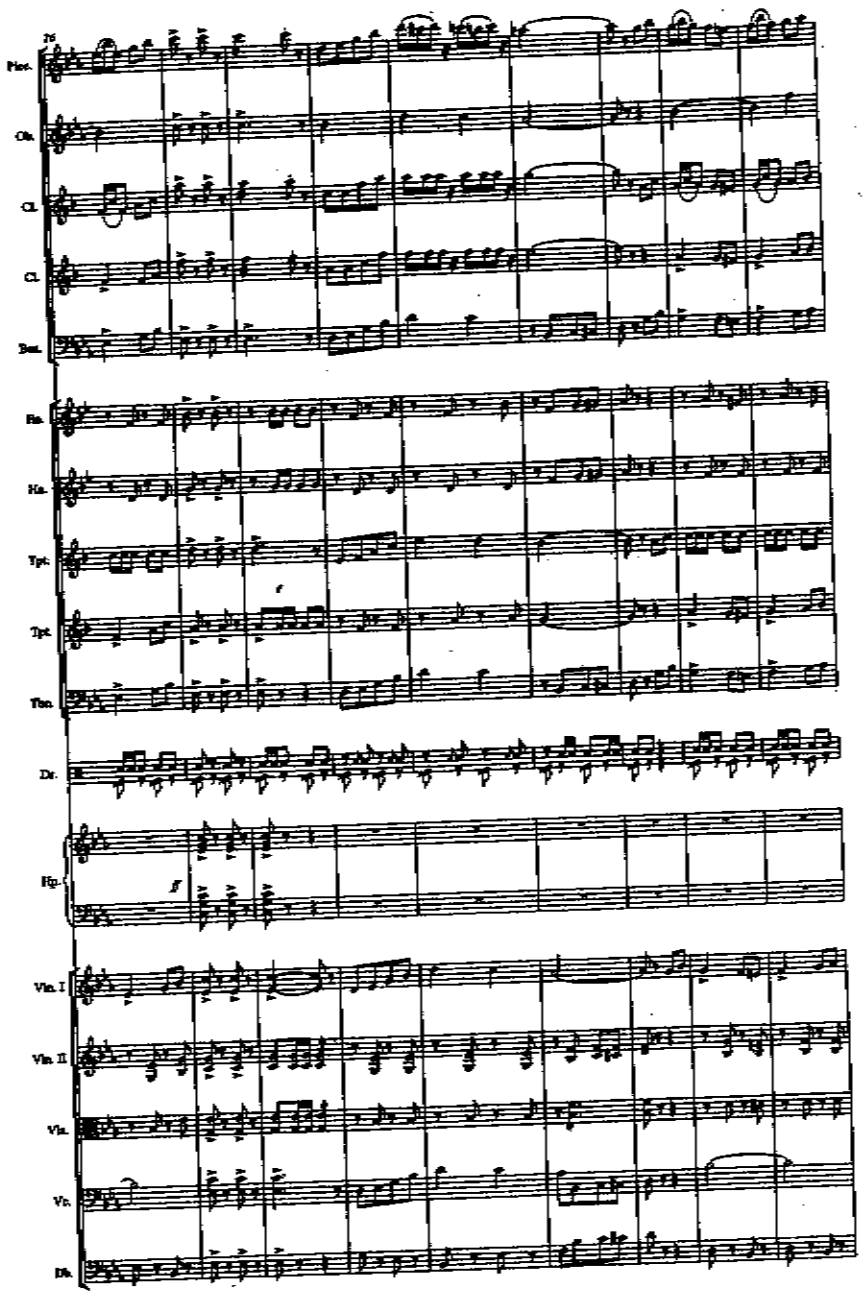
Act I
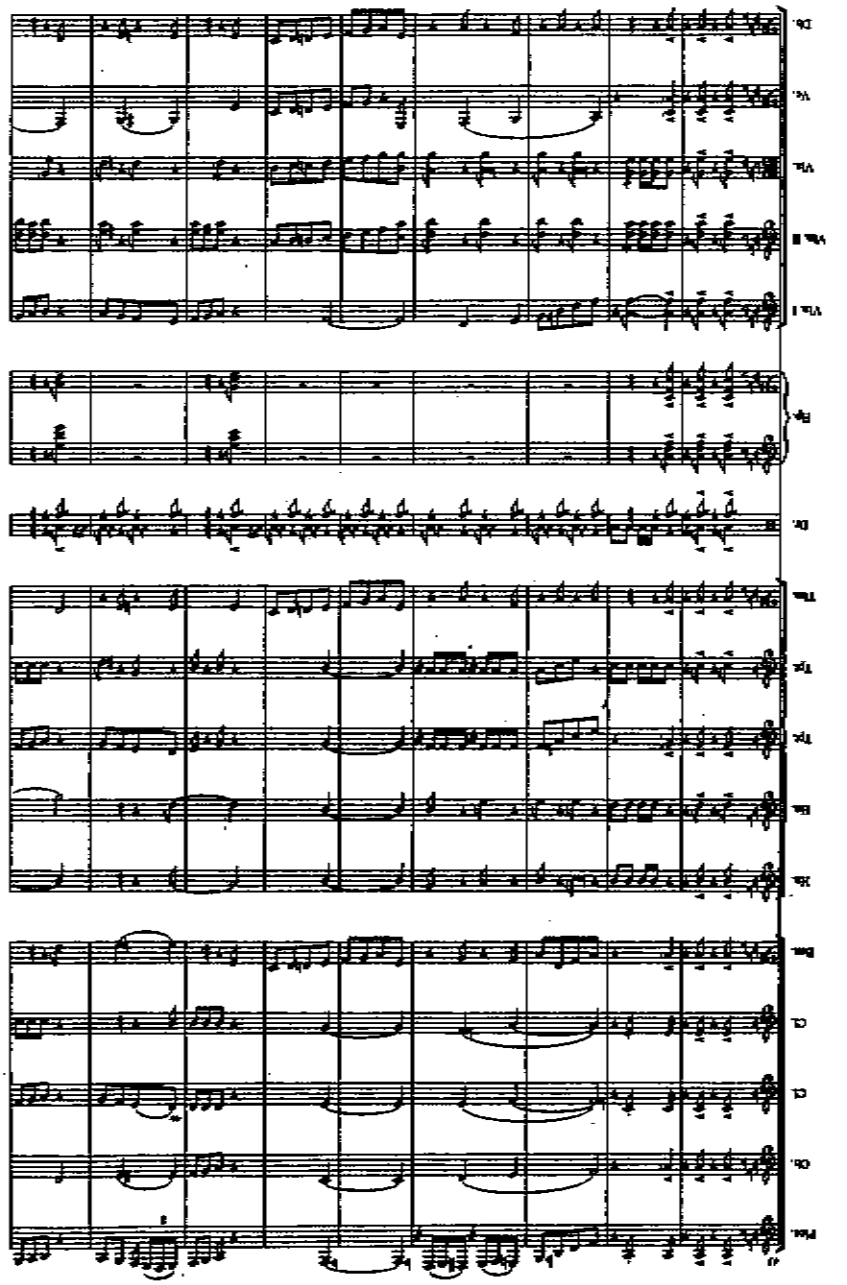
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Panthea	92
"Kitty MacKay"	93
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Omar's Entrance 2 and 3	129
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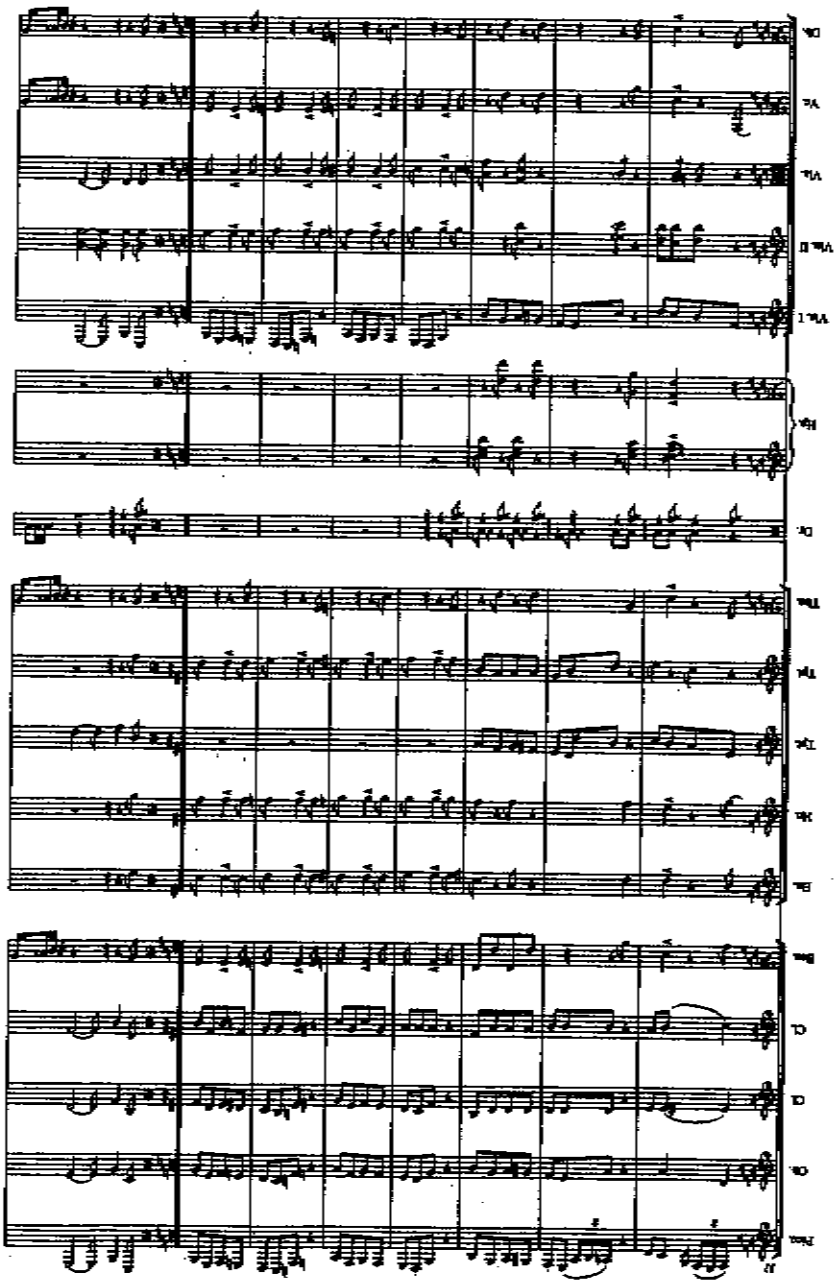
Act II
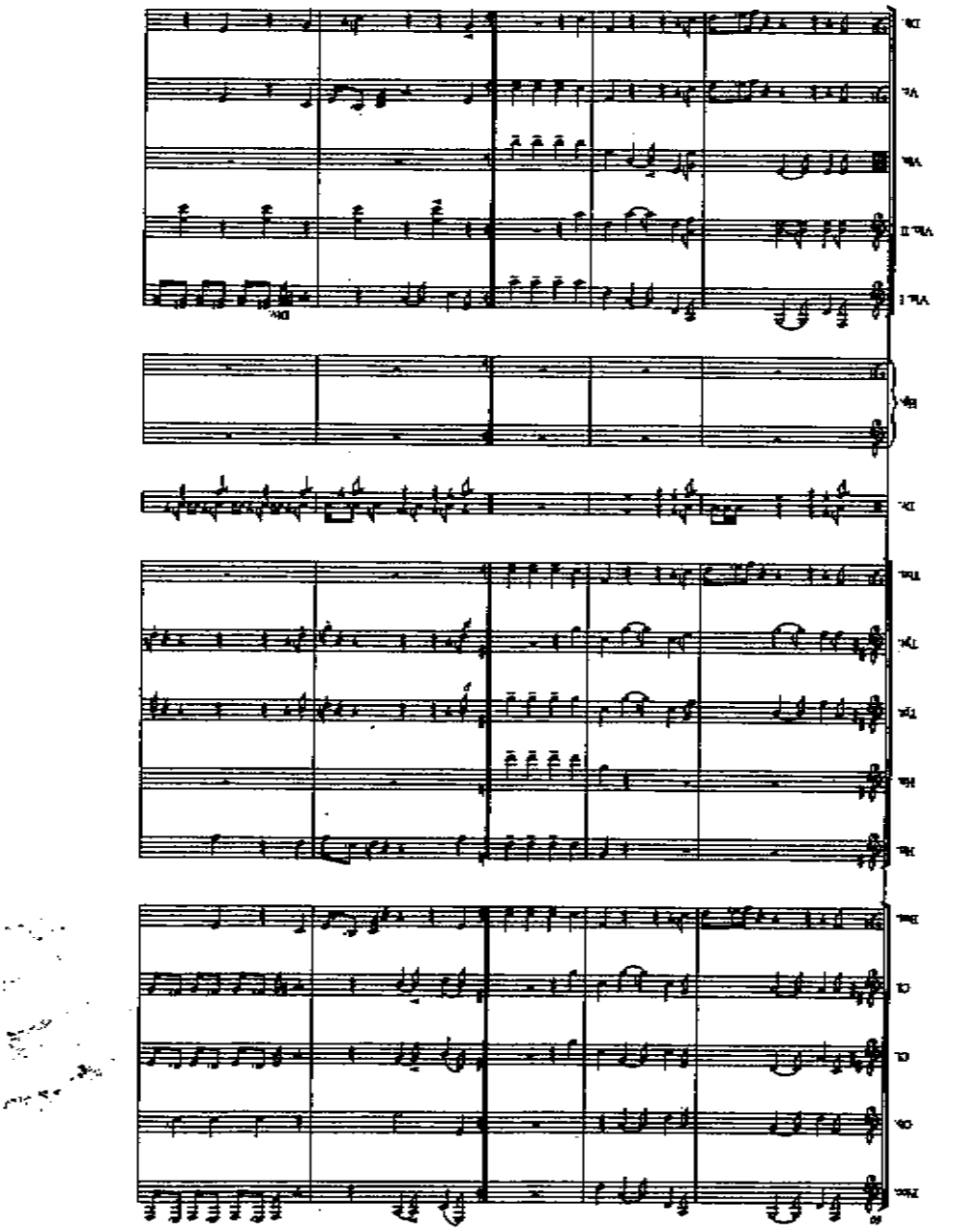
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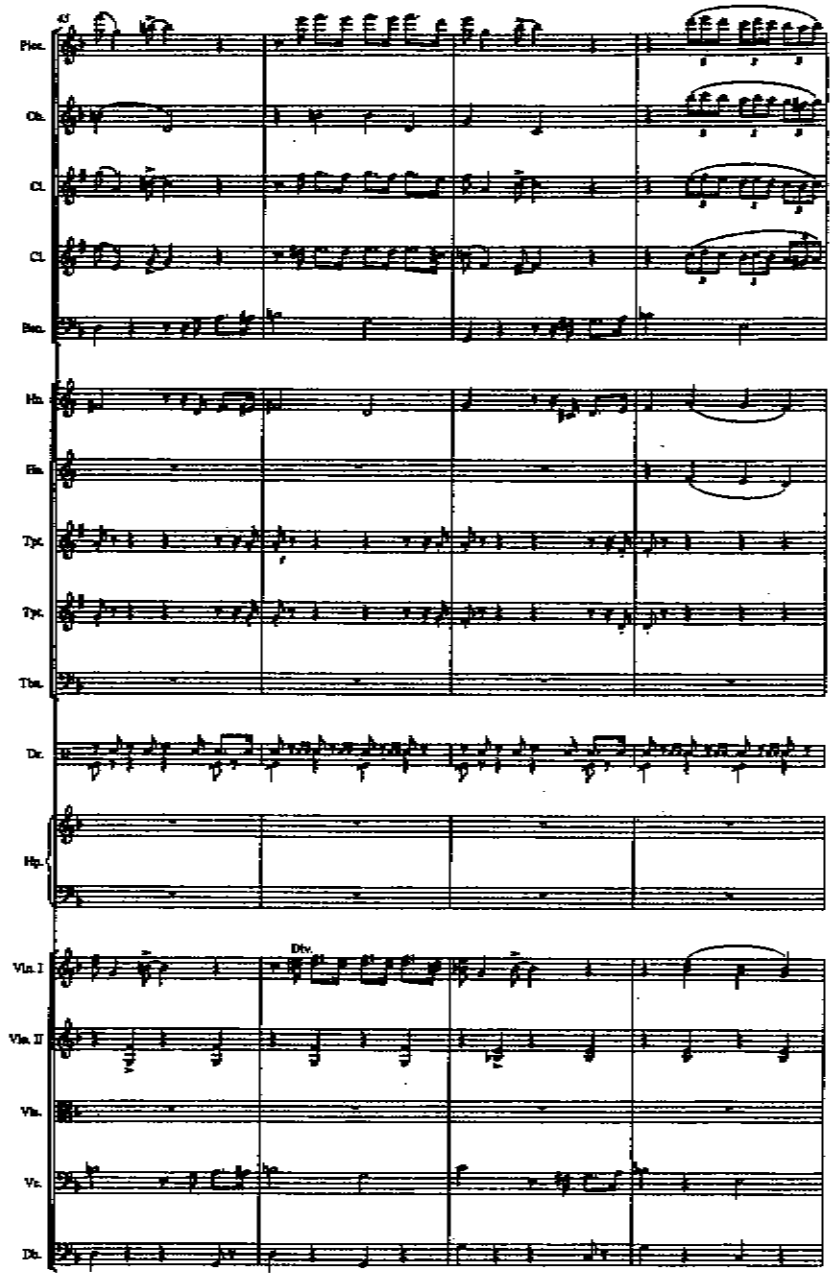

Overture
Allegro
Flauta
Oboe
Clarinet in Bb
Clarinet in Bb
Bassoon
Horn in F
Horn in F
Trumpet in Bb
Trumpet in Bb
Trombone
Drum Set
Harp
Allegro
Violin I
Violin II
Viola
Violoncello
Double Bass
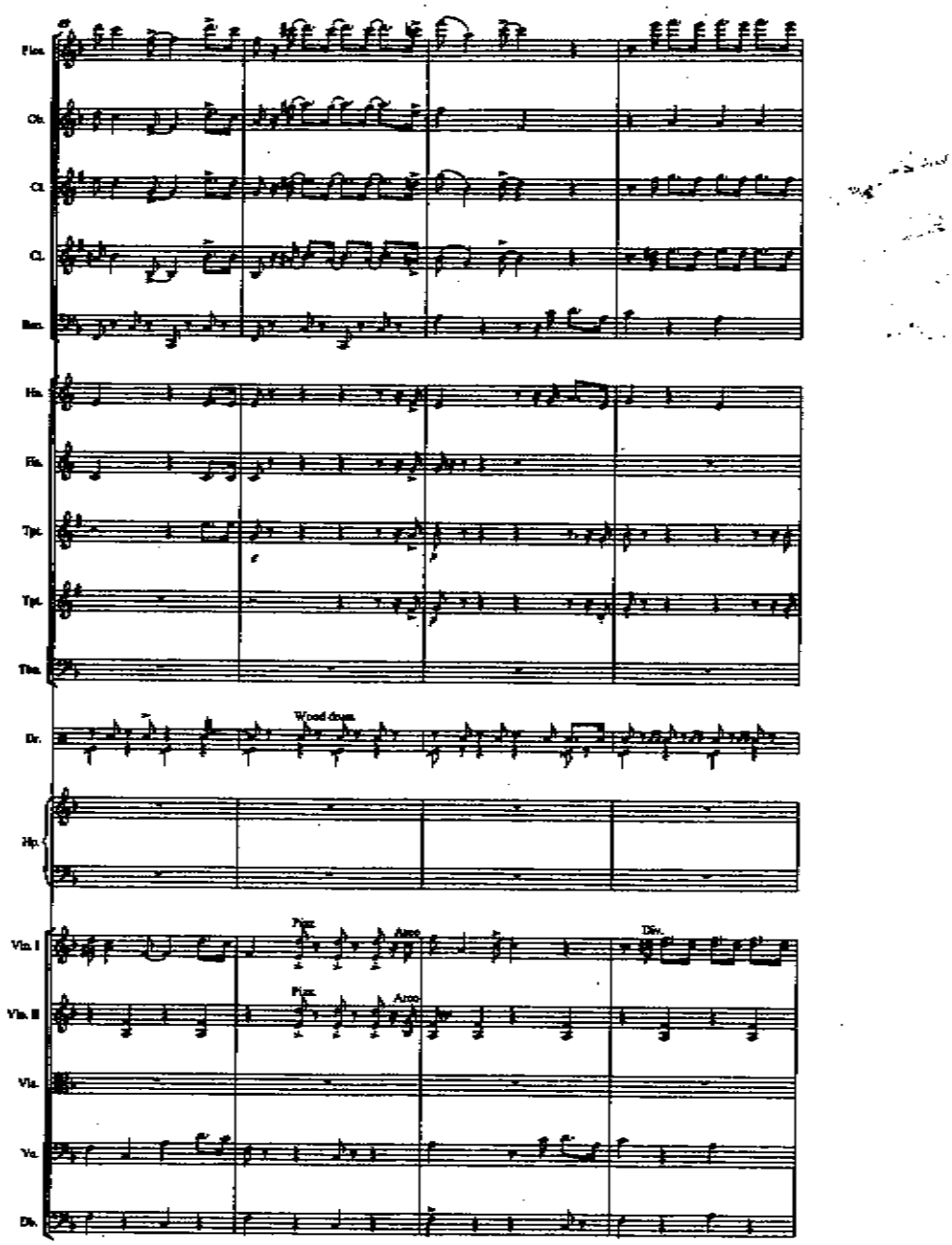

75
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
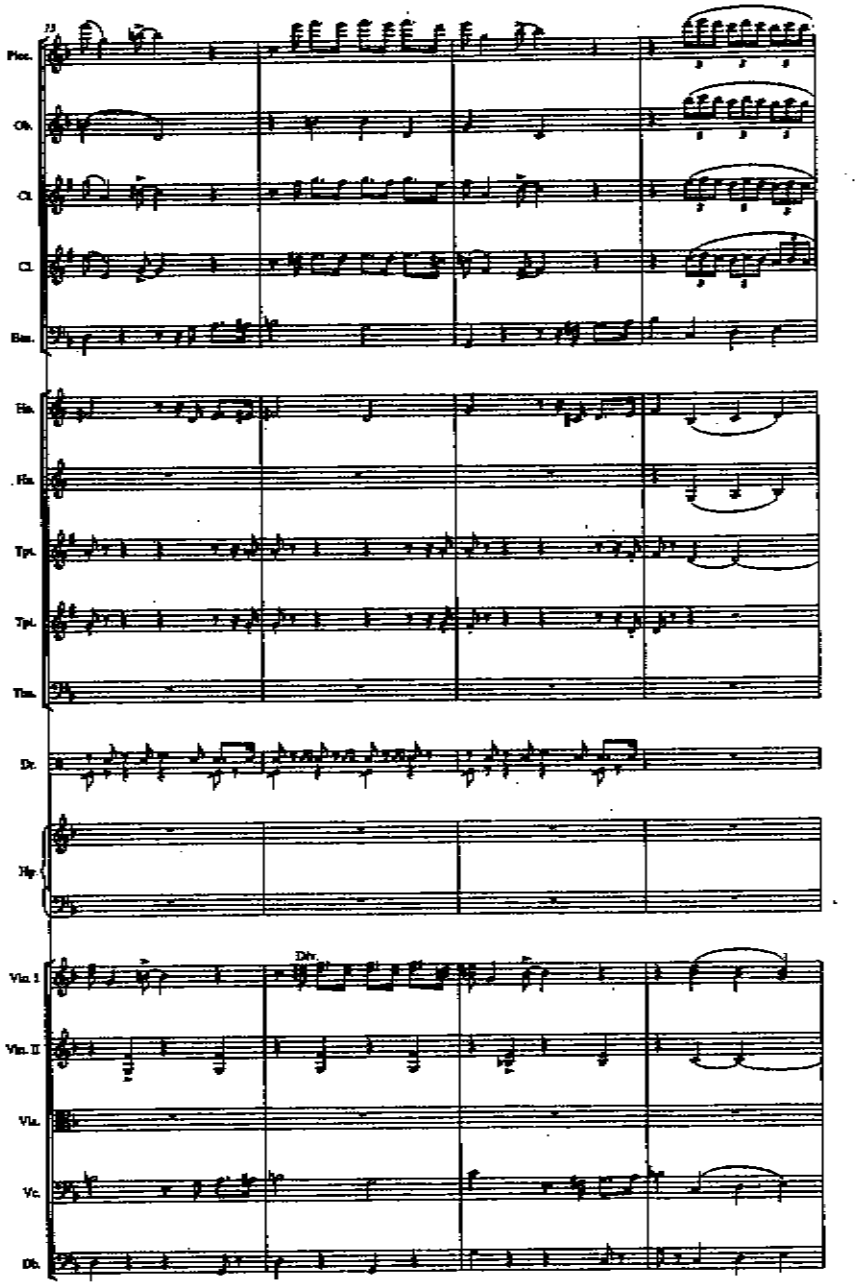


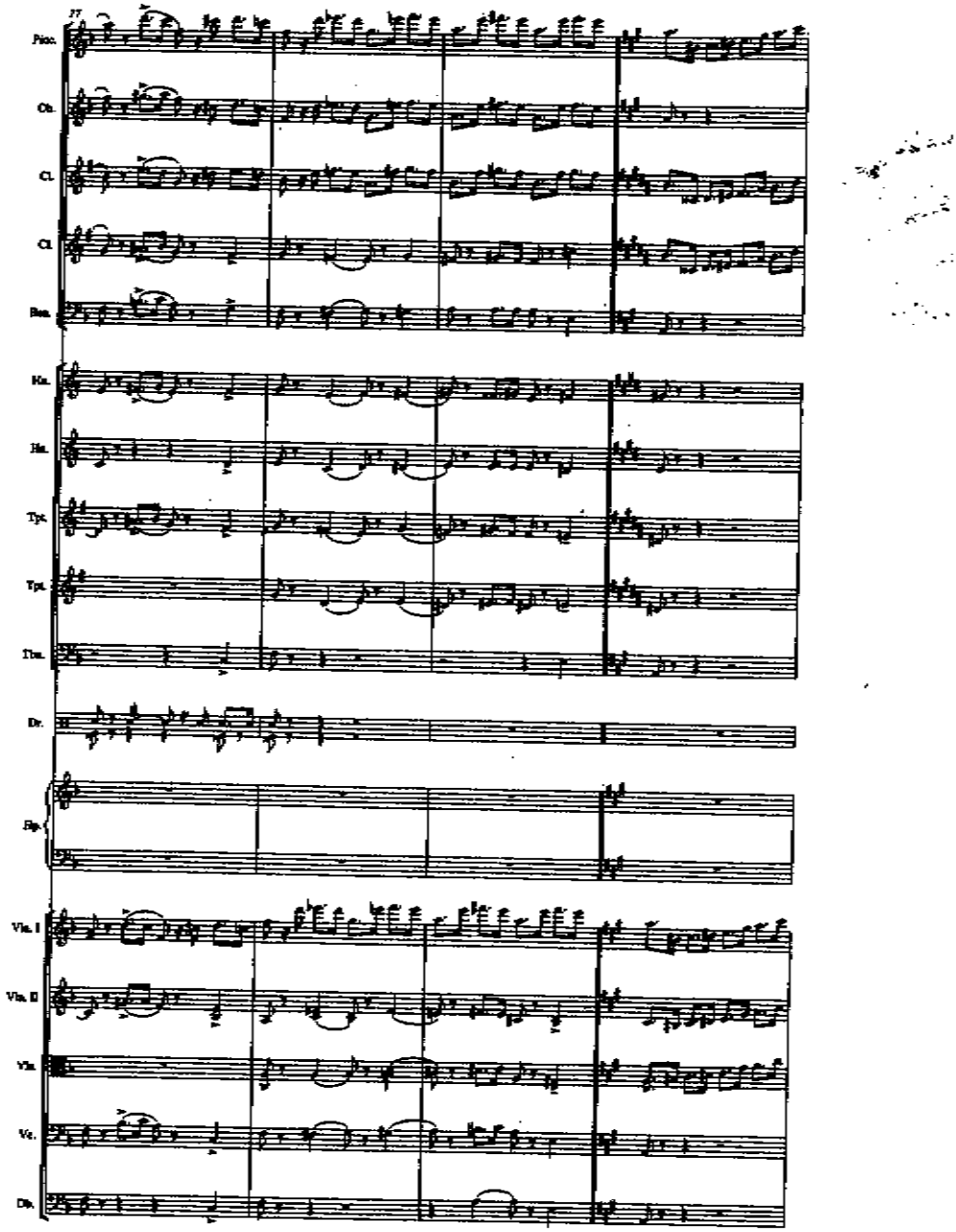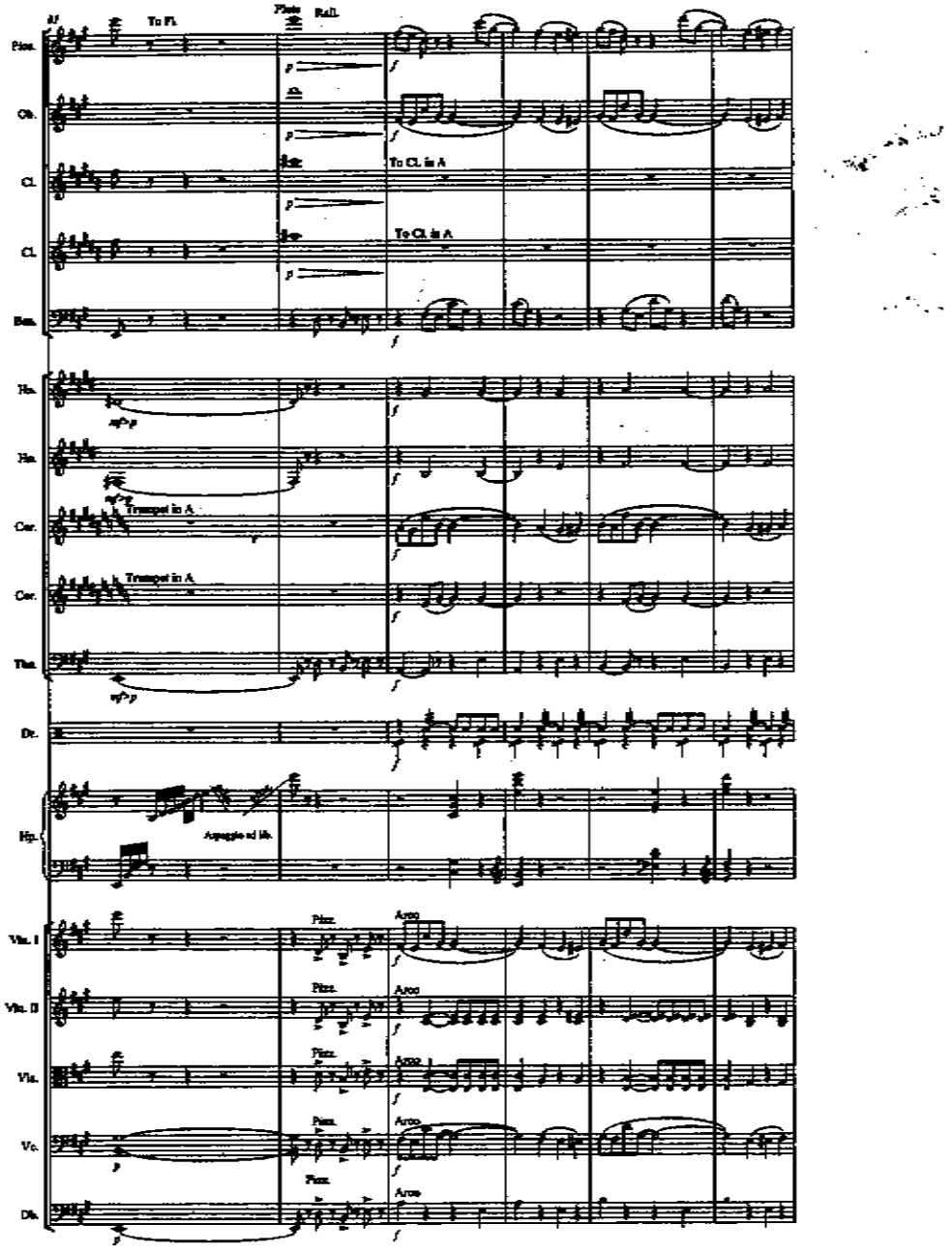




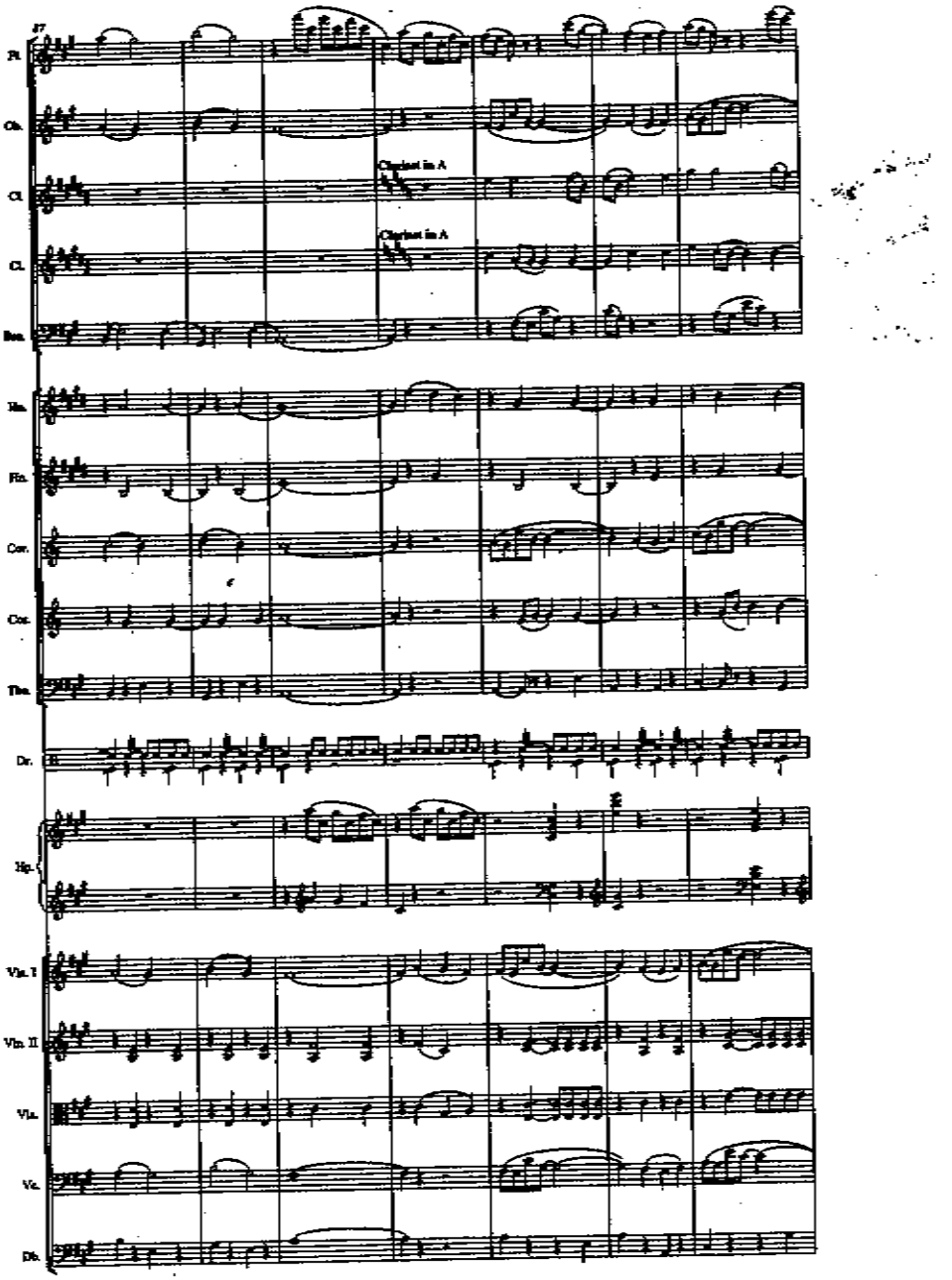

43
Picc.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Hp.
Vln. I
Div.
Vln. II
Vla.
Vc.
Db.

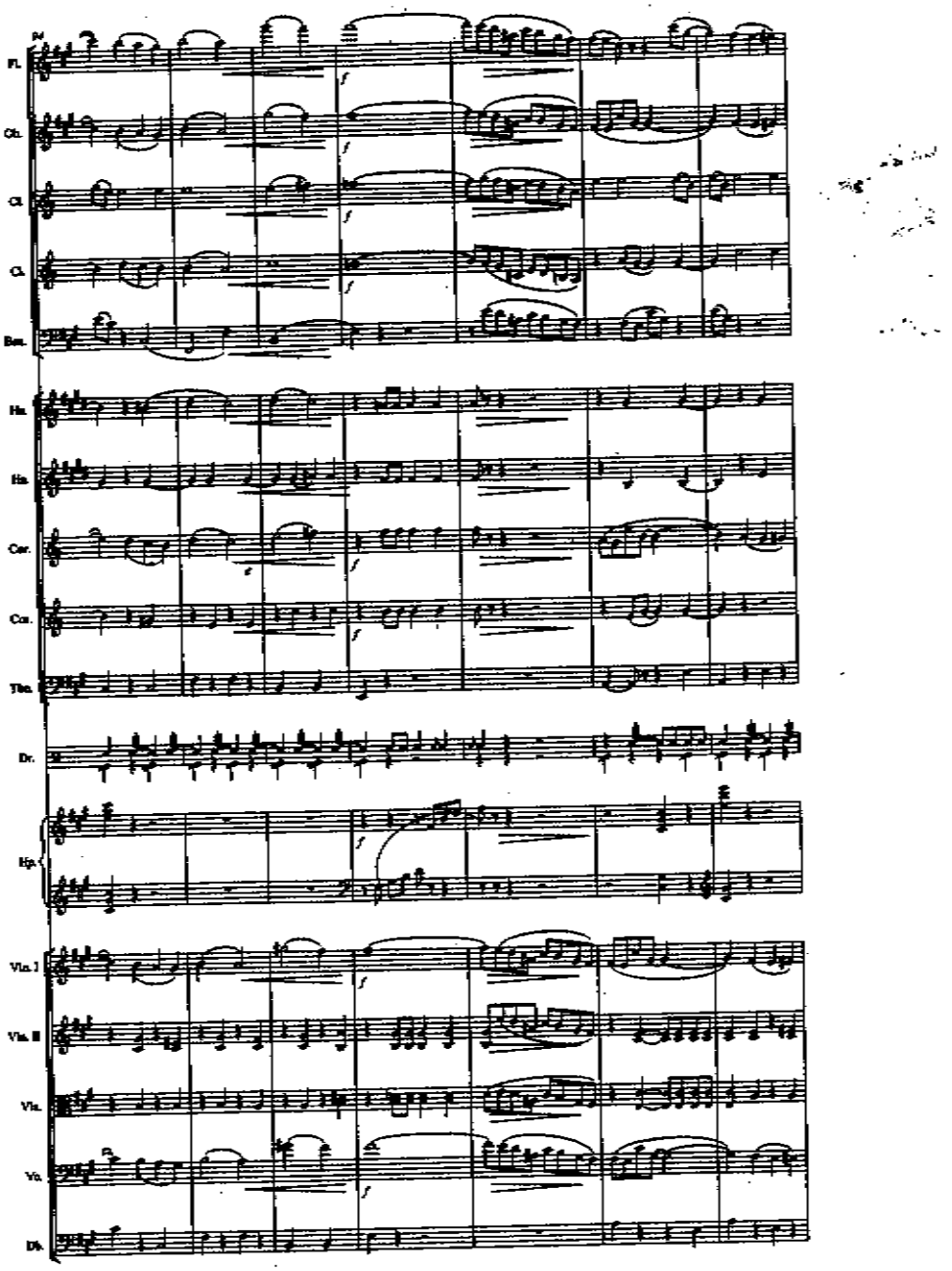

Fl.
Ob.
Cl.
Cl.
Bn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Wood drum
Dr.
Hp.
Pizz.
Arco
Div.
Vln. I
Pizz.
Arco
Vln. II
Vla.
Vc.
Db.
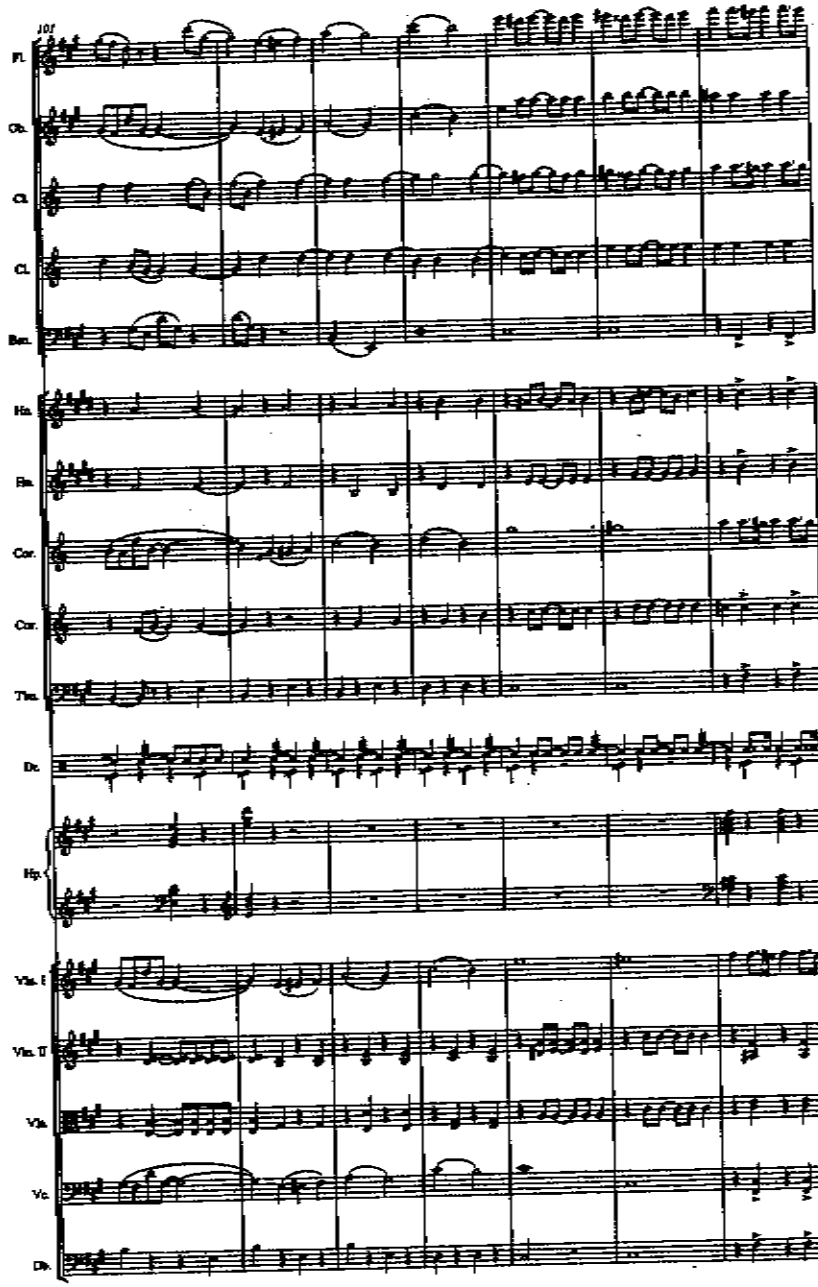

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Hp.
Div.
Vln. I
Vln. II
Vla.
Vc.
Db.

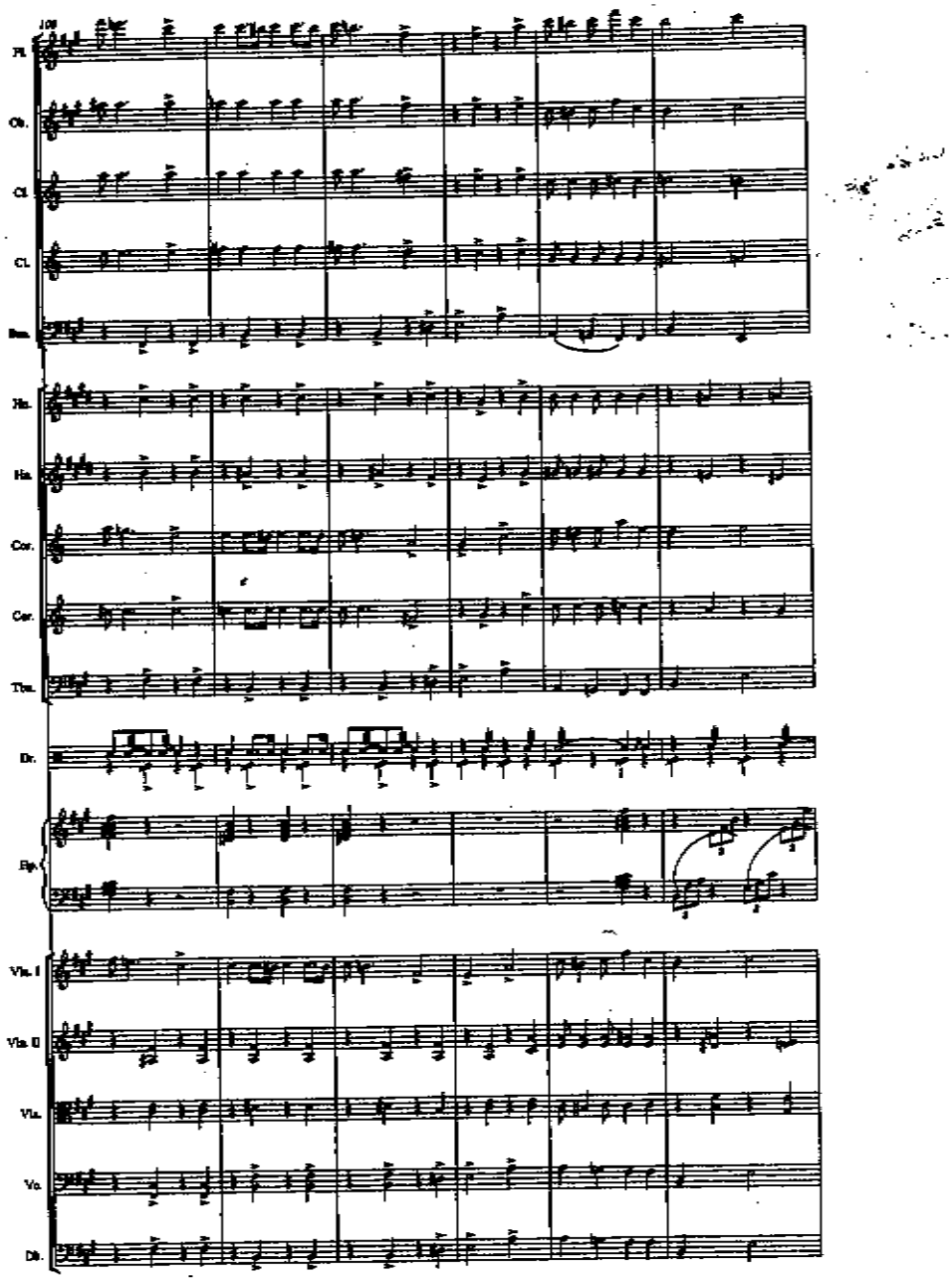

Picc.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

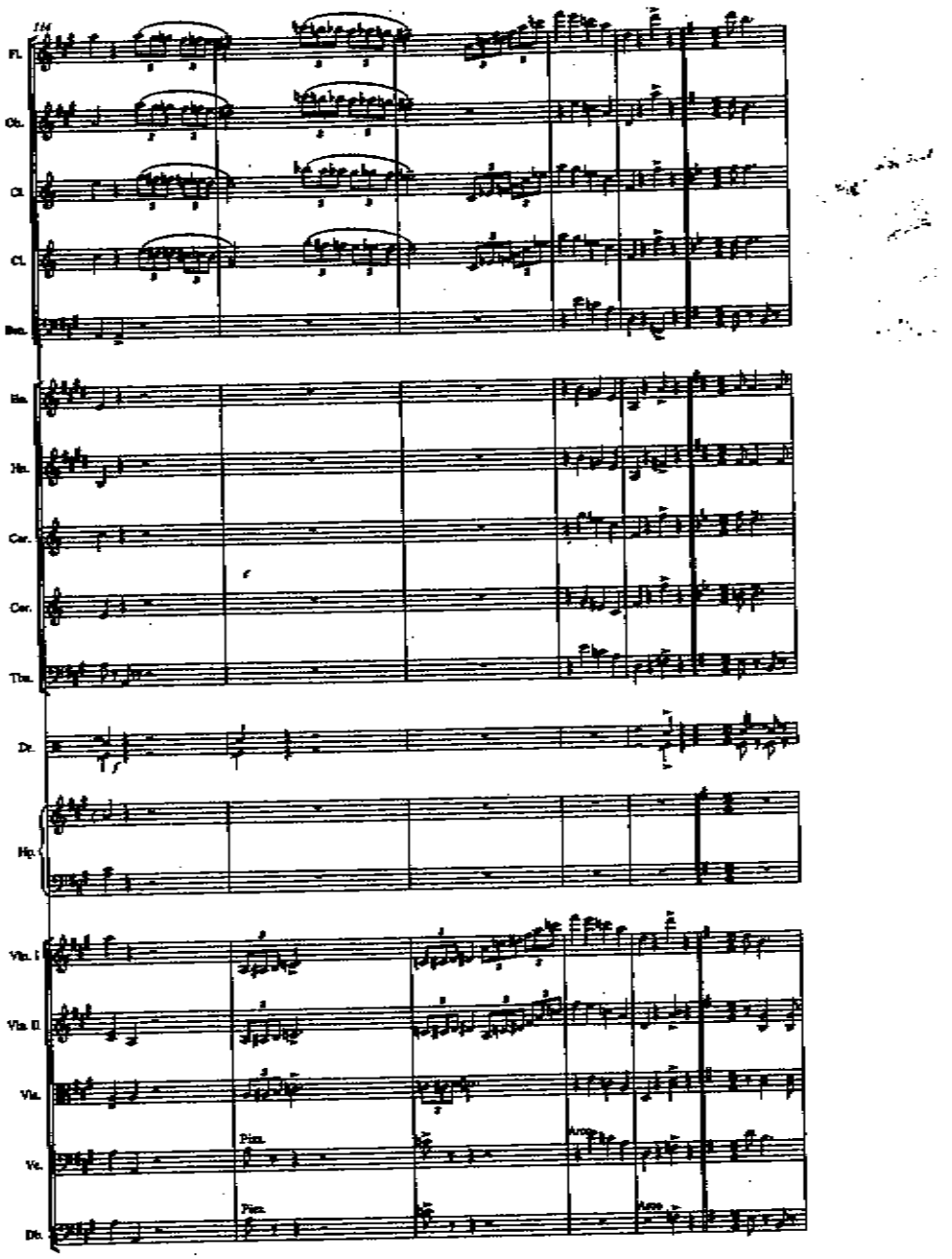

To Fl.
Flute
Rall.
To Cl. in A
To Cl. in A
Trumpet in A
Trumpet in A
Arpeggio ad lib.
Pizz.
Arco

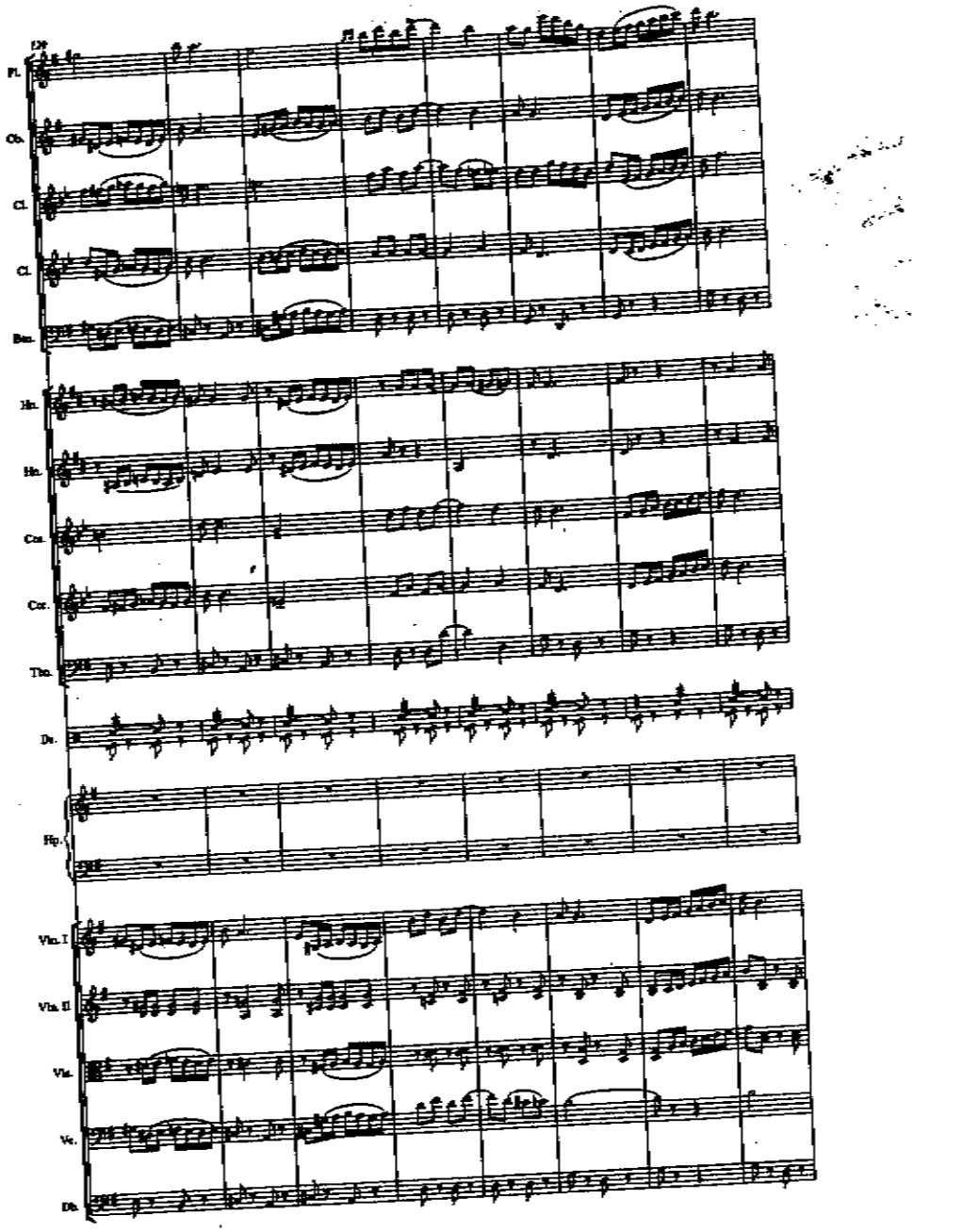

37
Fl.
Ob.
Cl.
Clarinet in A
Cl.
Clarinet in A
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

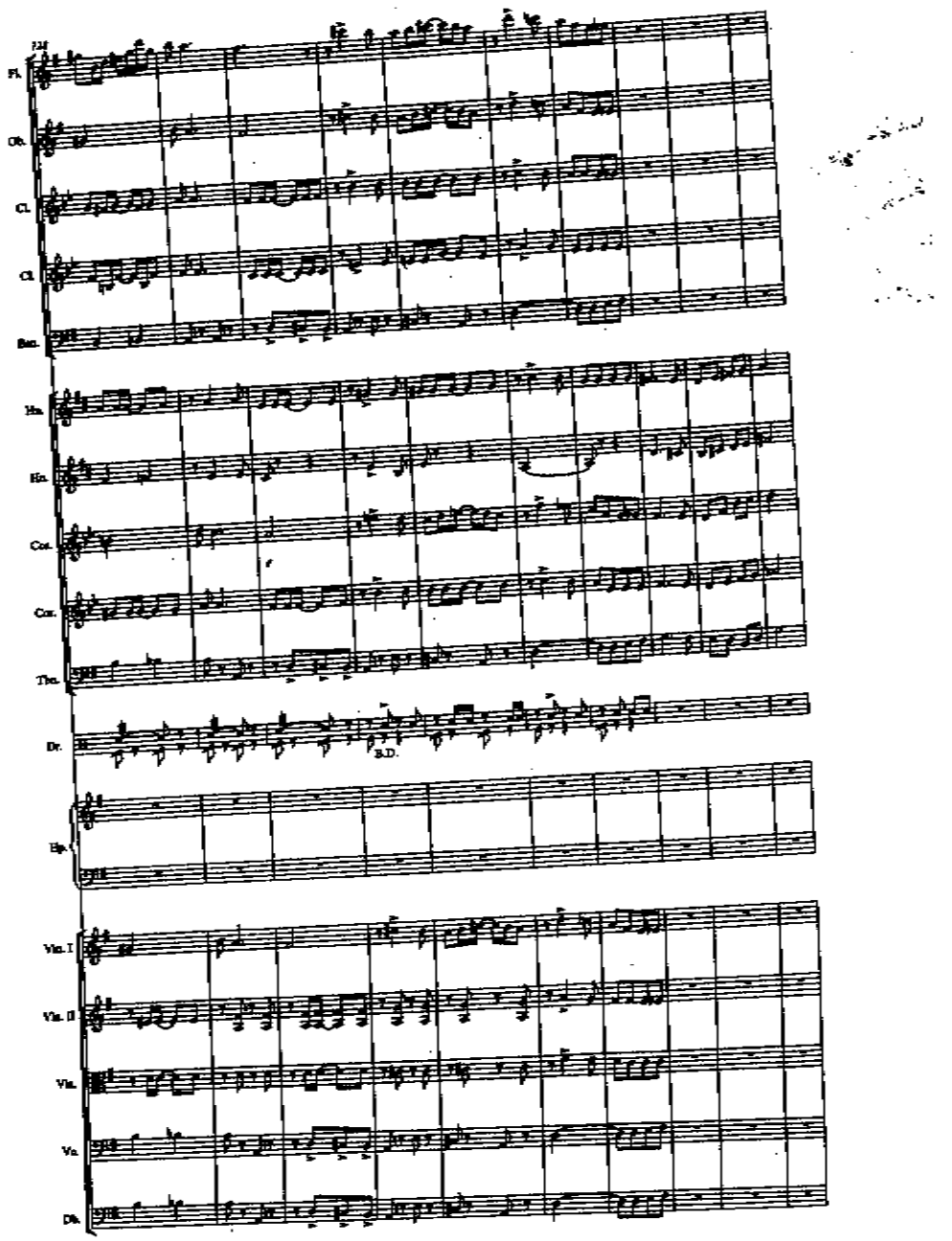

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
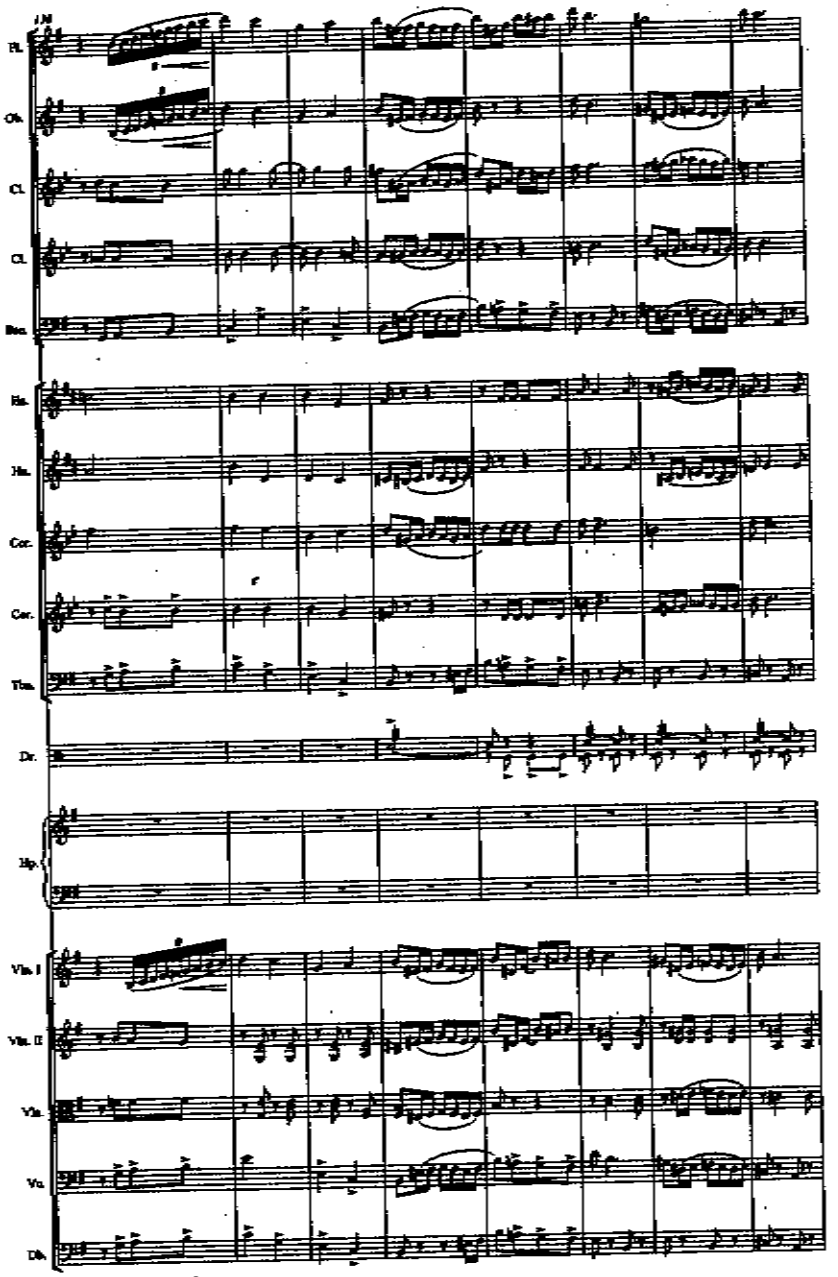

49
101
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Tpt.
Cor.
Cor.
Tbn.
Db.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
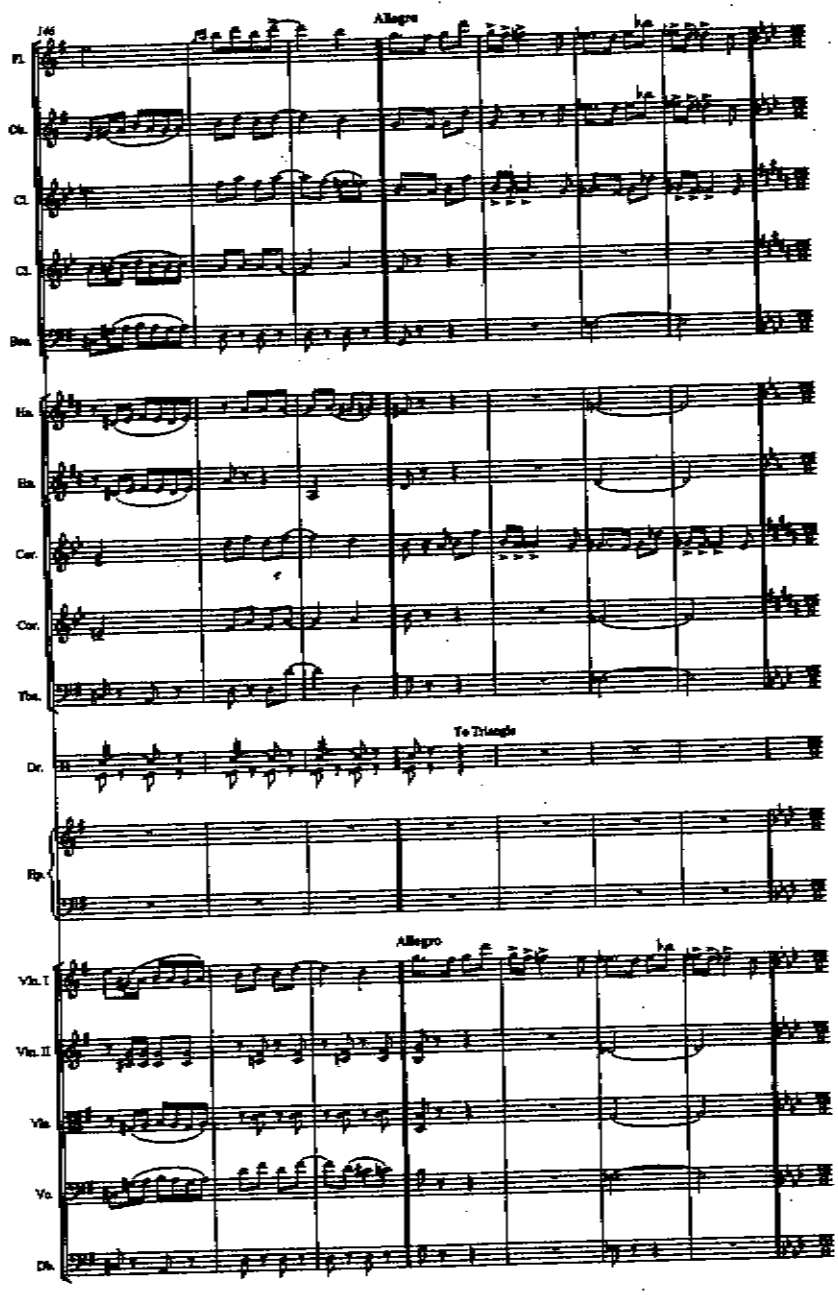

Fl.
Ob.
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Tbn.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
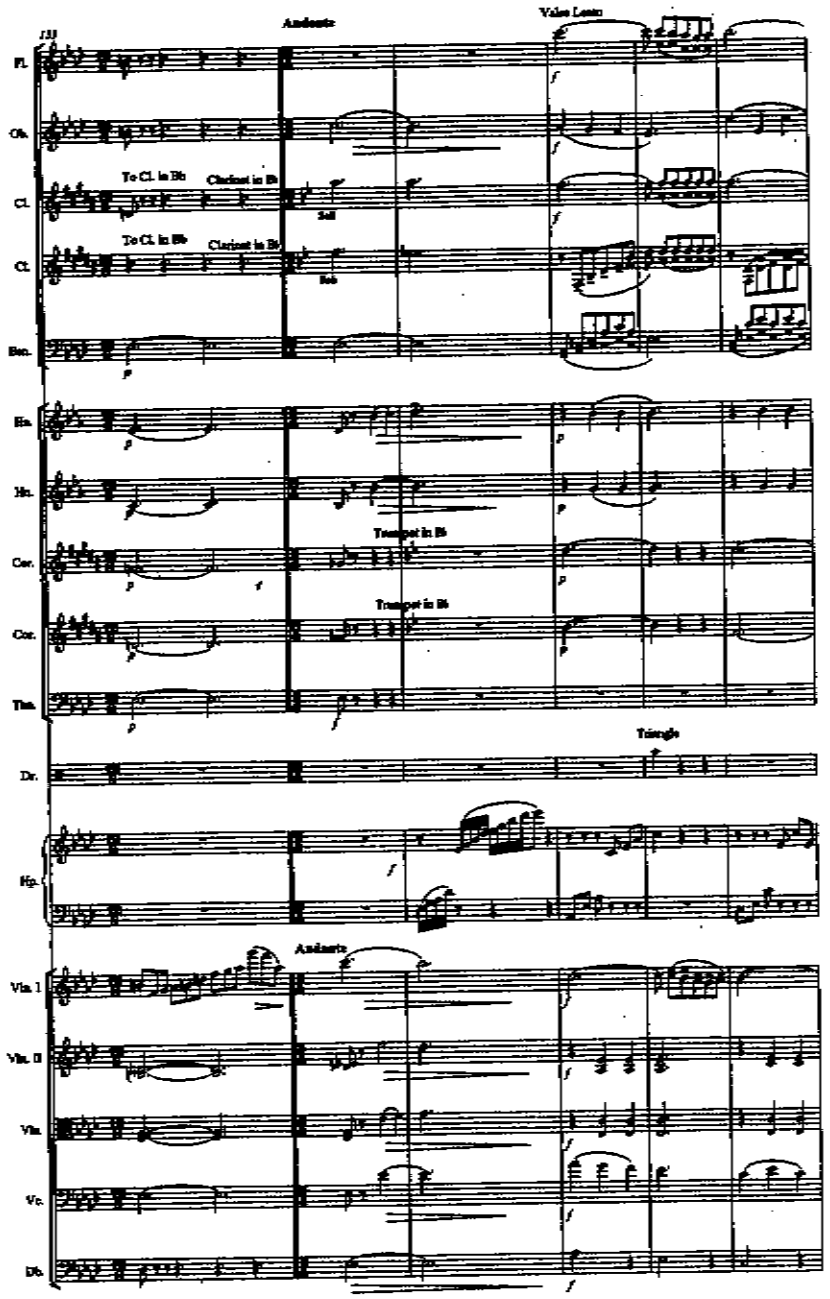

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pizz.
Pizz.
Arco
Arco
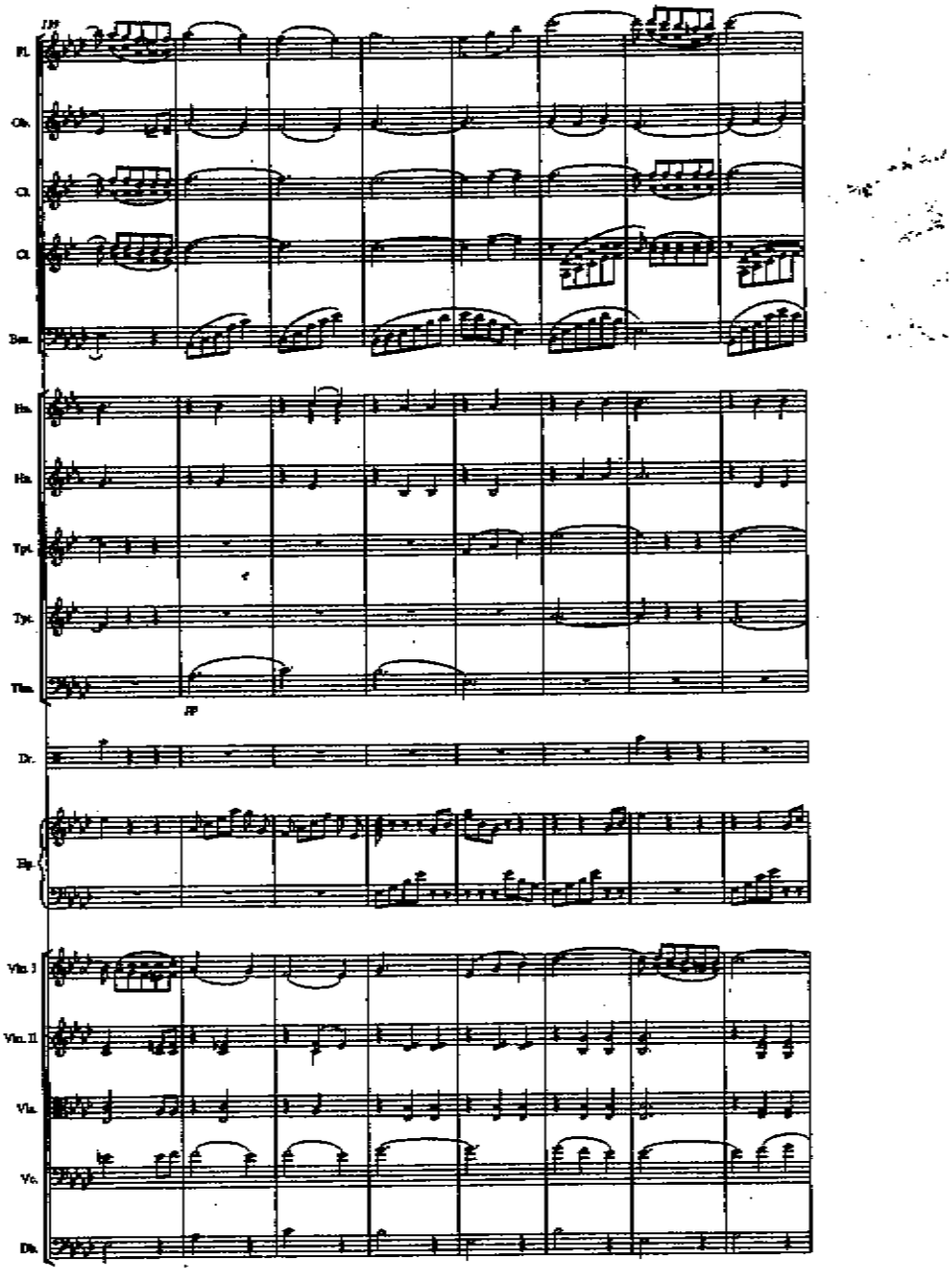

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Db.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
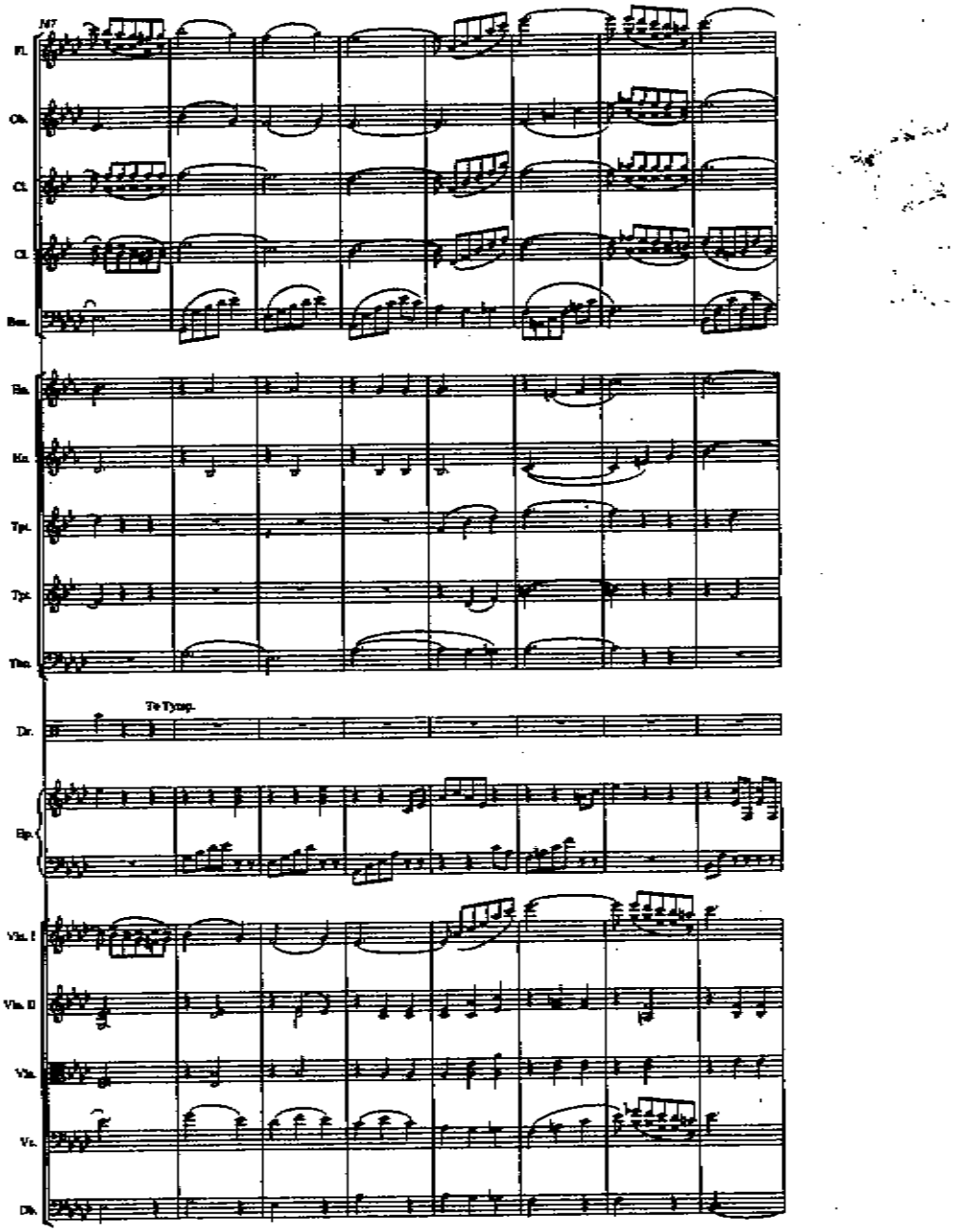

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Dr.
B.D.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
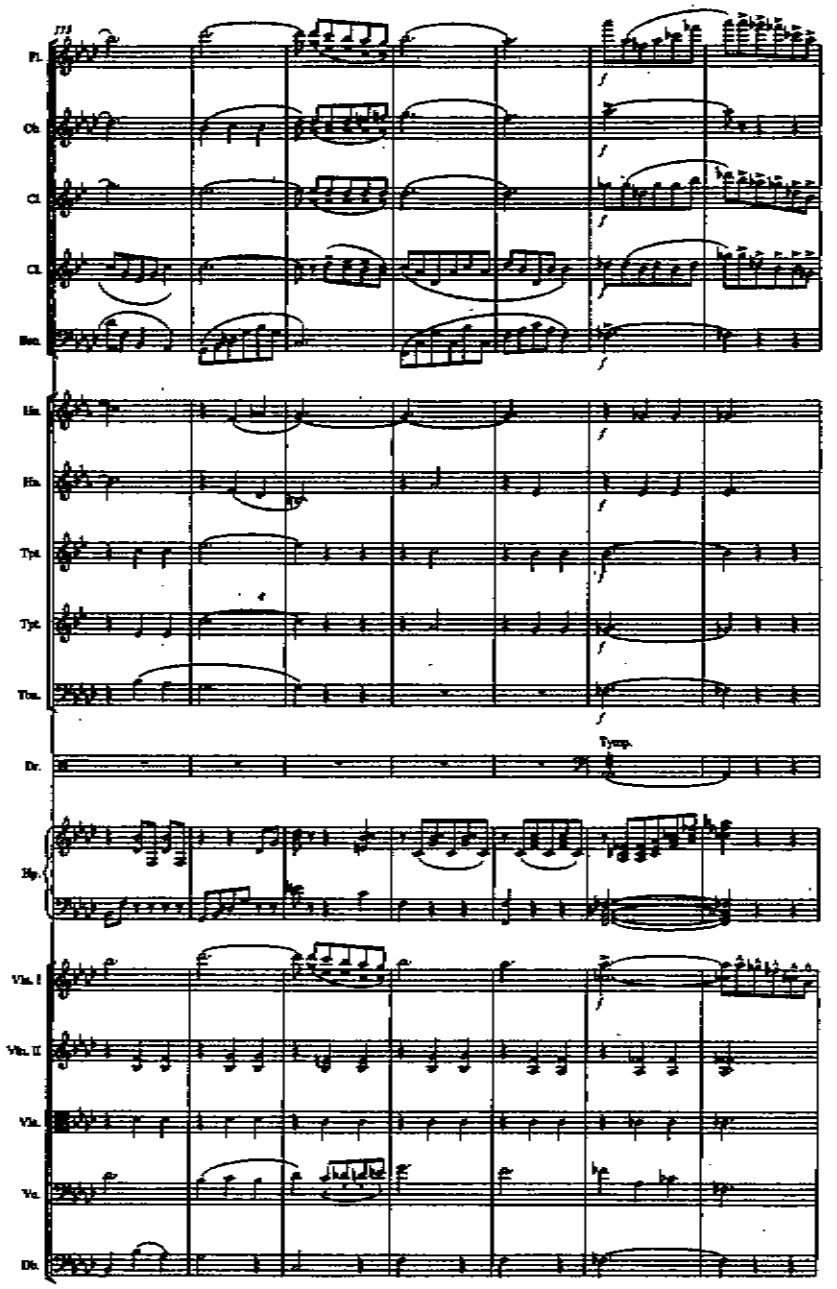

JM
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
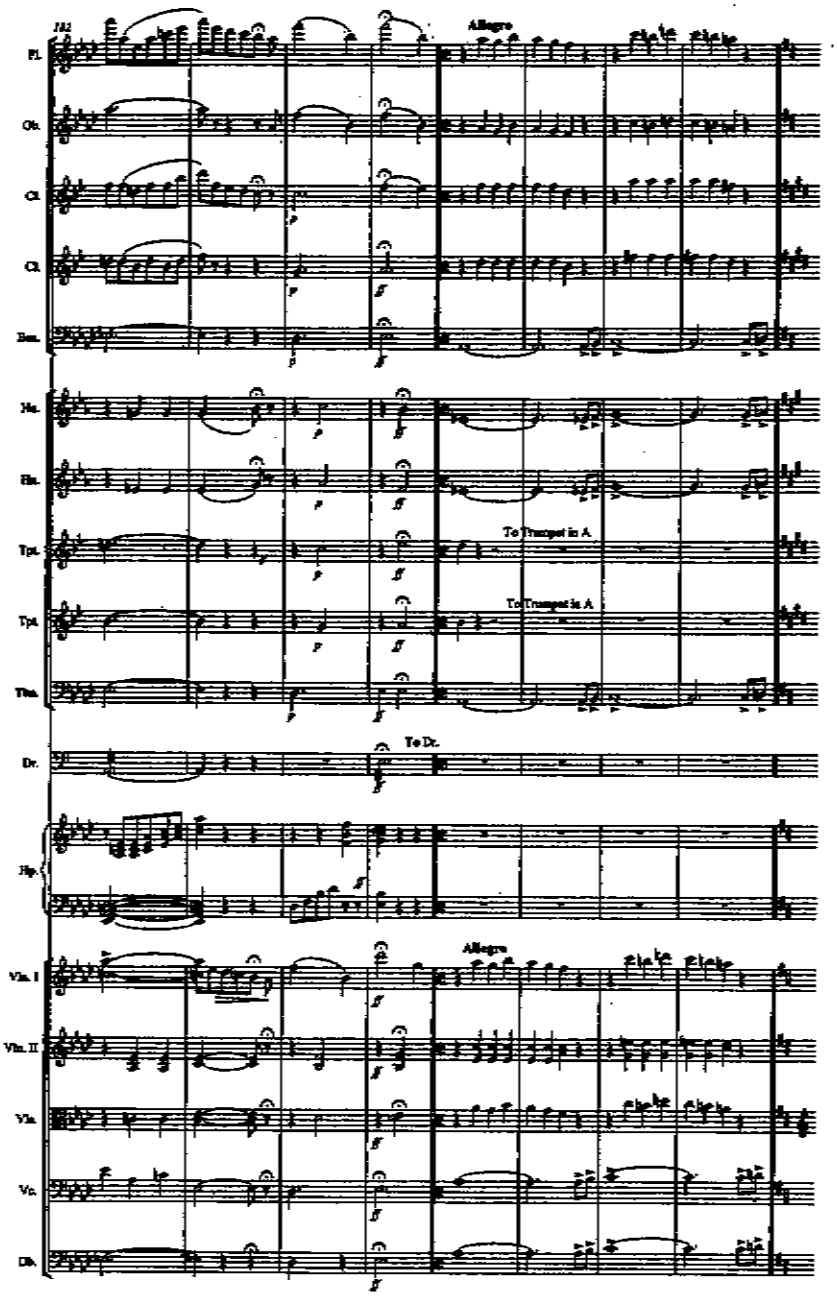

146
Allegro
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
To Triangle
Dr.
Hp.
Allegro
Vln. I
Vln. II
Vla.
Vc.
Db.


133
Andante
Vaso Lento
Fl.
Ob.
To Cl. in Bb
Clarinet in Bb
Cl.
Sul
To Cl. in Bb
Clarinet in Bb
Ct.
Sul
Bsn.
Hn.
Hn.
Trumpet in Bb
Cor.
Trumpet in Bb
Cor.
Tba.
Triangle
Dr.
Hp.
Andante
Vln. I
Vln. II
Vla.
Vc.
Db.
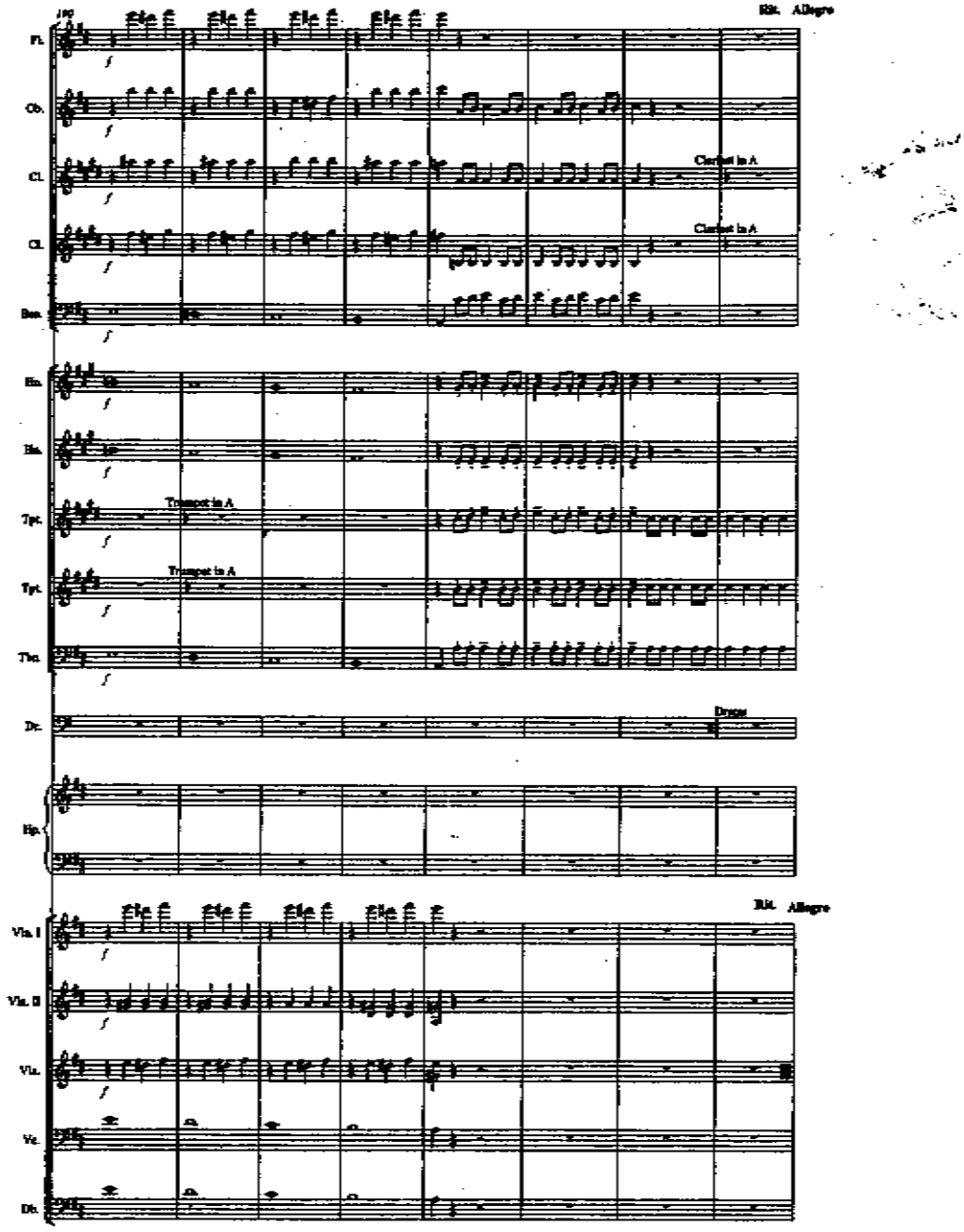

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.


N7
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Te Tymp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
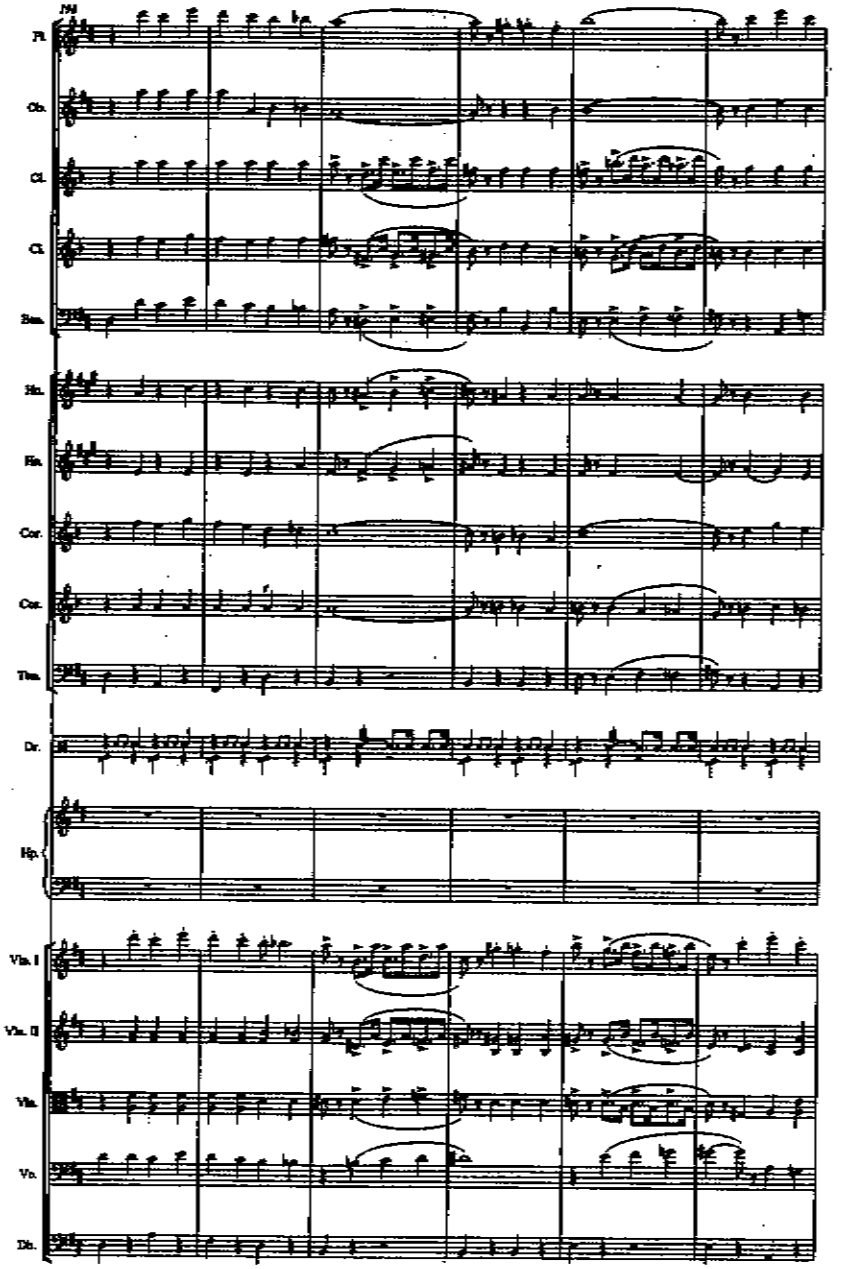

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
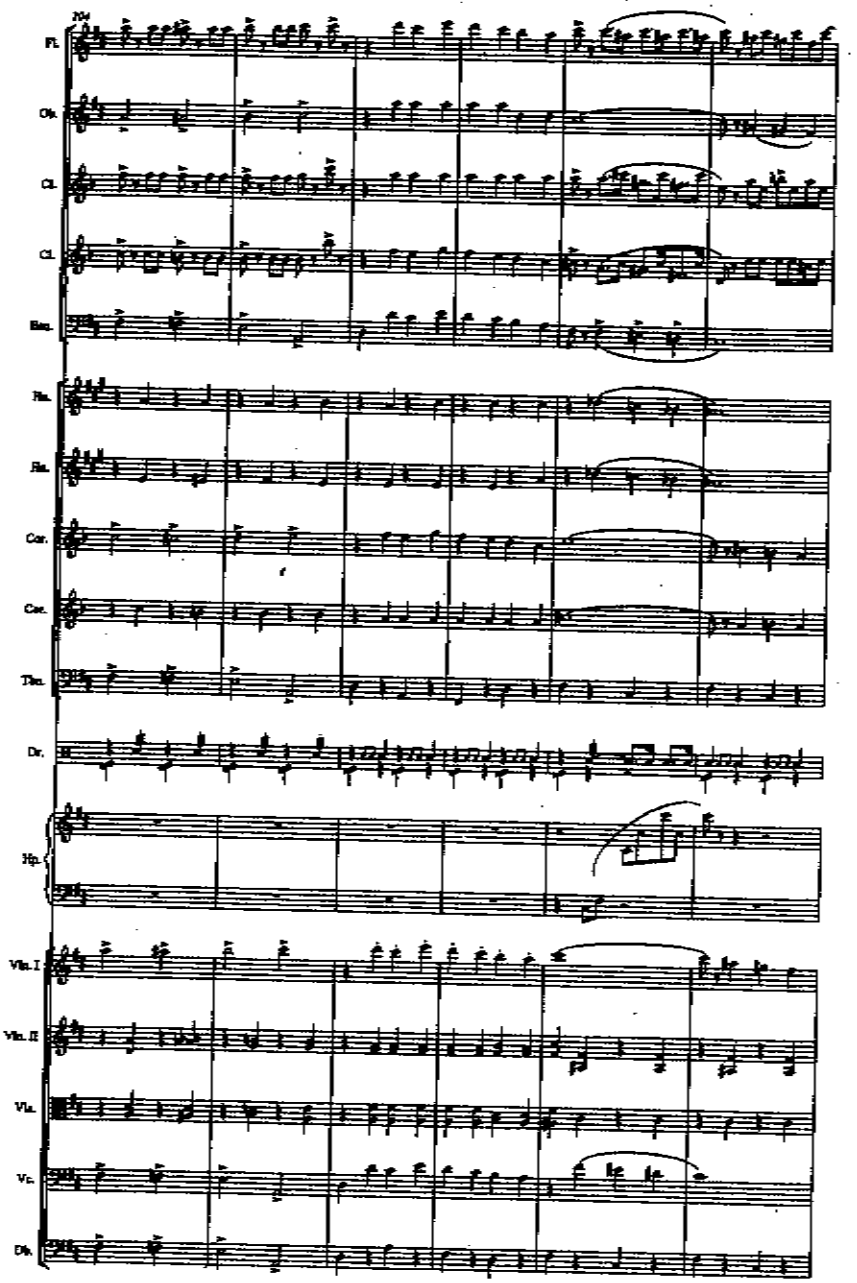

Allegro
To Trumpet in A
To Trumpet in A
To Dr.
Allegro
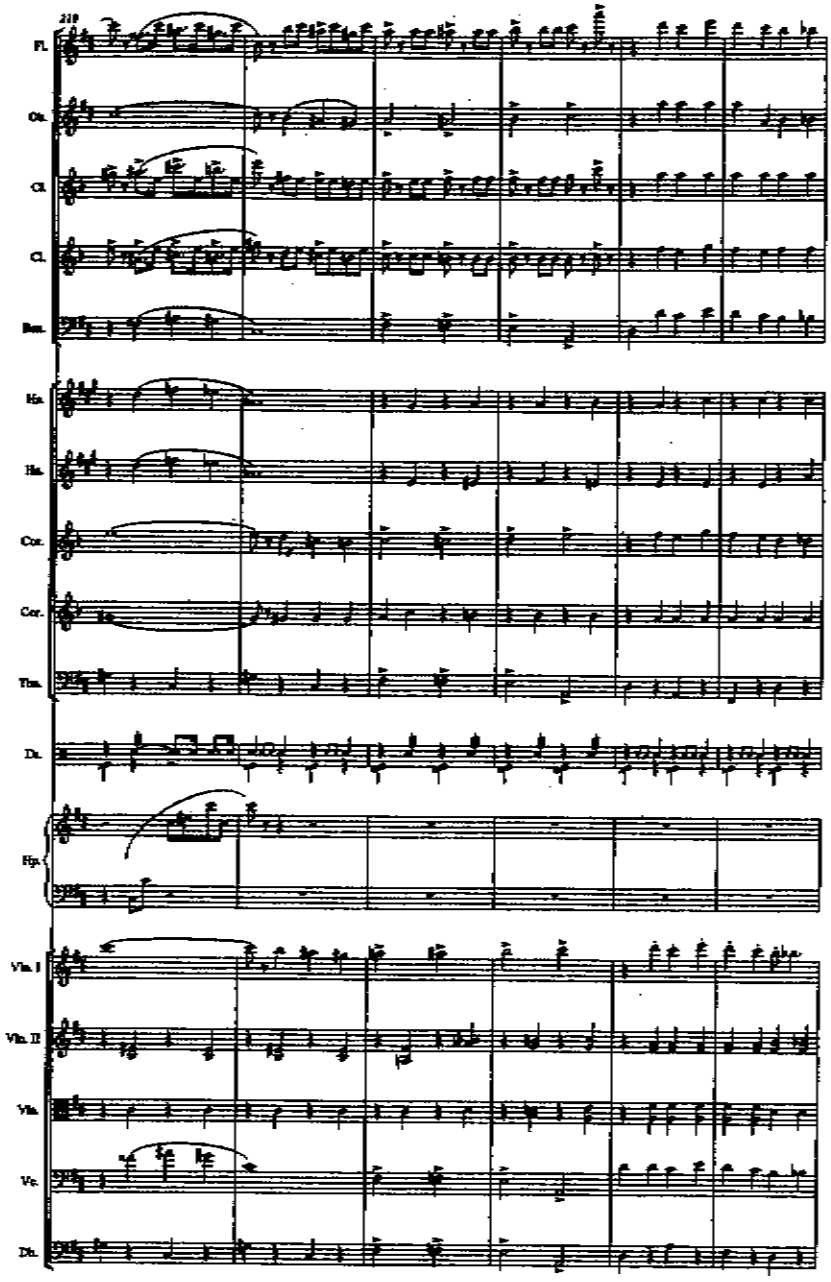
28
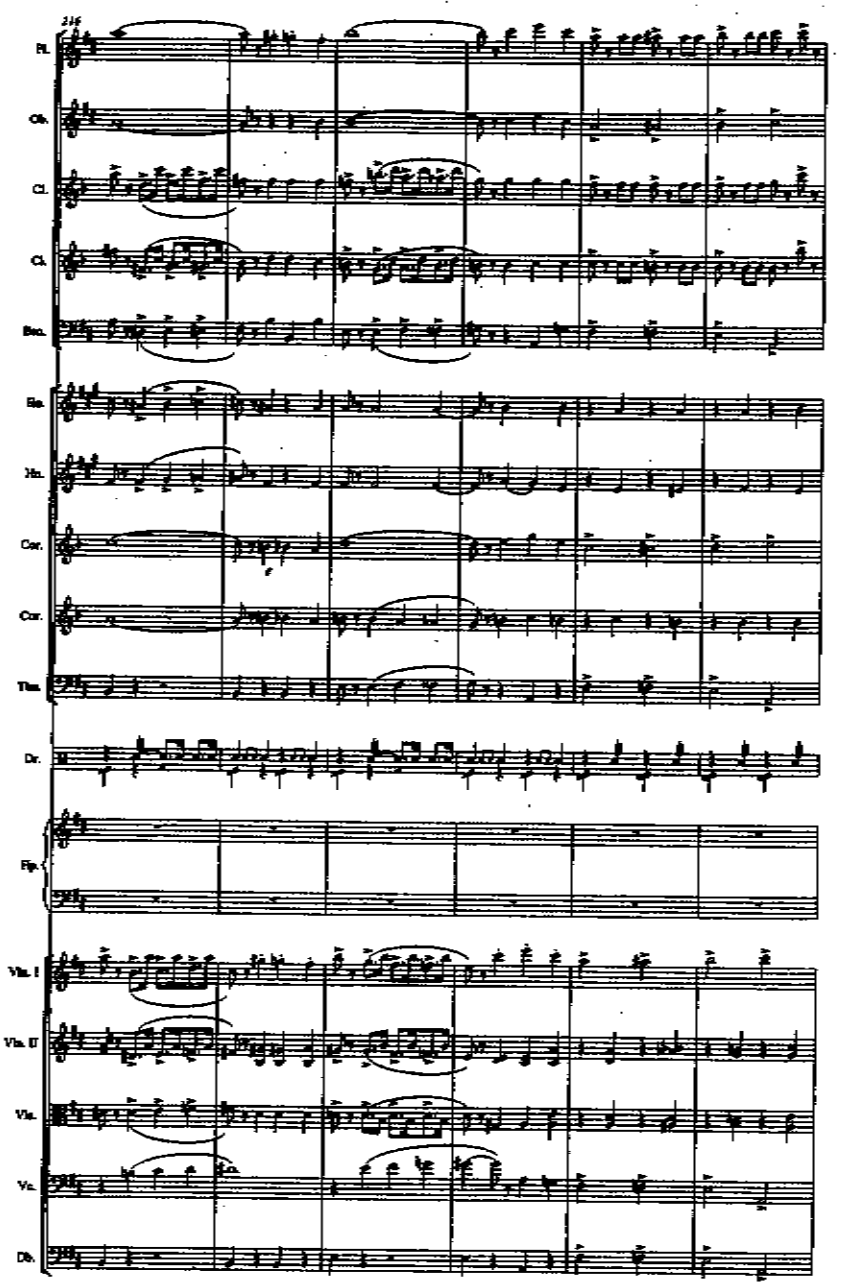

Rit. Allegro
Fl.
Ob.
Cl.
Clarinet in A
Cl.
Clarinet in A
Bsn.
Hn.
Hn.
Tpt.
Trumpet in A
Tpt.
Trumpet in A
Tbn.
Dr.
Drum
Hp.
Rit. Allegro
Vln. I
Vln. II
Vla.
Vc.
Db.

29
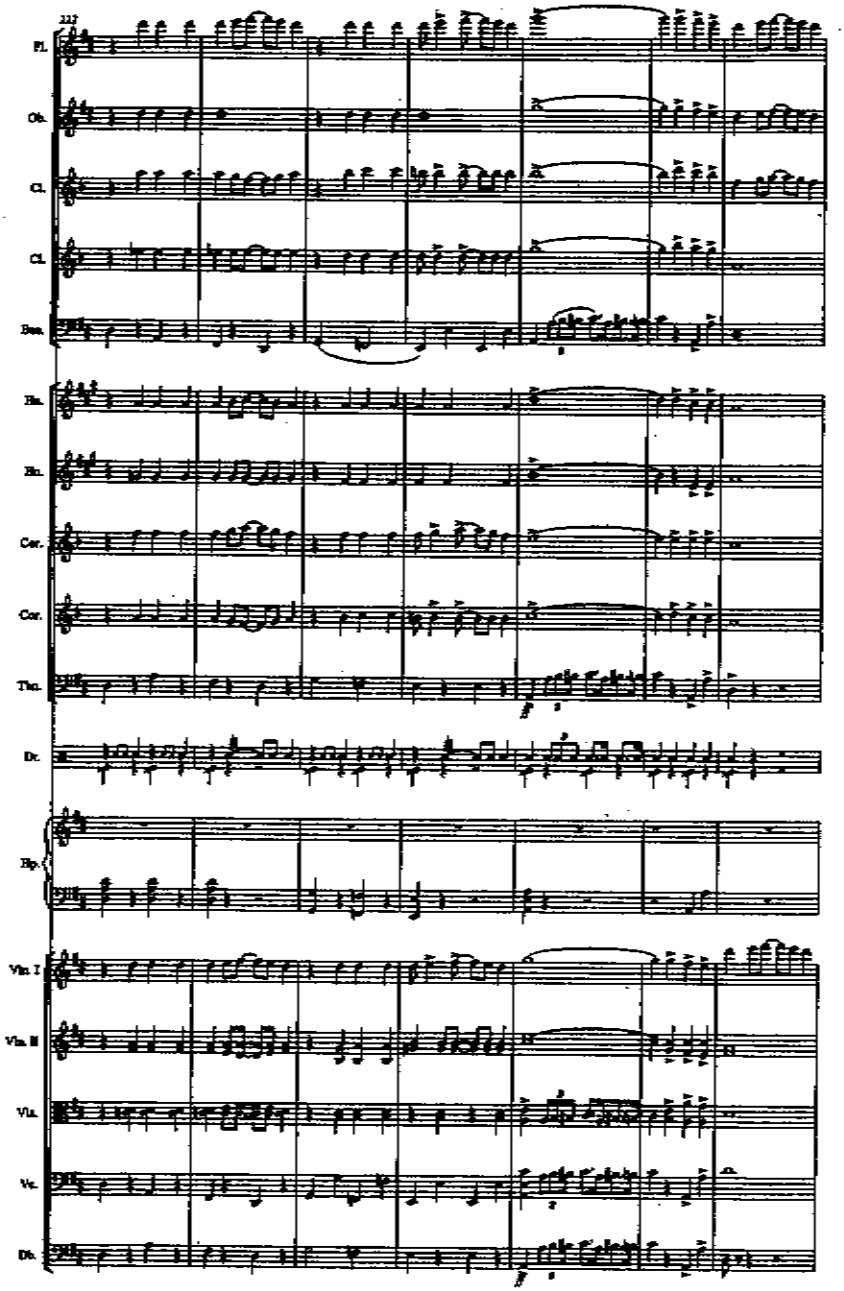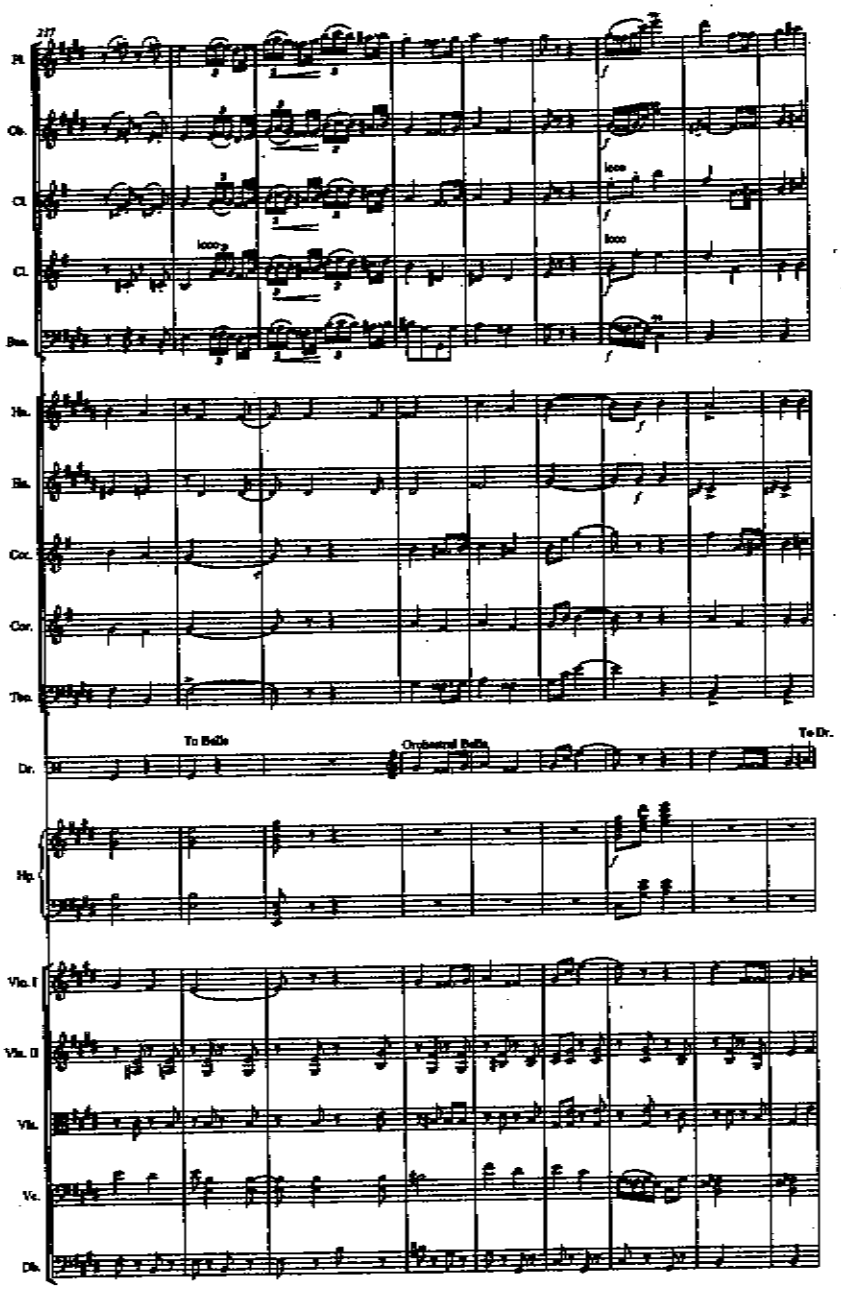



Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
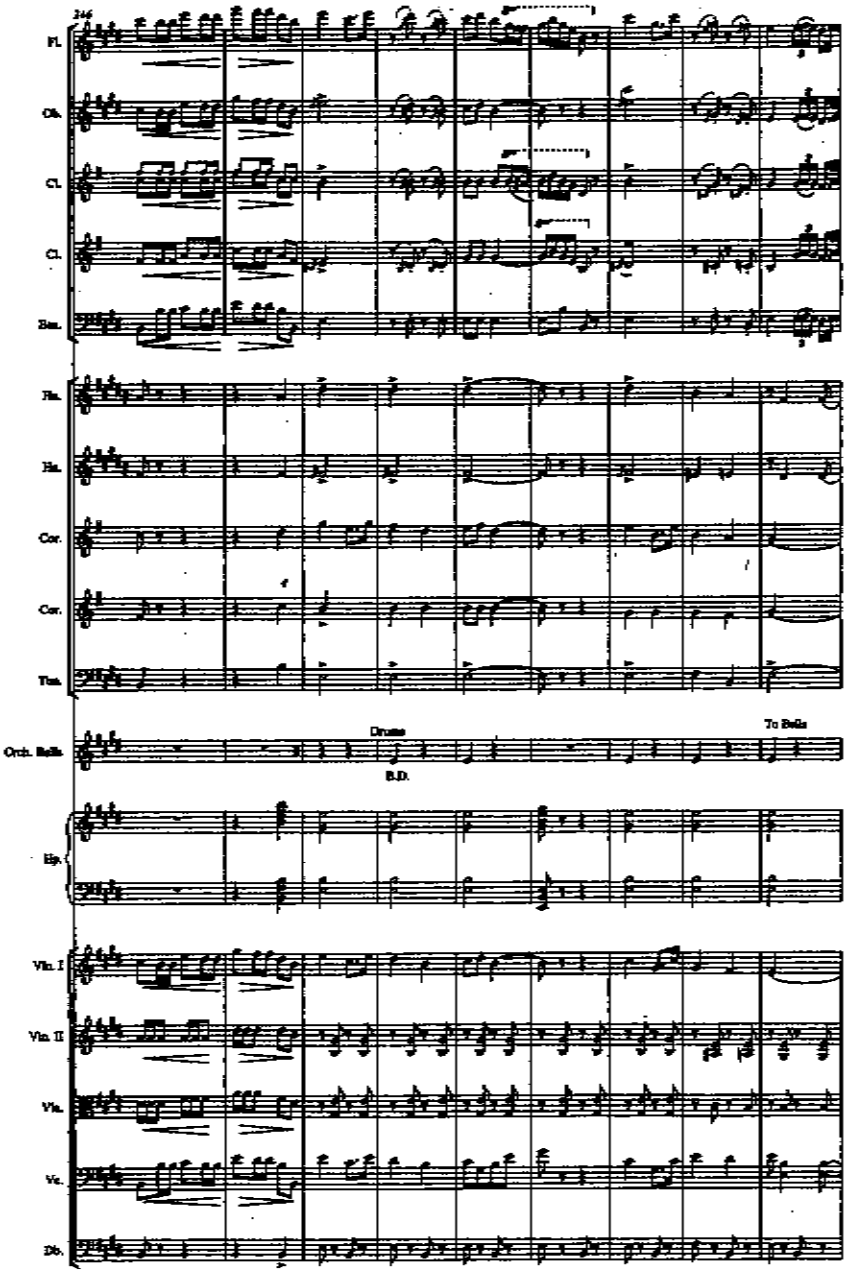

310
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Tn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
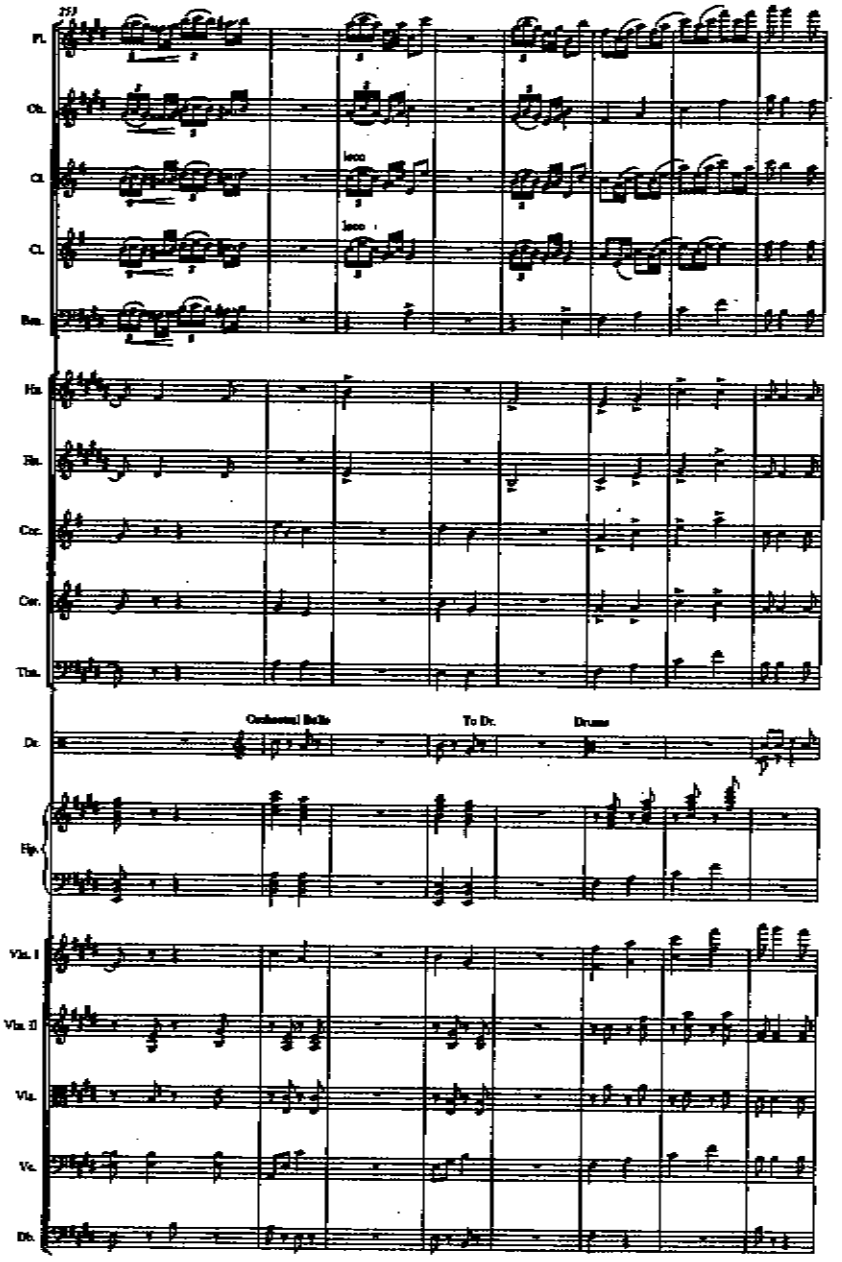

215
Fl.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Cor.
Cor.
Tbn.
Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
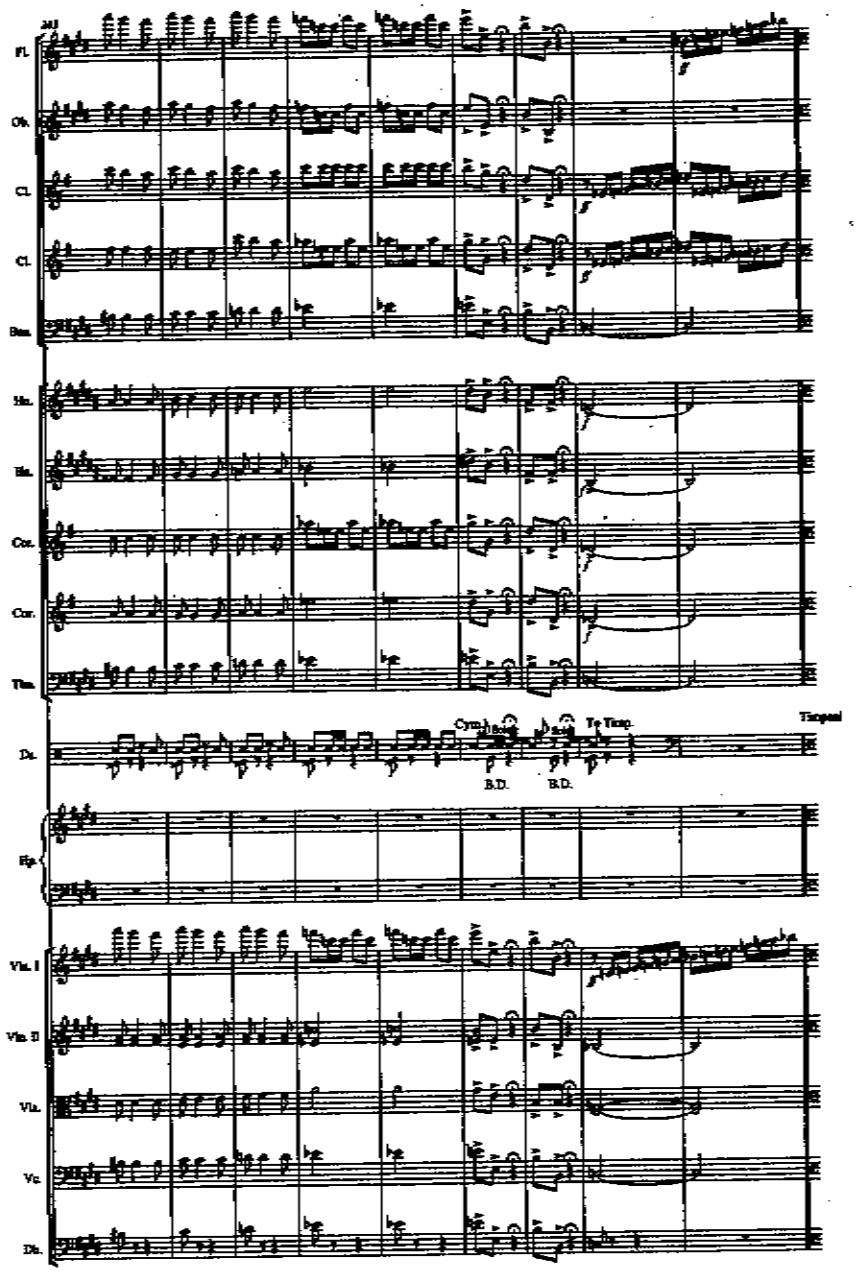
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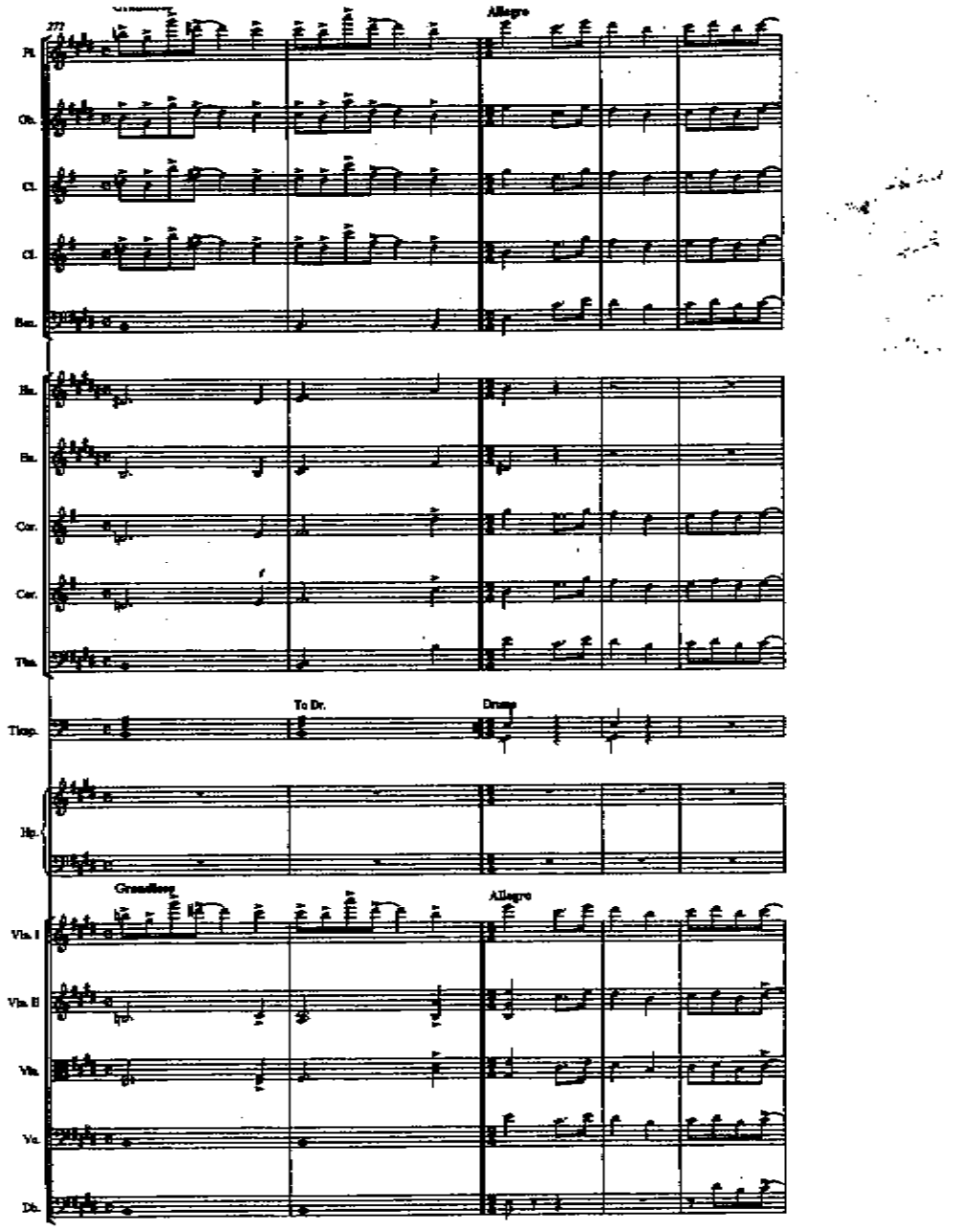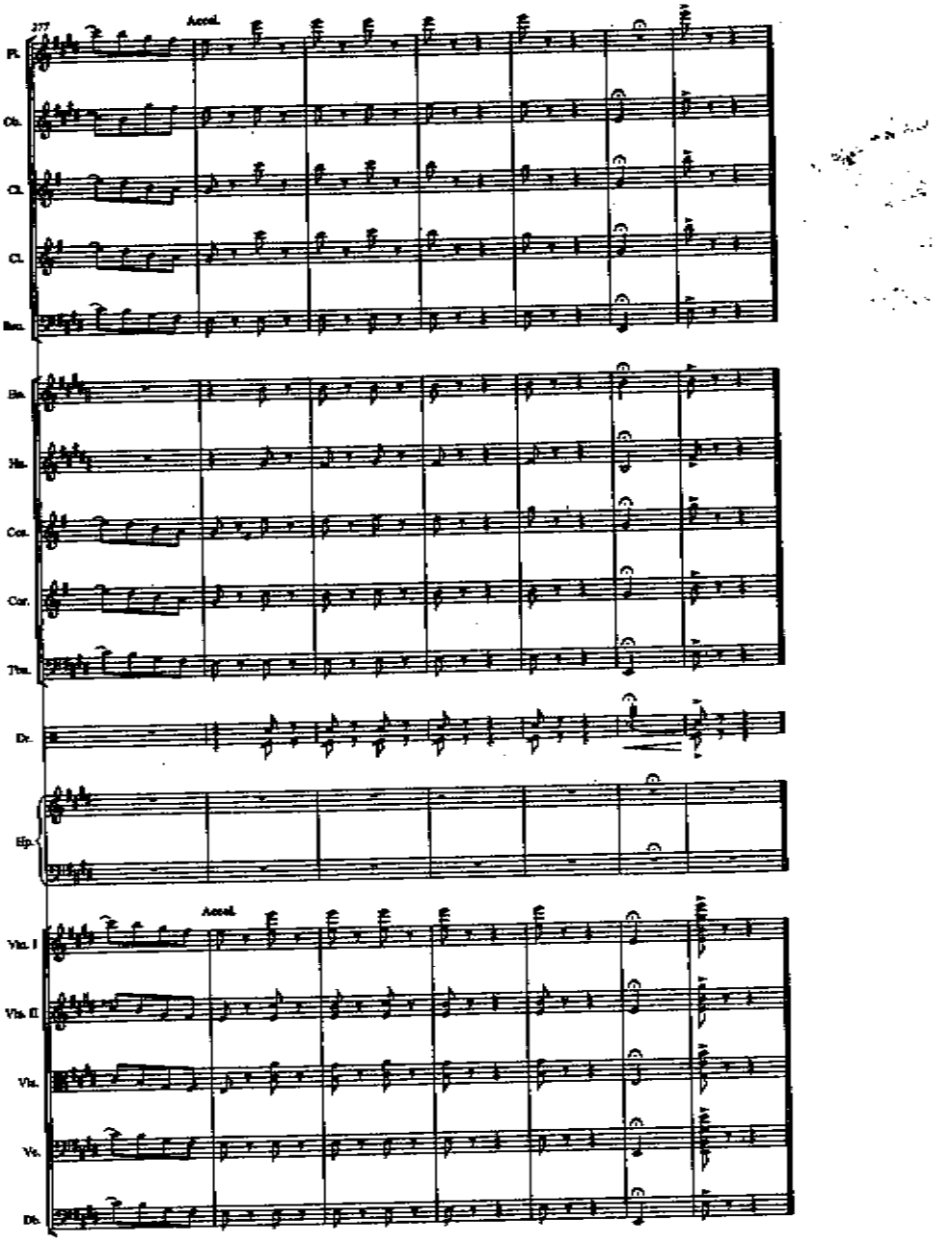



117
Fl.
Ob.
Cl.
loco
Cl.
loco
loco
Bsn.
Hn.
Tr.
Cor.
Cor.
Tbn.
To Bells
Orchestral Bells
To Dr.
Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
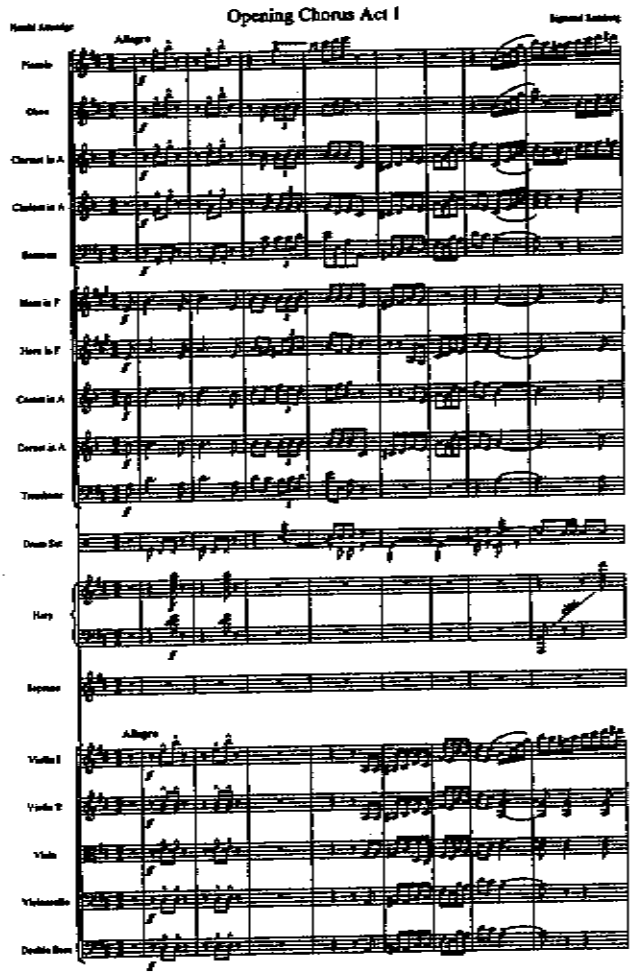

246
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Orch. Bells
Drums
B.D.
To Bells
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
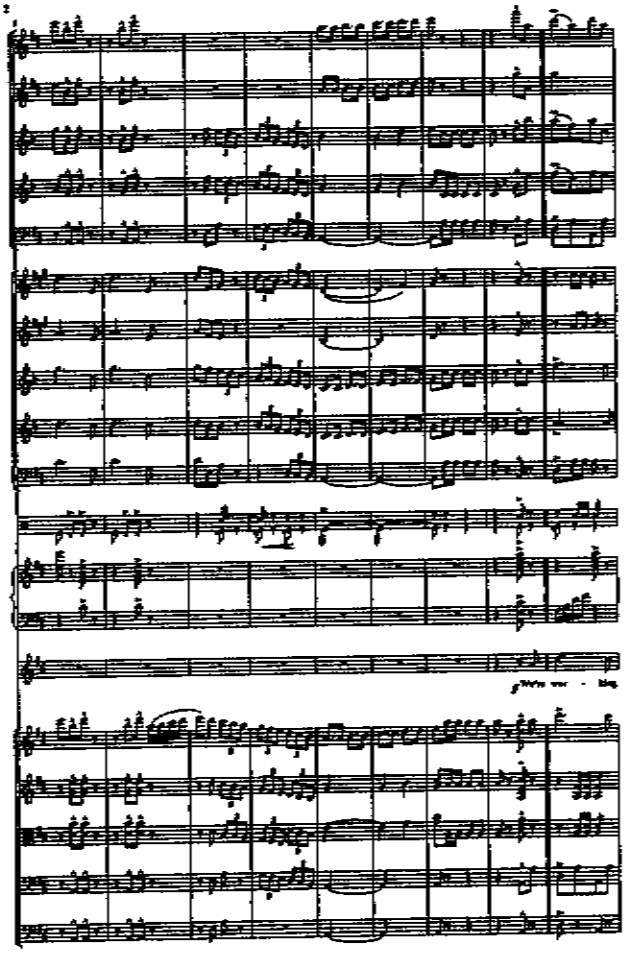

353
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Dr.
Orchestral Bells
To Dr.
Drums
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

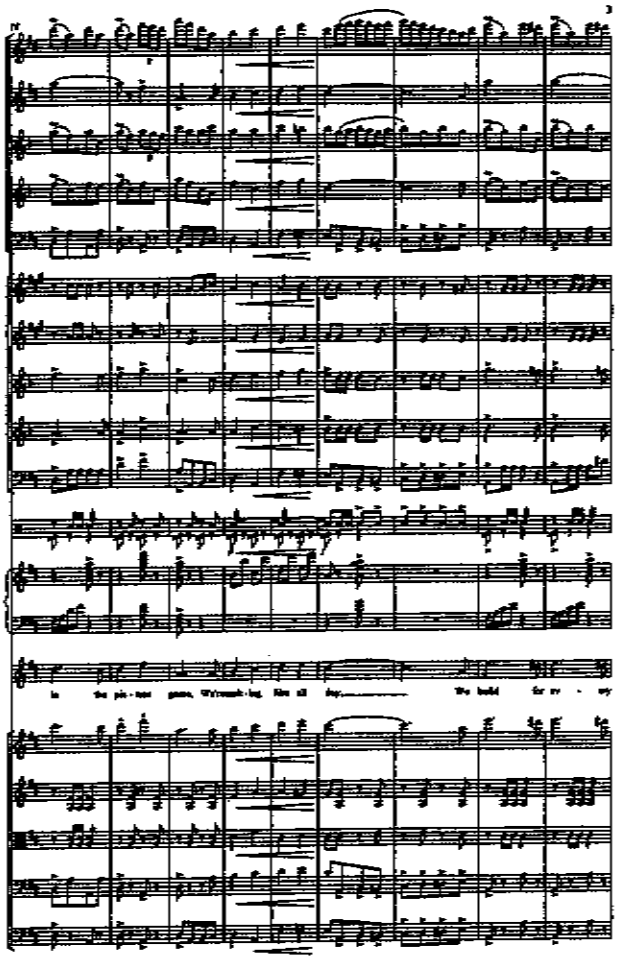

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Cymbals
To Timp.
Timpani
B.D.
B.D.
Tp.
Vln. I
Vln. II
Vla.
Vc.
Db.
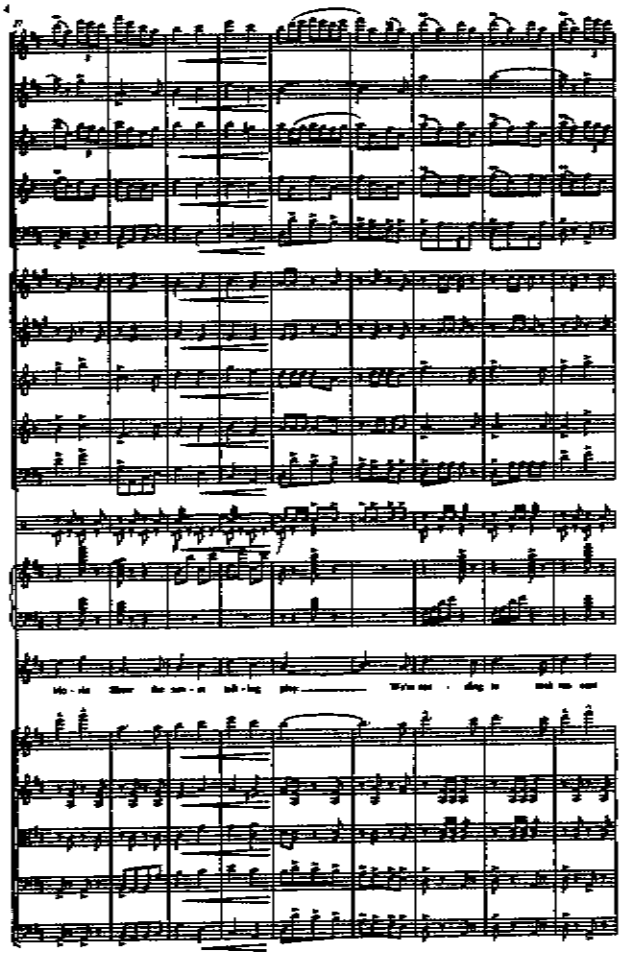

277
Allegro
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
To Dr.
Drums
Timp.
Hp.
Grandioso
Allegro
Vln. I
Vln. II
Vla.
Vc.
Db.
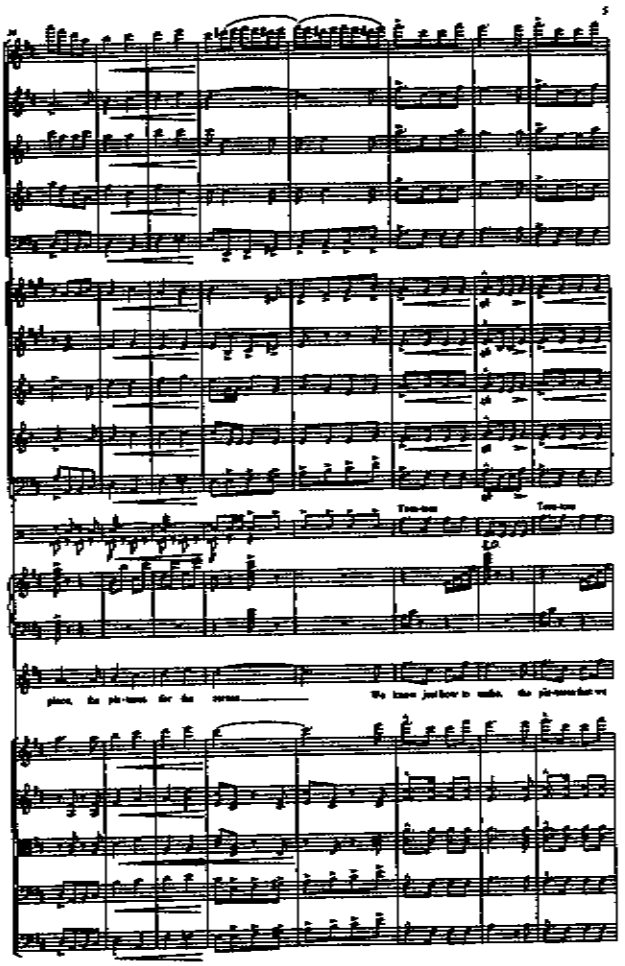

277
Accel.
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Tbn.
Tba.
Timp.
Hp.
Accel.
Vln. I
Vln. II
Vla.
Vc.
Db.
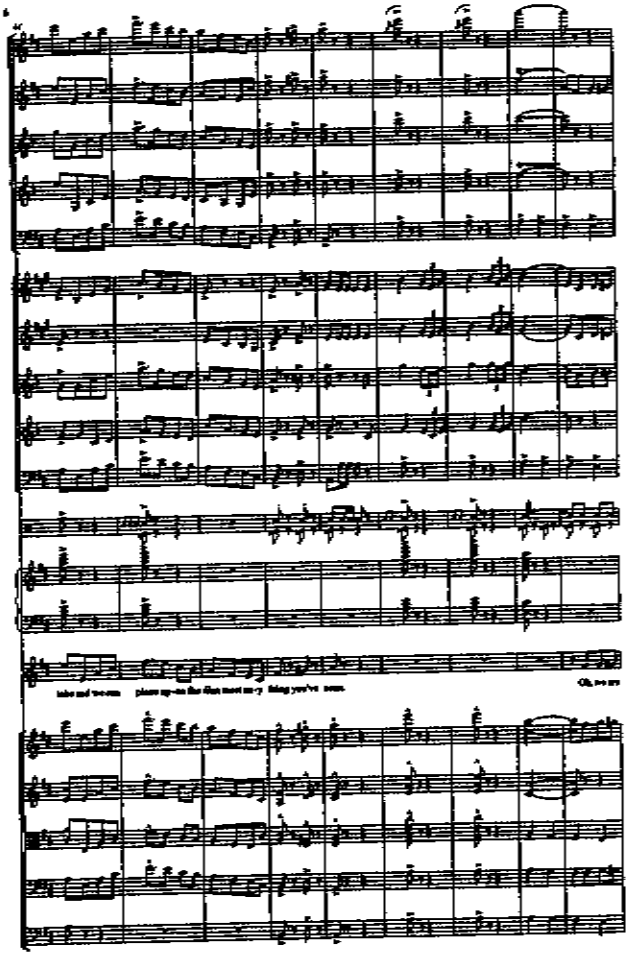

Opening Chorus Act I
Allegro
Allegro
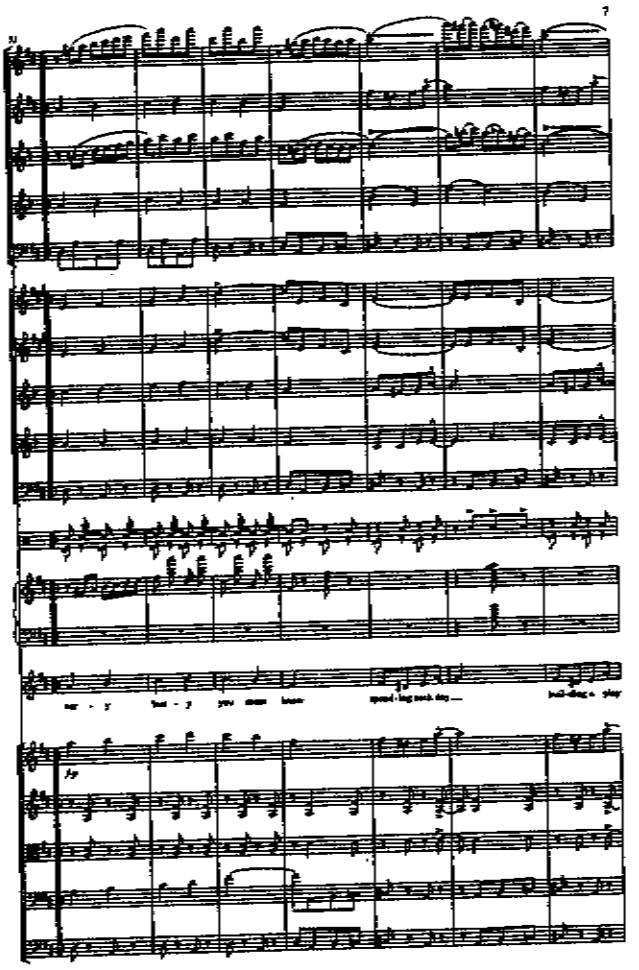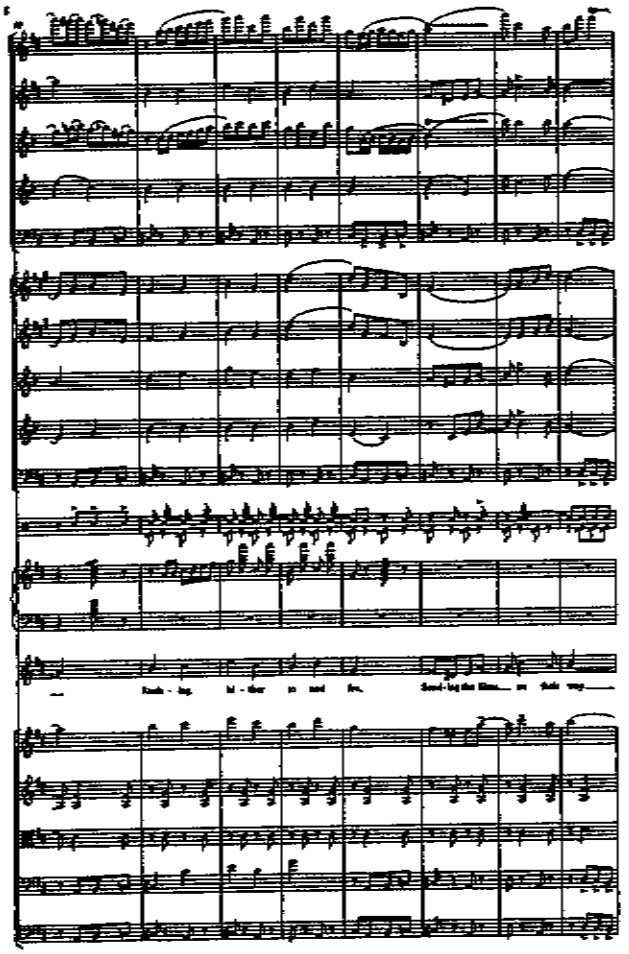




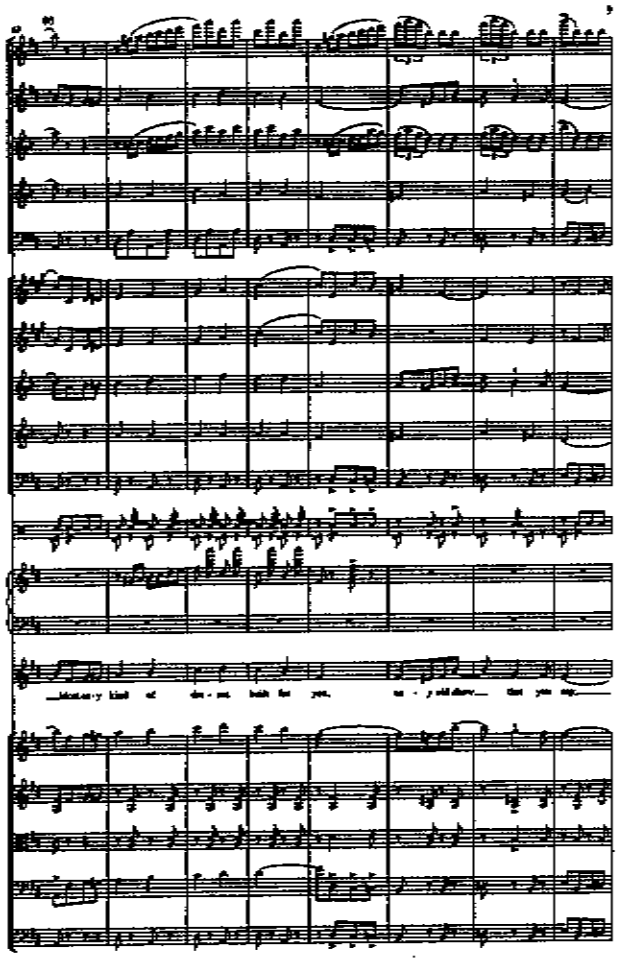


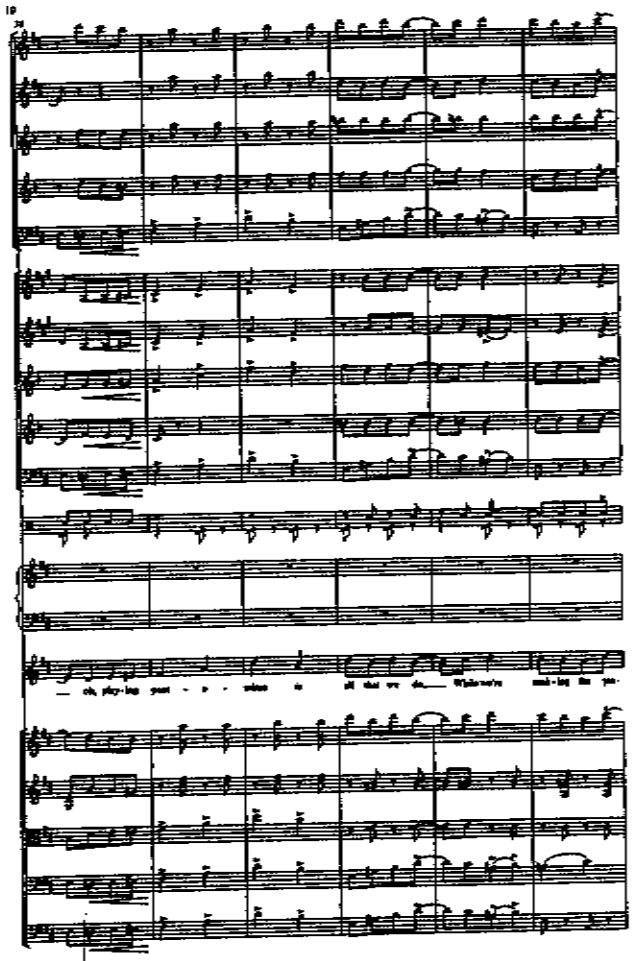

Timbres
Timbres
ED
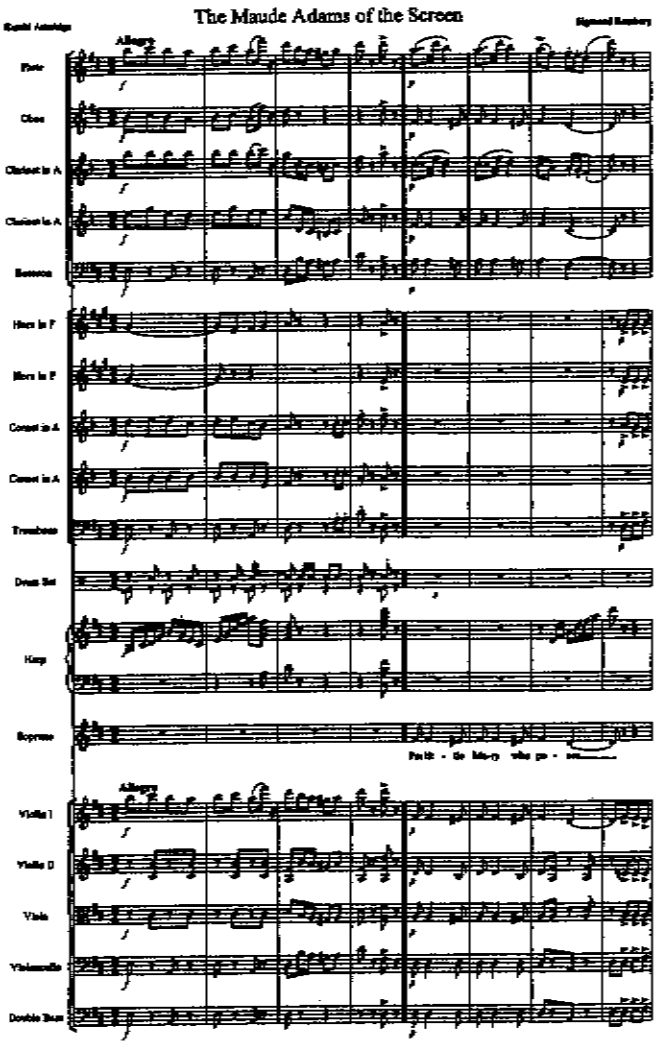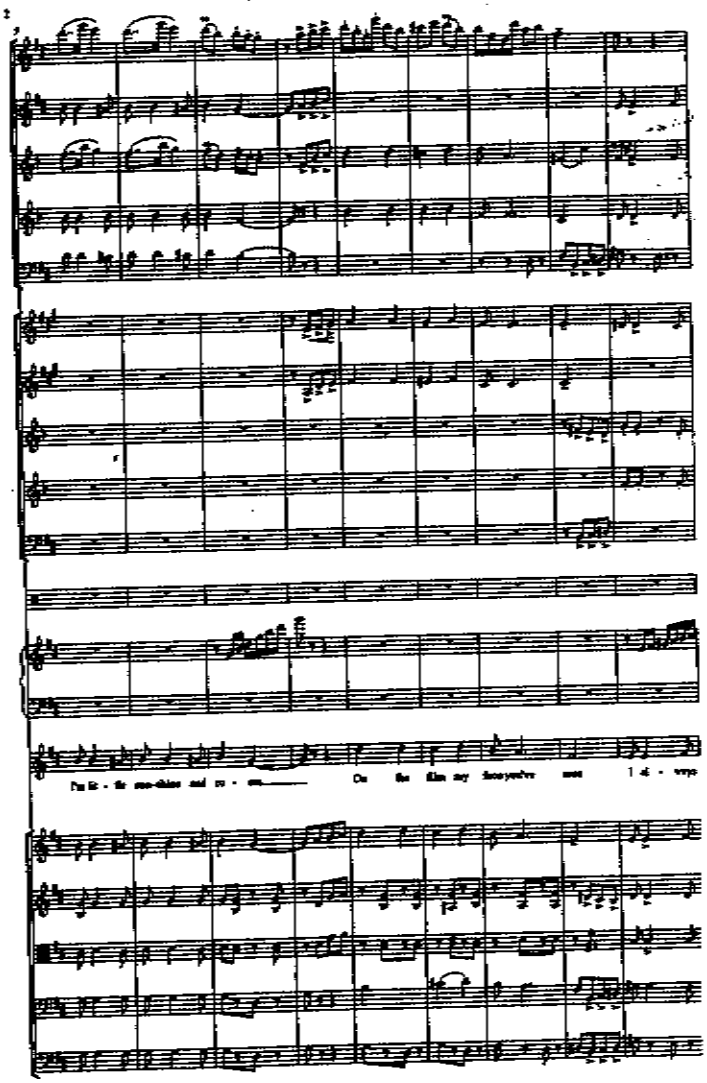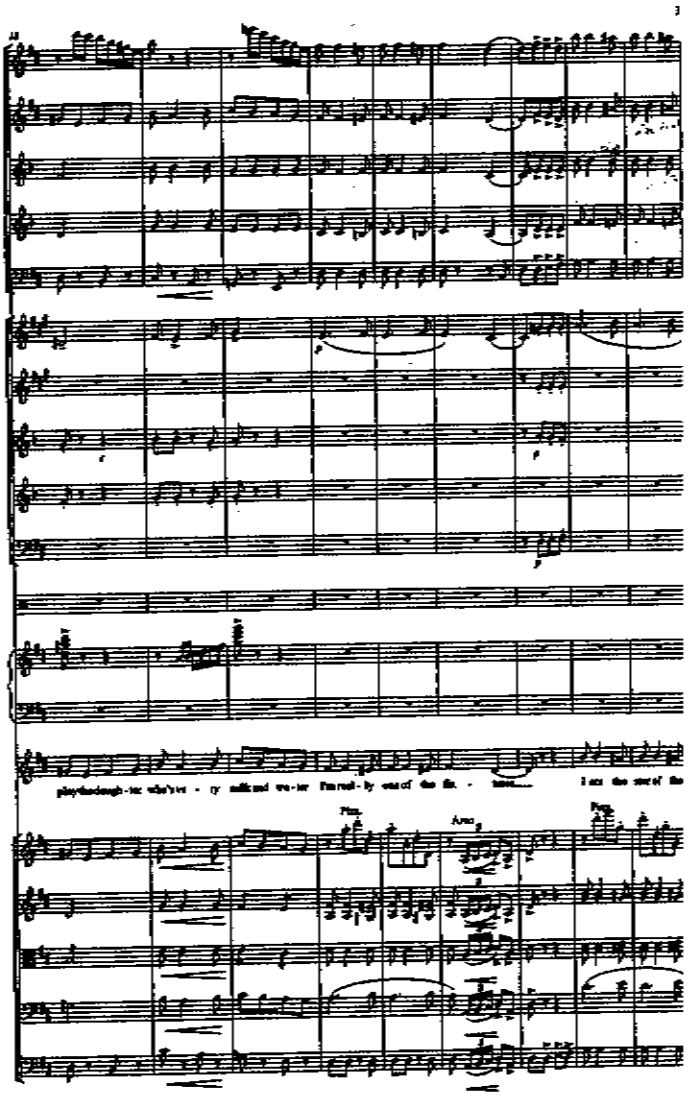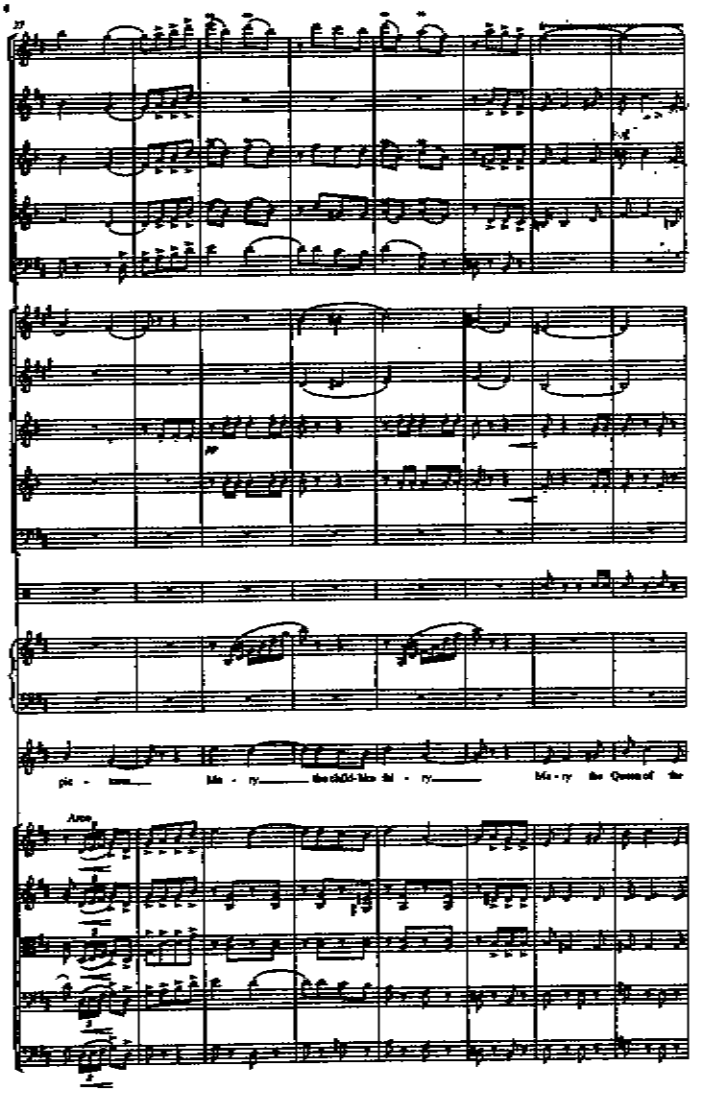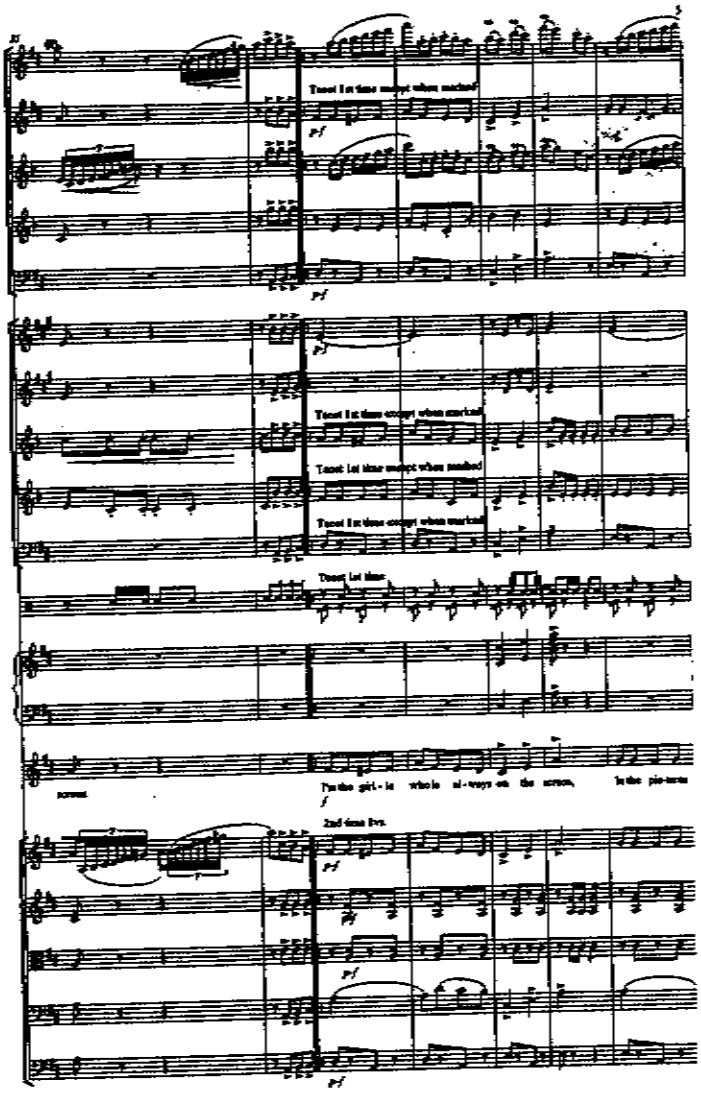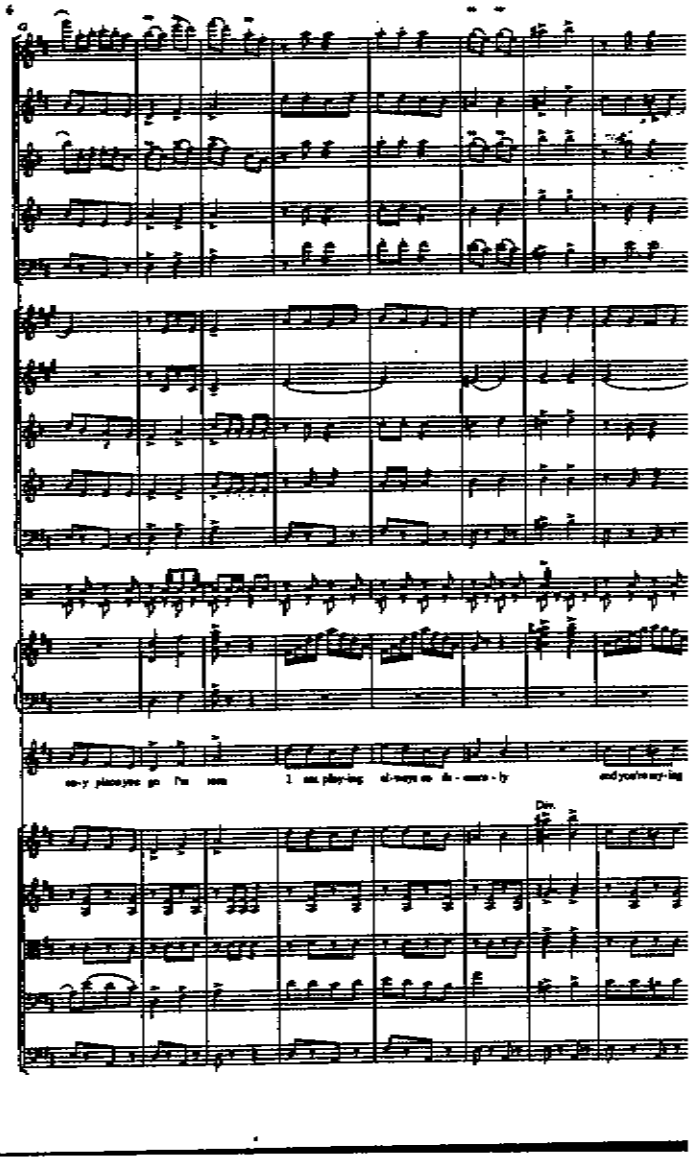











The Maude Adams of the Screen
Allegro
Flute
Oboe
Clarinet in A
Clarinet in A
Bassoon
Horn in F
Horn in F
Cornet in A
Cornet in A
Trombone
Drum Set
Harp
Soprano
Violin I
Violin II
Viola
Violoncello
Double Bass
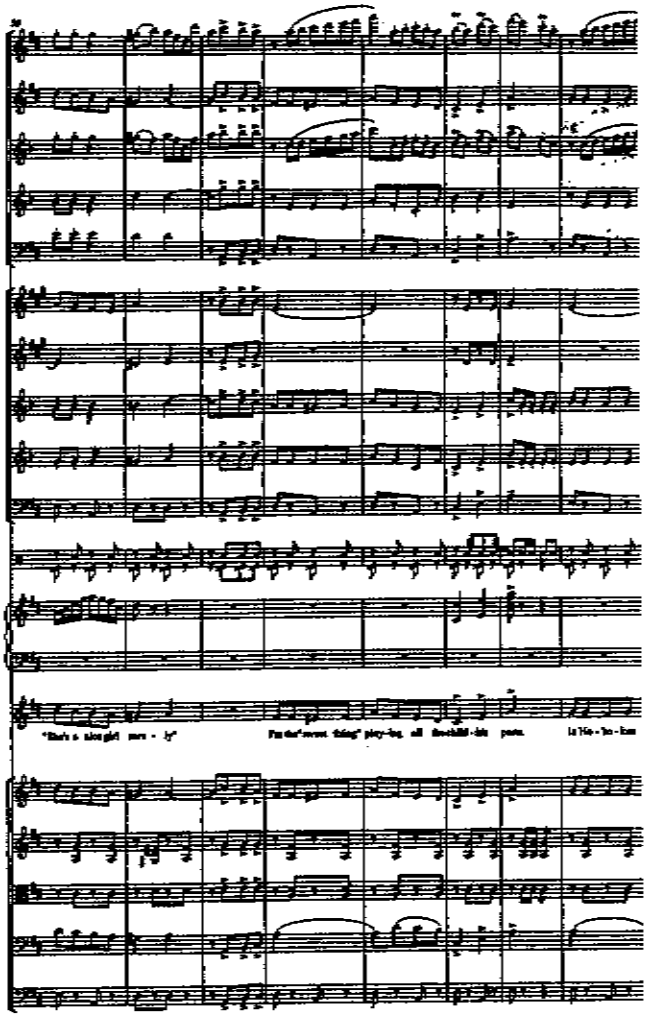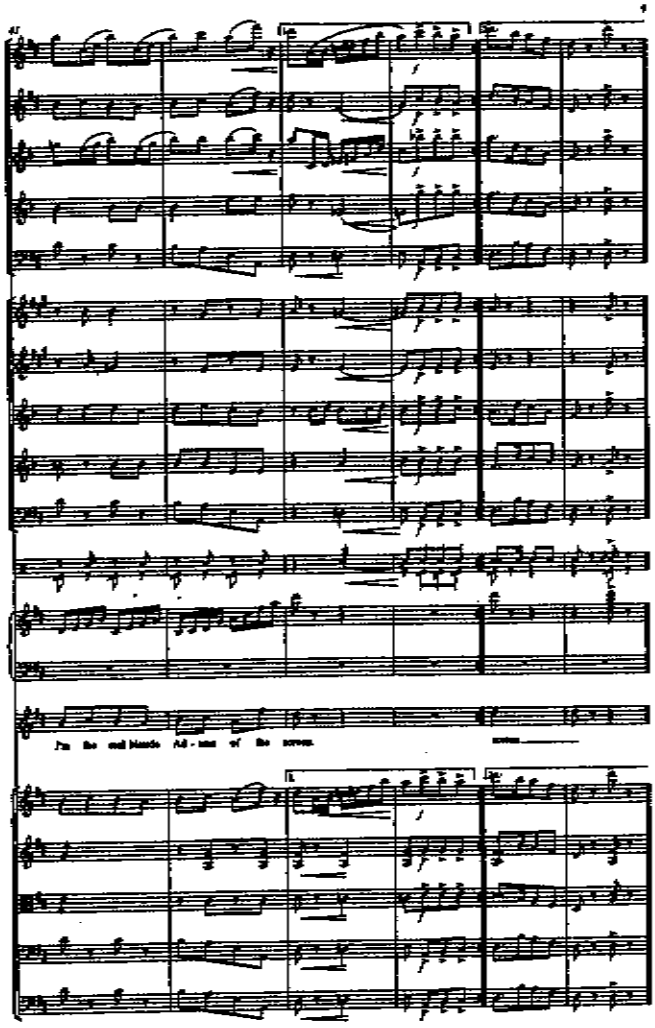



play-dough-ter who's ve - ry skilled wa-ter Pan rest - ly out of the fit. - tress.
Pizz.
Arco
Pizz.
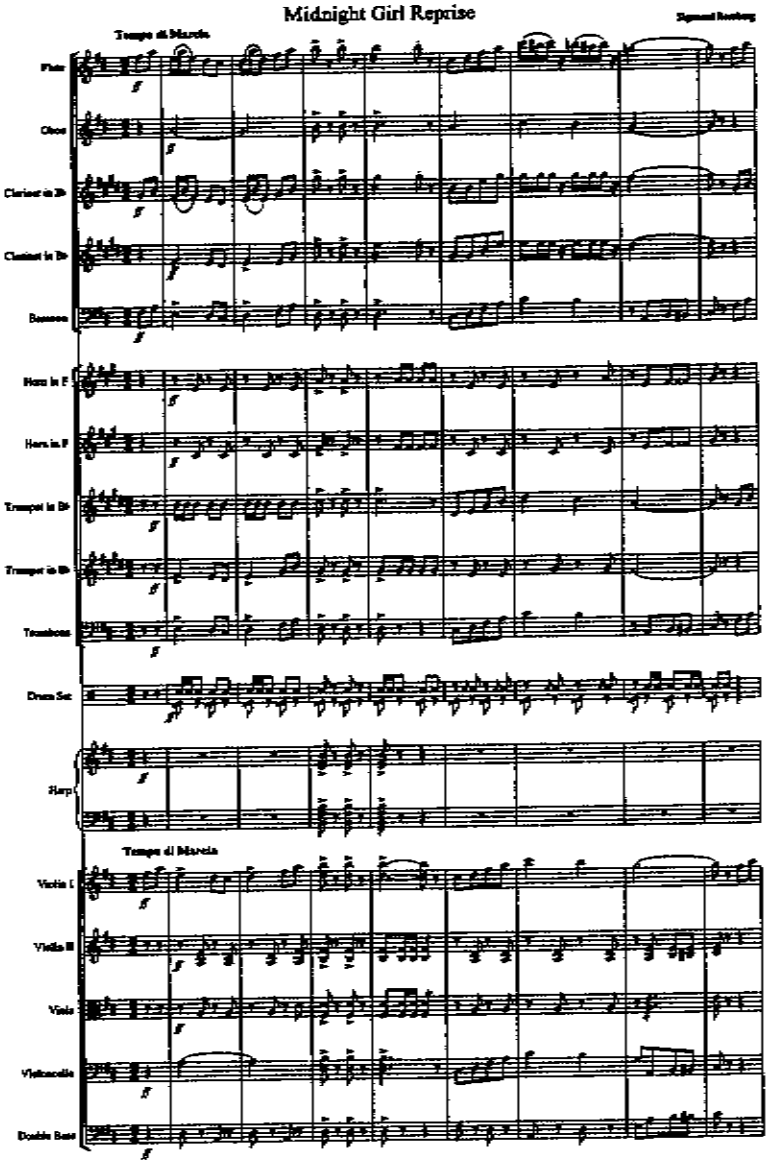

pic - ture Ma - ry the child-like Ma - ry Ma - ry the Queen of the
Area
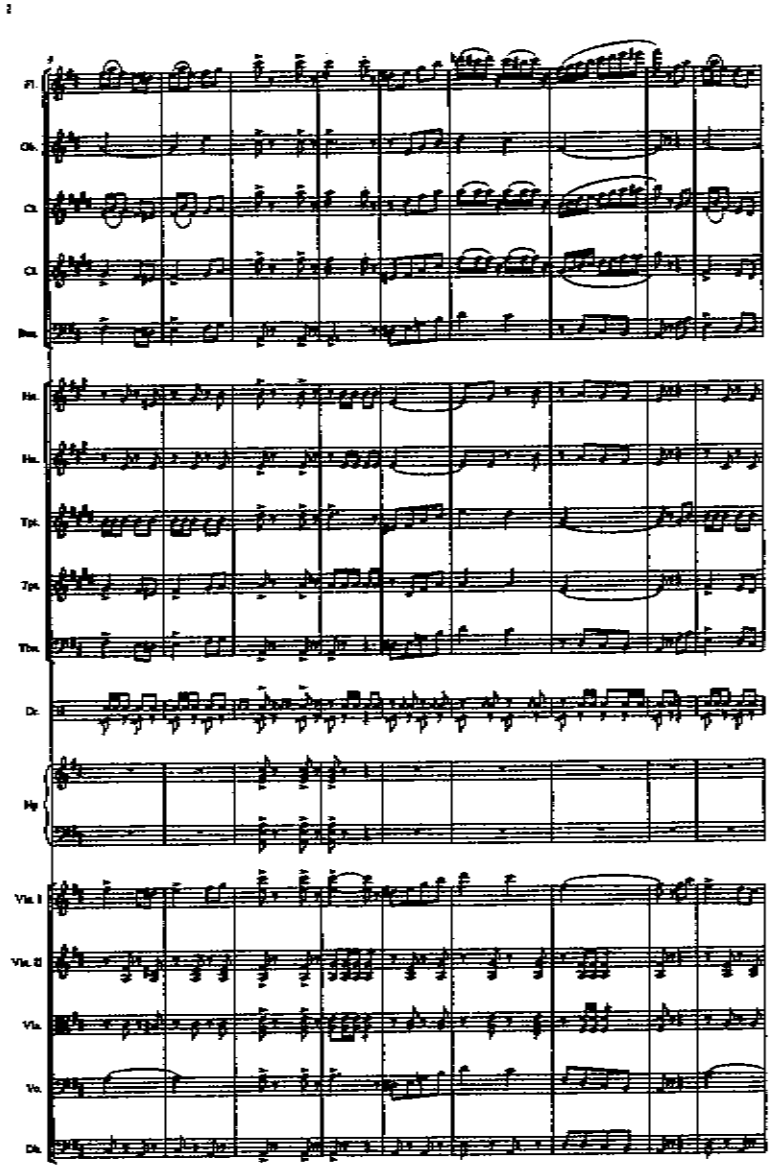

Tacet 1st time except when marked
Tacet 1st time except when marked
Tacet 1st time except when marked
Tacet 1st time except when marked
Tacet 1st time
screen
The the girl - is who is al - ways on the screen, In the pic-ture
2nd time 8va
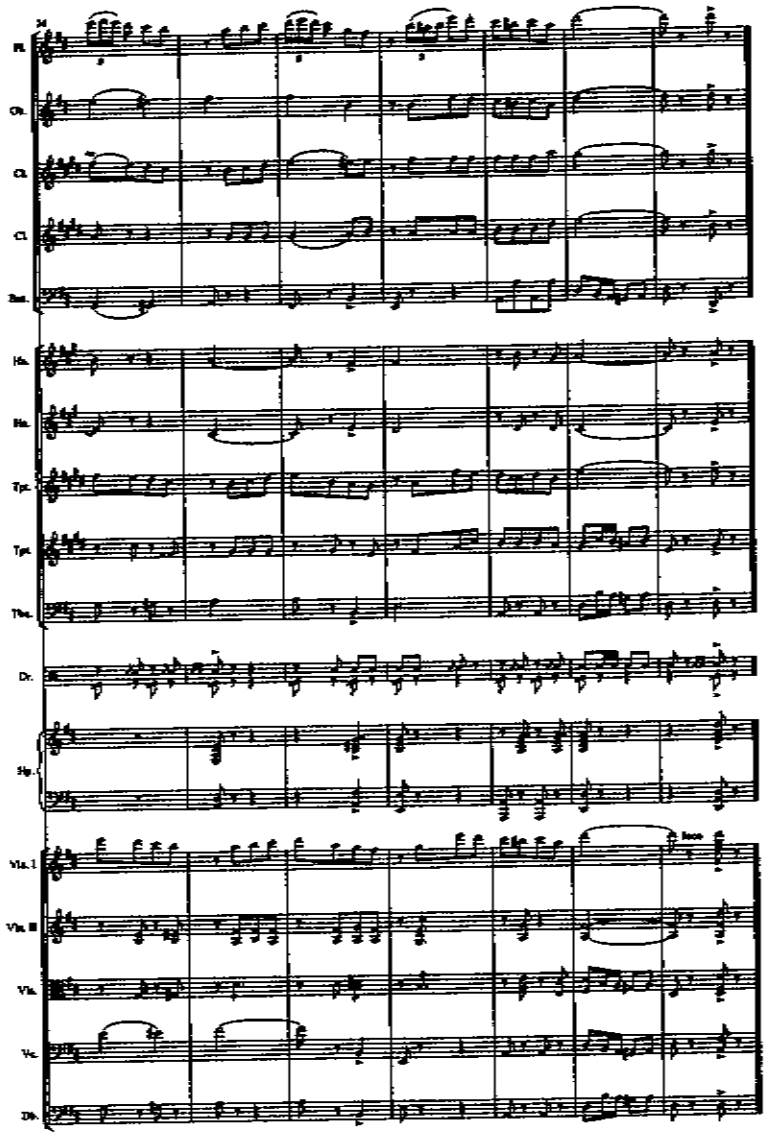

Dm
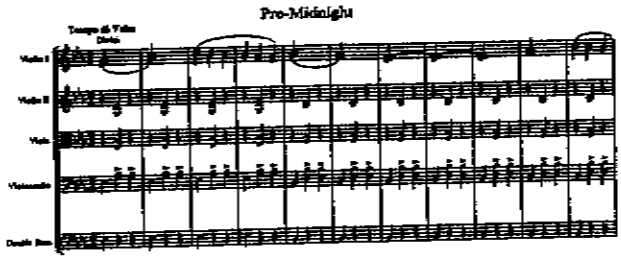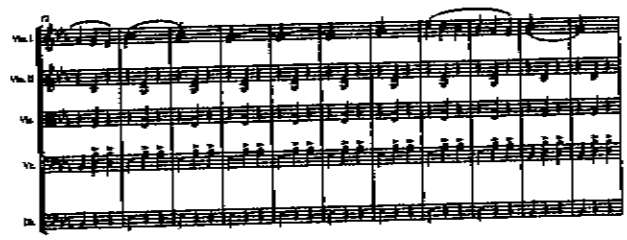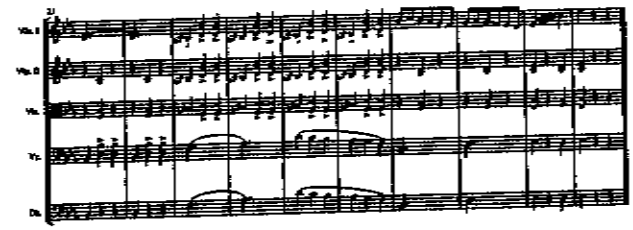





Midnight Girl Reprise
Tempo di Marcia
Flute
Oboe
Clarinet in Bb
Clarinet in Bb
Bassoon
Horn in F
Horn in F
Trumpet in Bb
Trumpet in Bb
Trombone
Drum Set
Harp
Tempo di Marcia
Violin I
Violin II
Viola
Violoncello
Double Bass
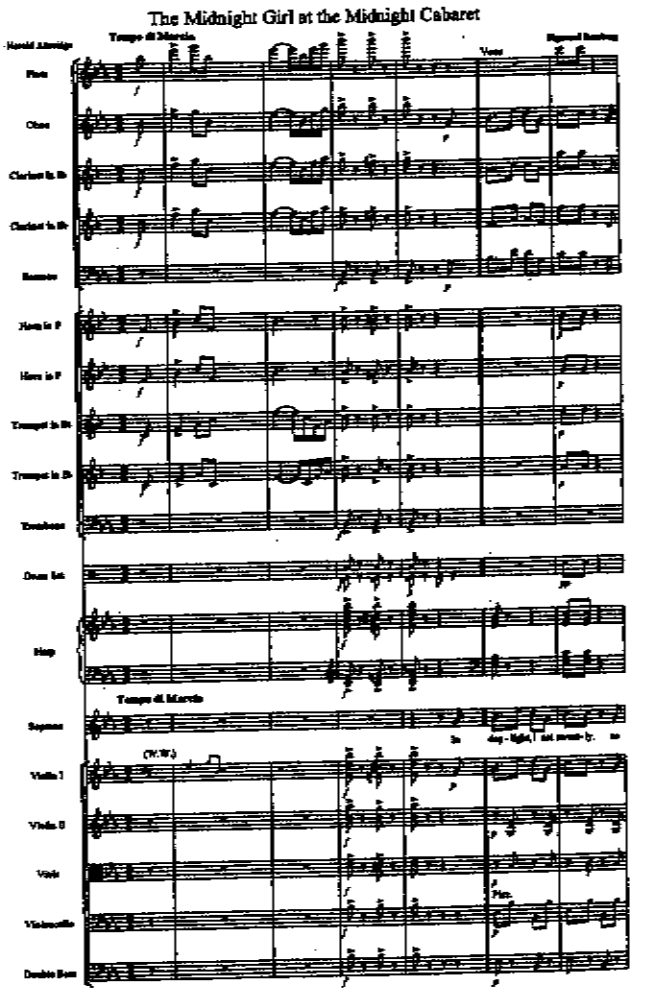

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Hp
Vln. I
Vln. II
Vla.
Vc.
Db.
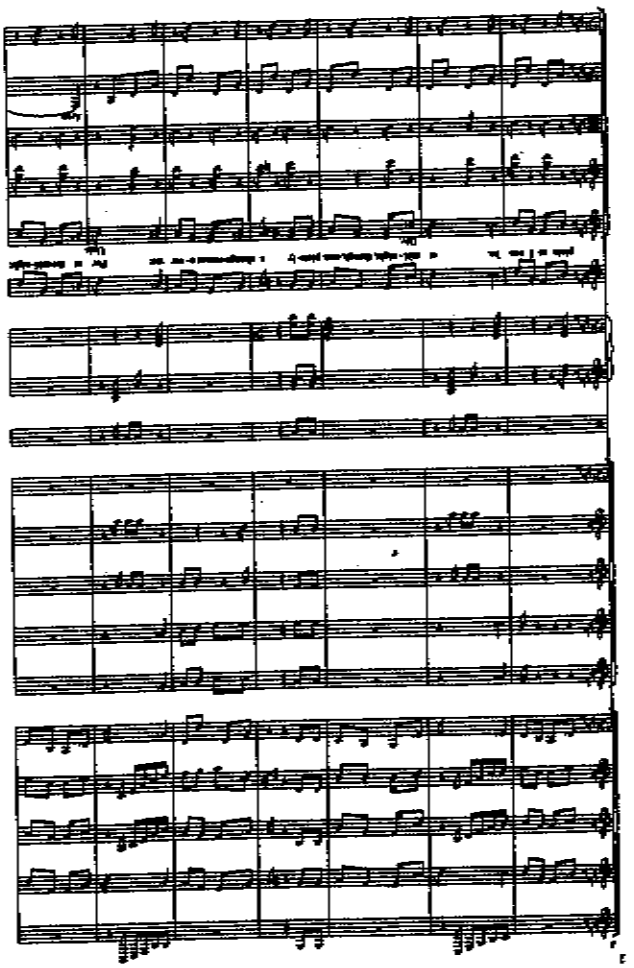

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Hp.
Vln.I
Vln.II
Vla.
Vc.
Db.

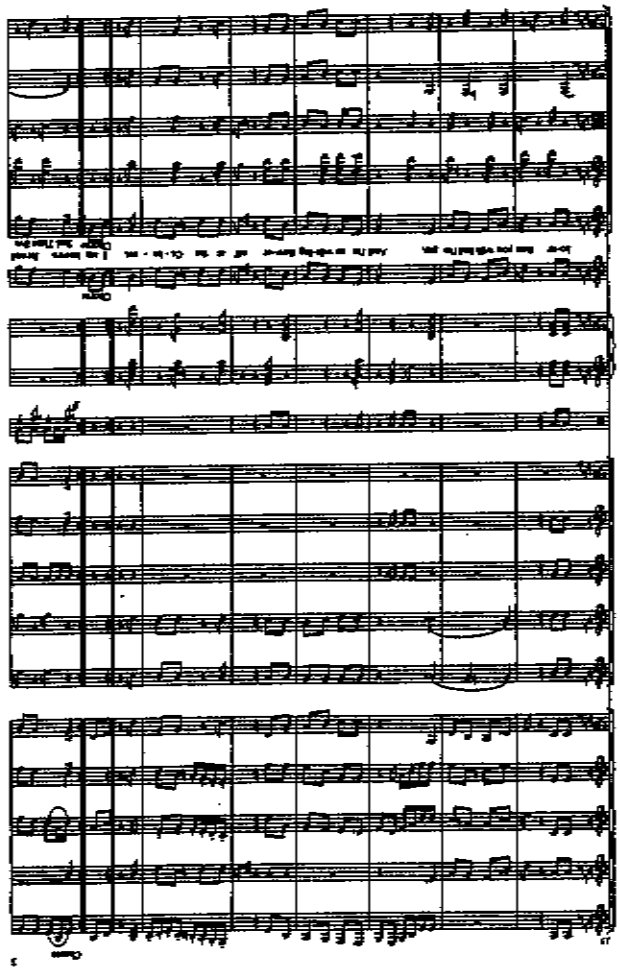

Pre-Midnight
Tempo di Valse
Violin I
Violin II
Viola
Violoncello
Double Bass
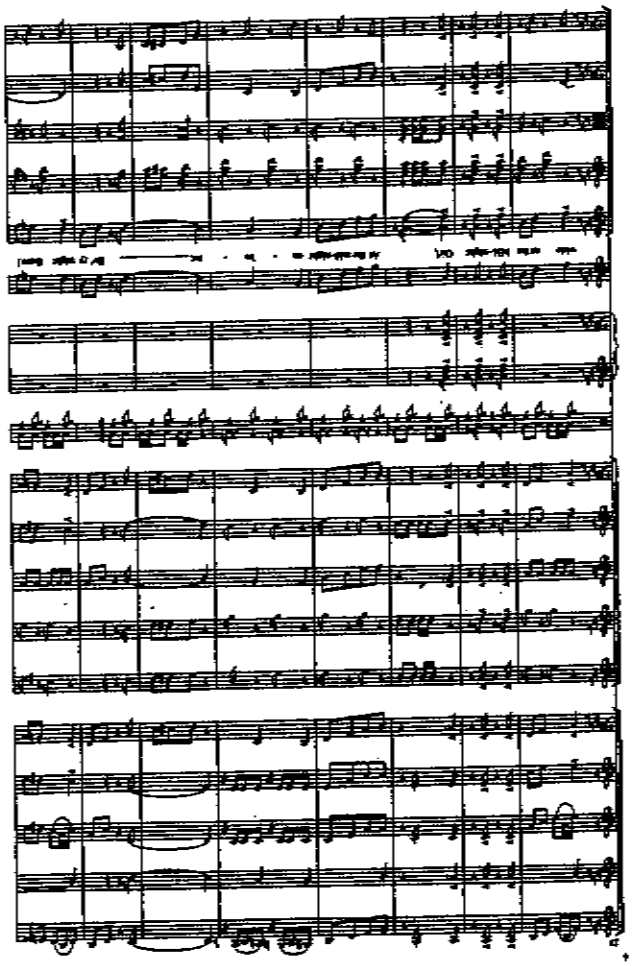

Vln. I
Vln. II
Vla.
Vc.
Db.
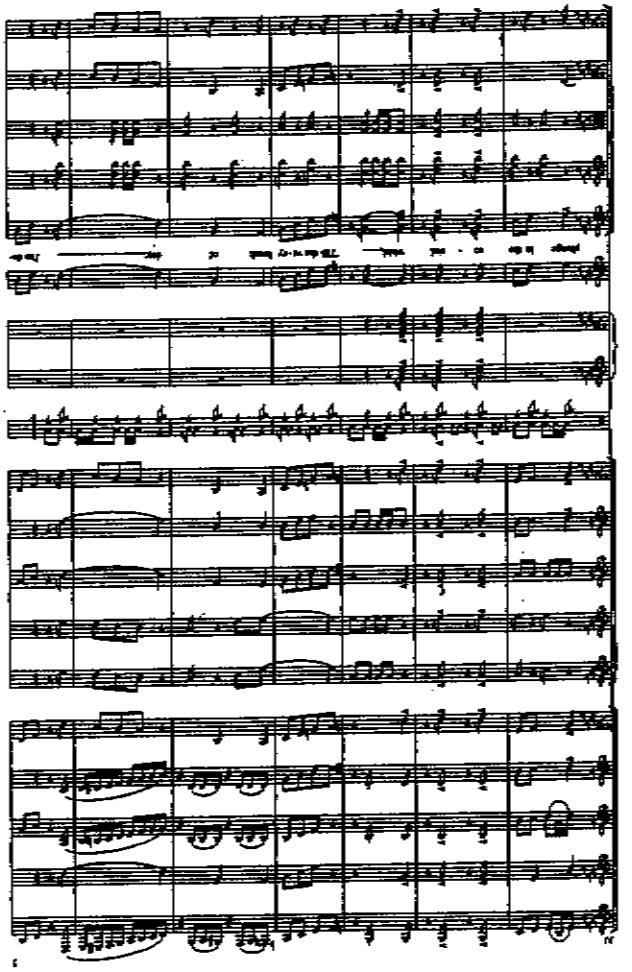

Vln. I
Vln. II
Vla.
Vc.
Db.

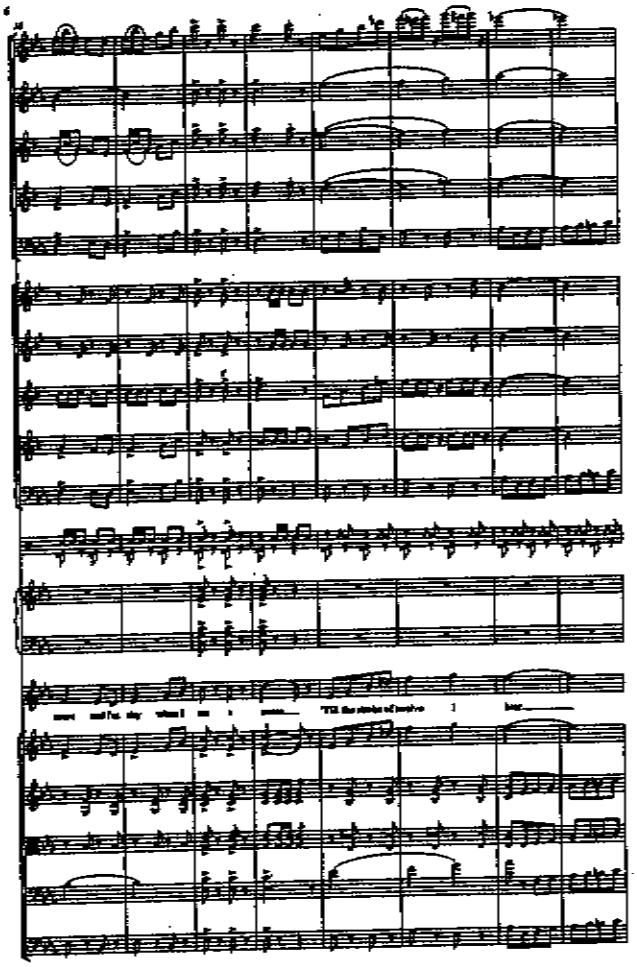

The Midnight Girl at the Midnight Cabaret
Tempo di Marcia
Voce
Flute
Oboe
Clarinet in B♭
Clarinet in B♭
Bassoon
Horn in F
Horn in F
Trumpet in B♭
Trumpet in B♭
Trombone
Drum Set
Harp
Tempo di Marcia
Soprano
(W.W.)
Violin I
Violin II
Viola
Pizz.
Violoncello
Double Bass

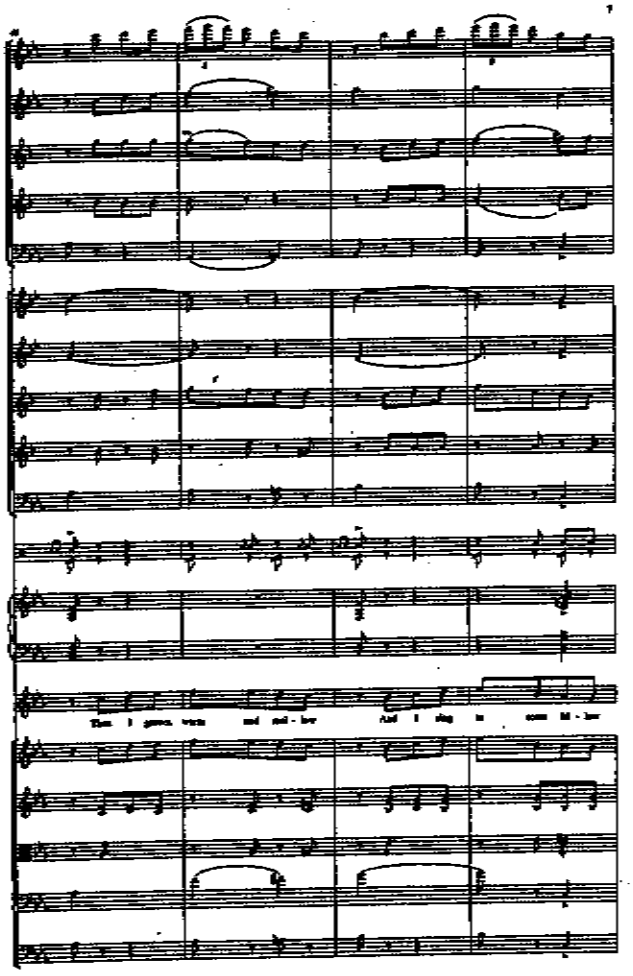


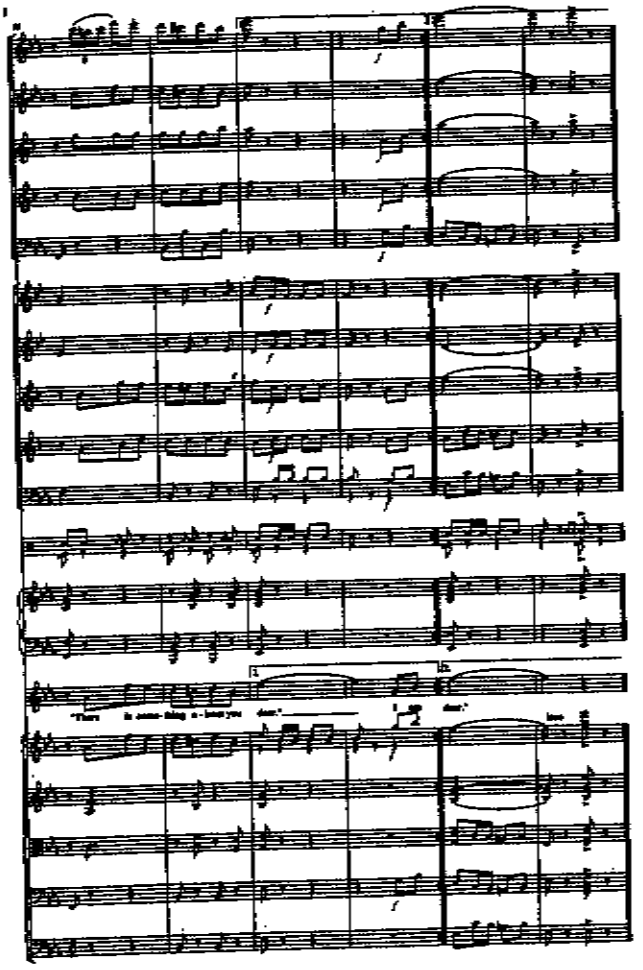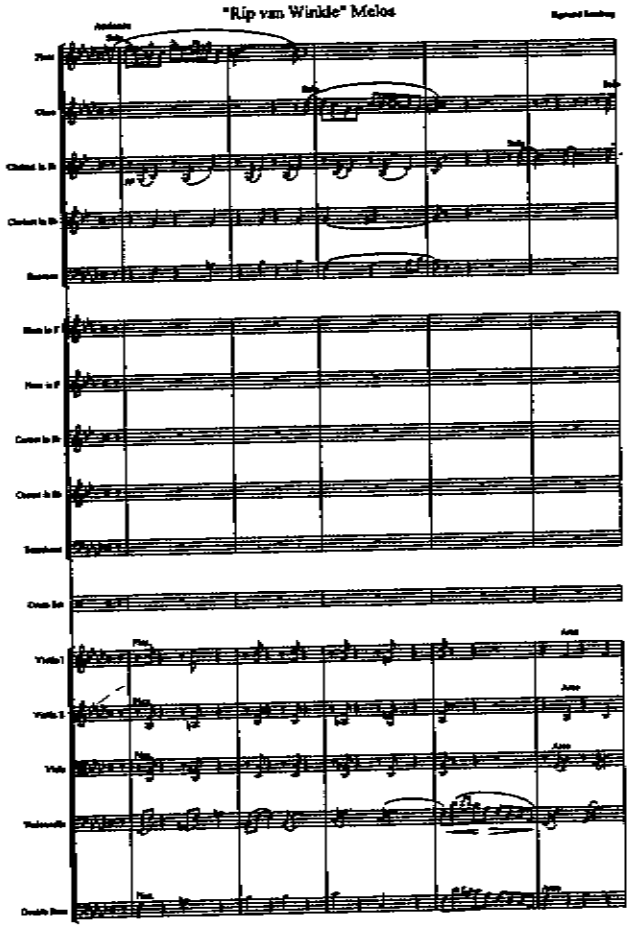




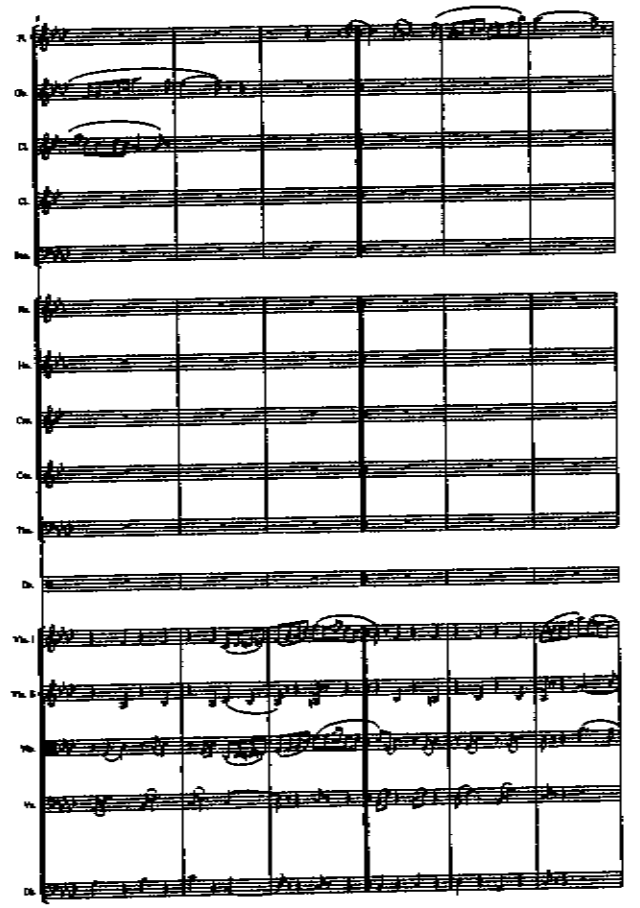


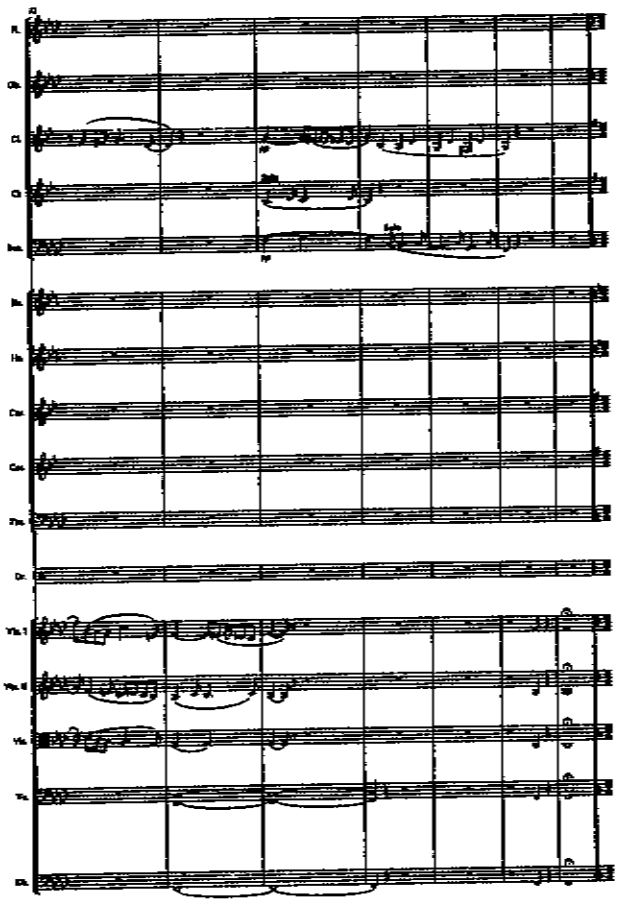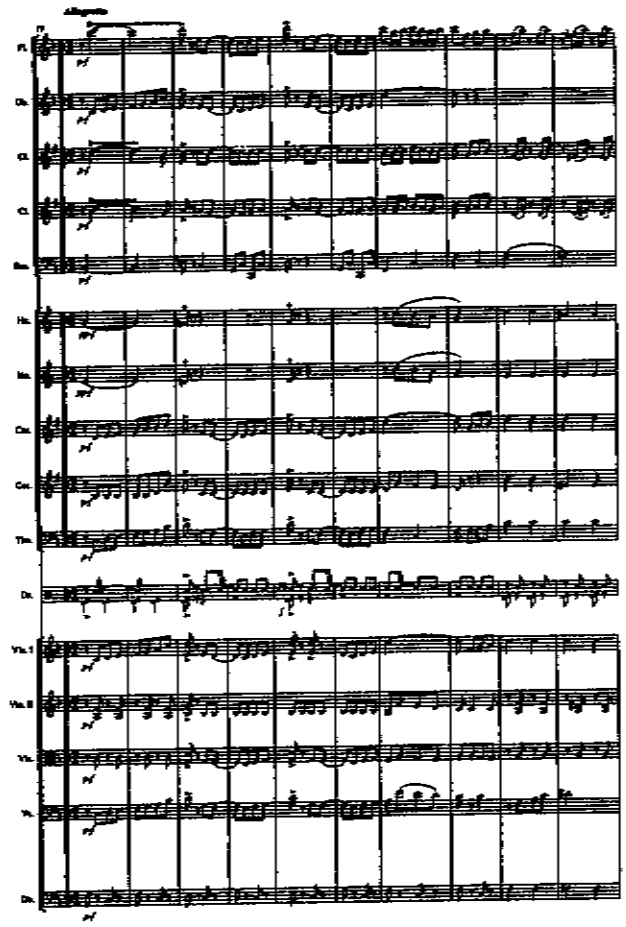




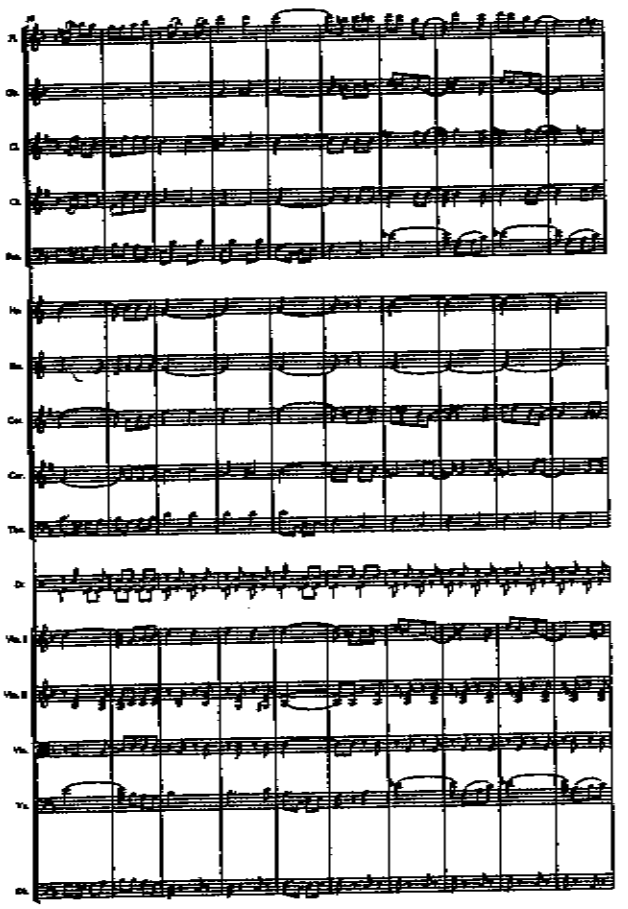


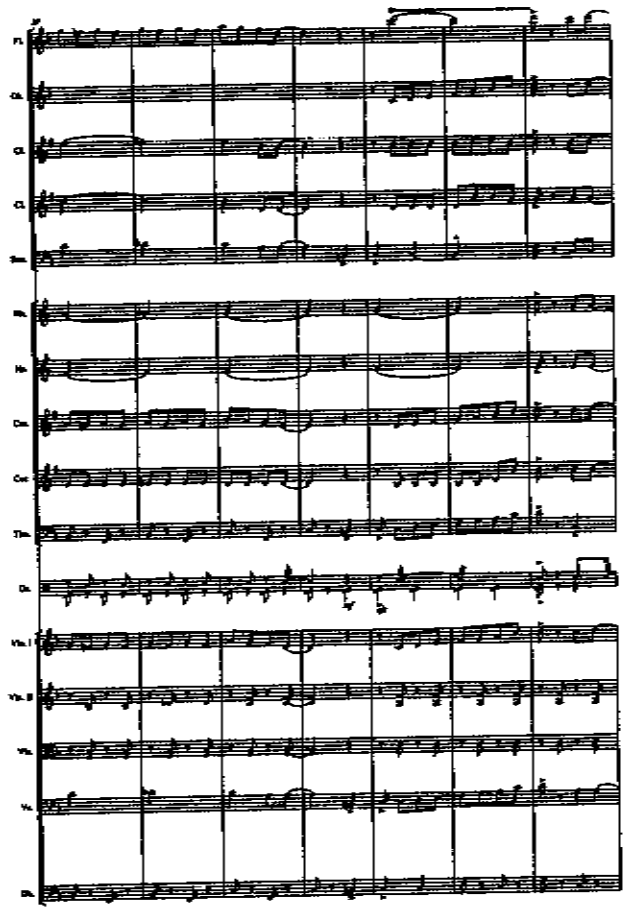

"Rip van Winkle" Melos
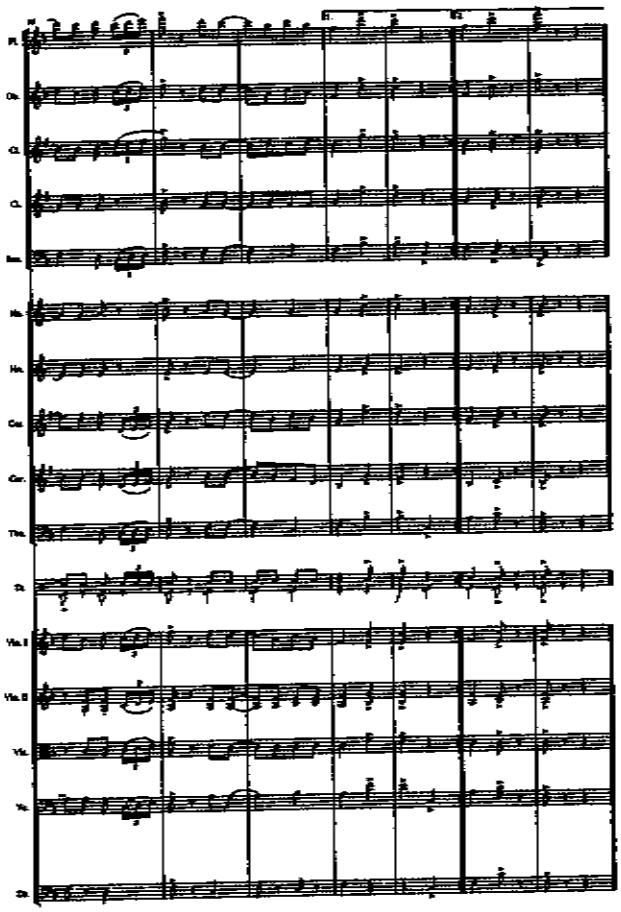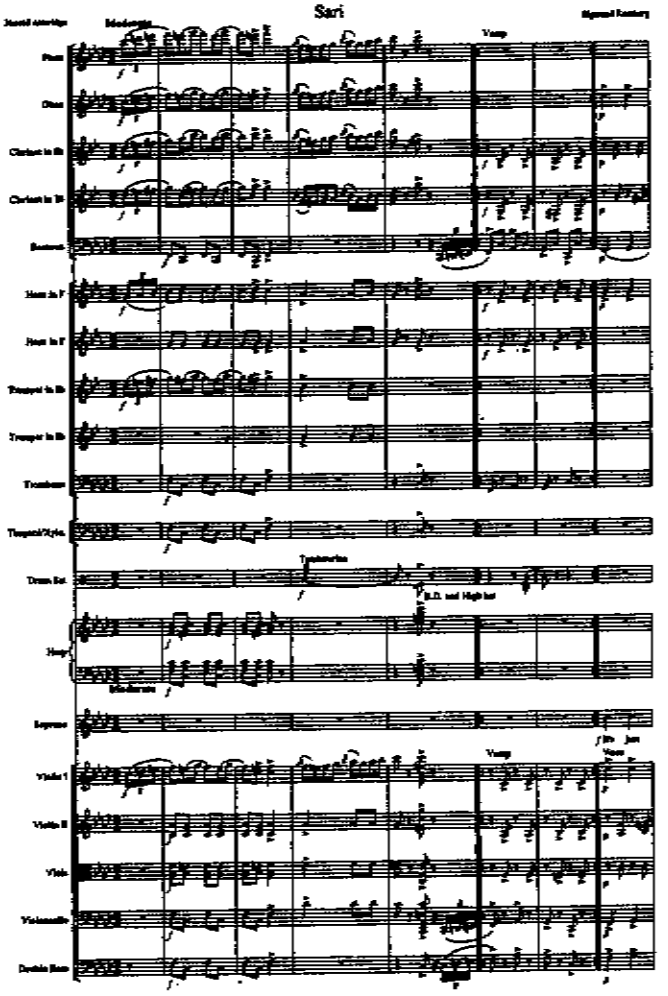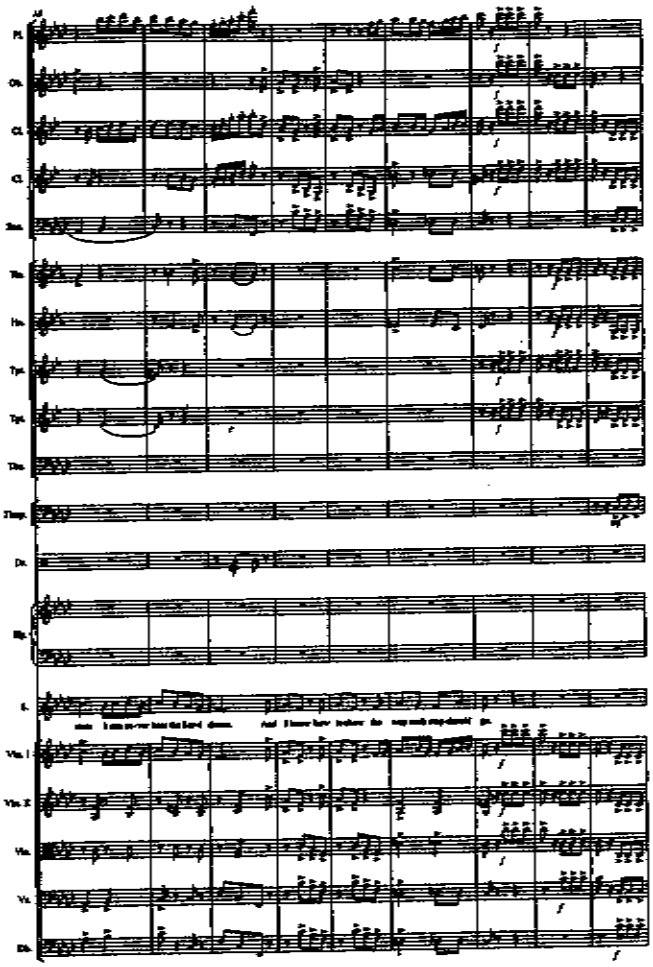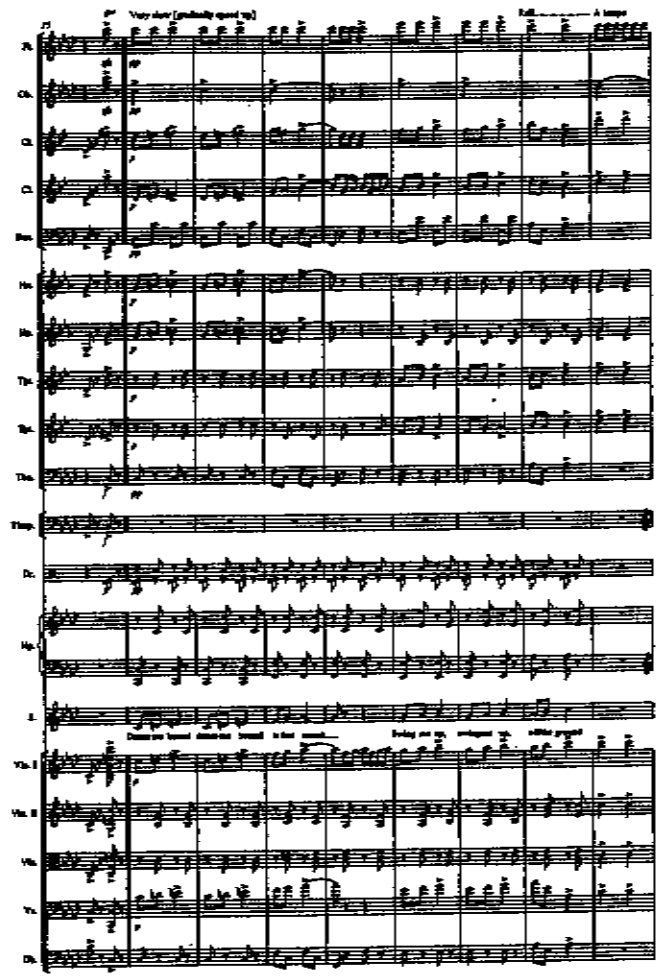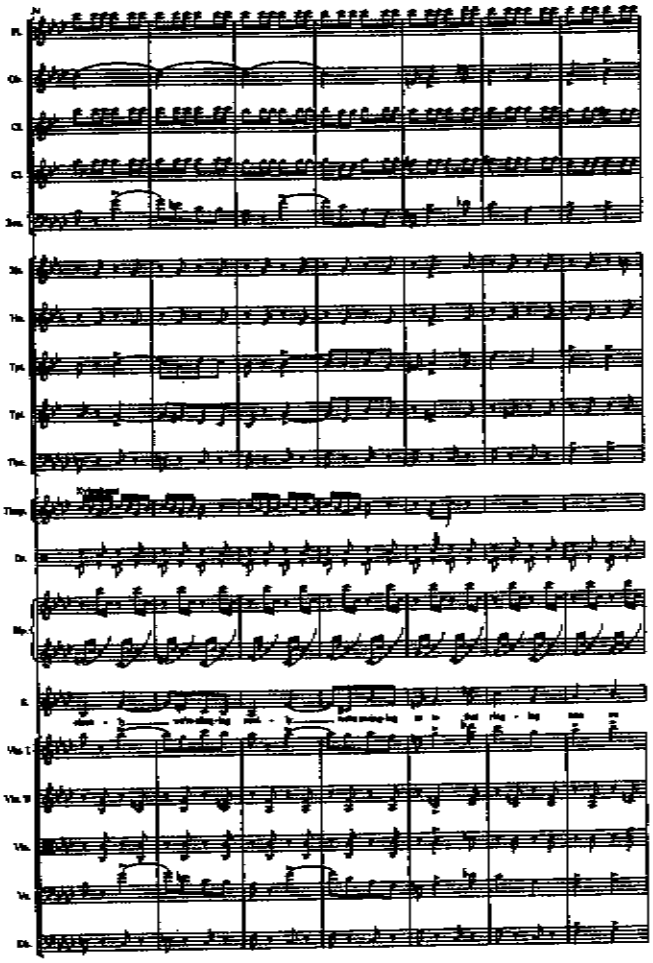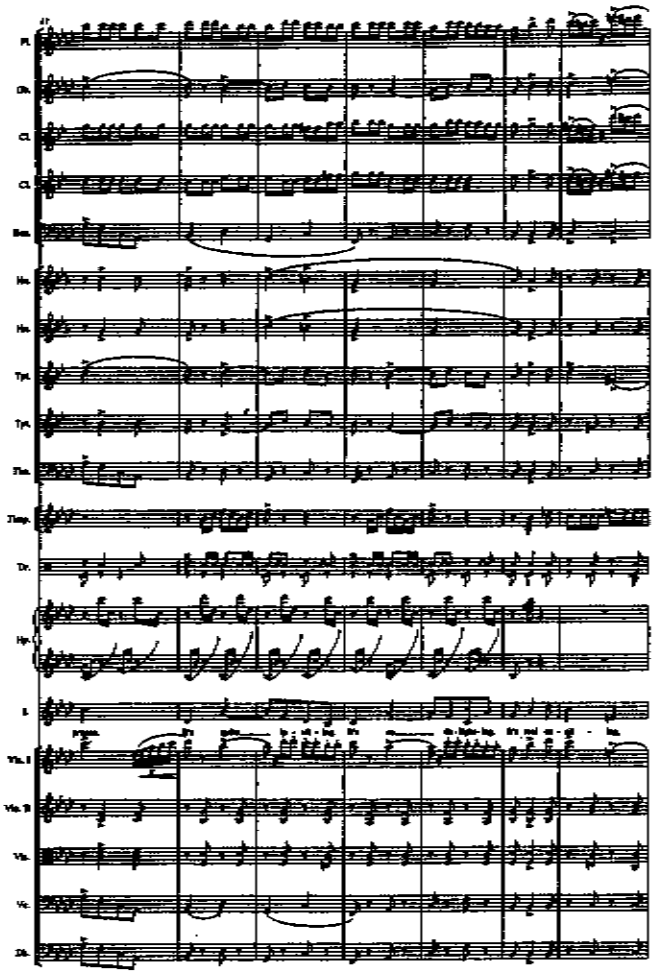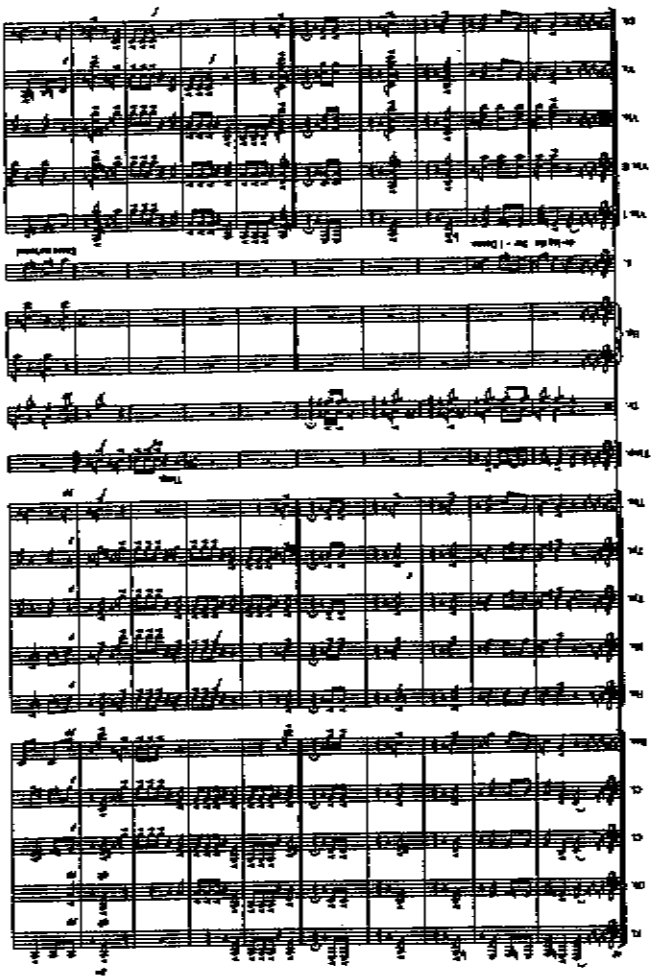













Sari
Moderato
Vivace
Flute
Oboe
Clarinet in Bb
Clarinet in Bb
Bassoon
Horn in F
Horn in F
Trumpet in Bb
Trumpet in Bb
Trombone
Timpani/Perc.
Drum Set
Tambourine
B.D. and High hat
Harp
Soprano
Violin I
Violin II
Viola
Violoncello
Double Bass
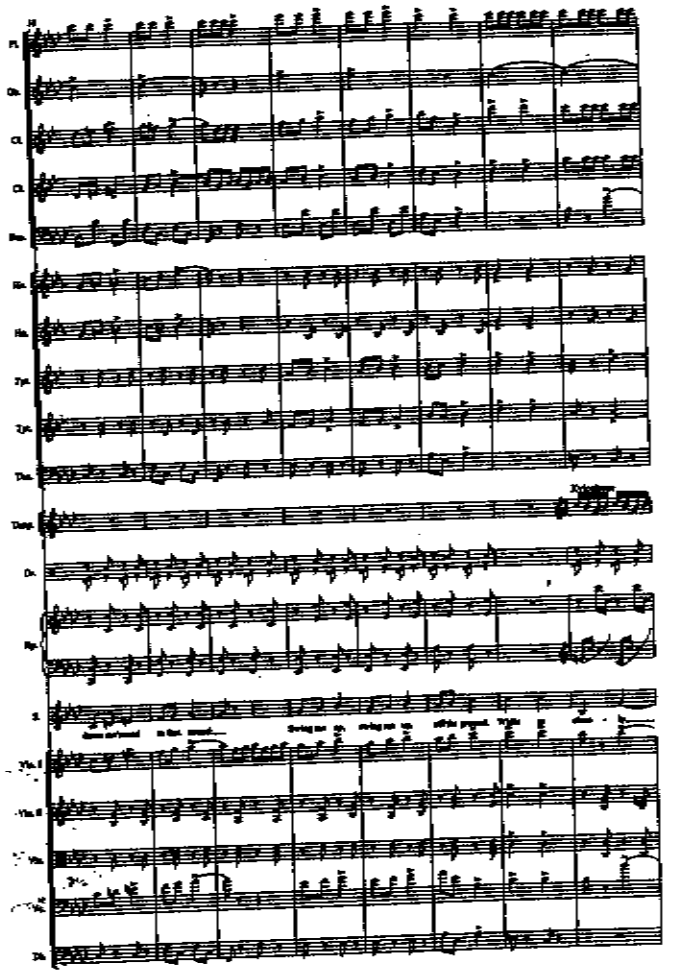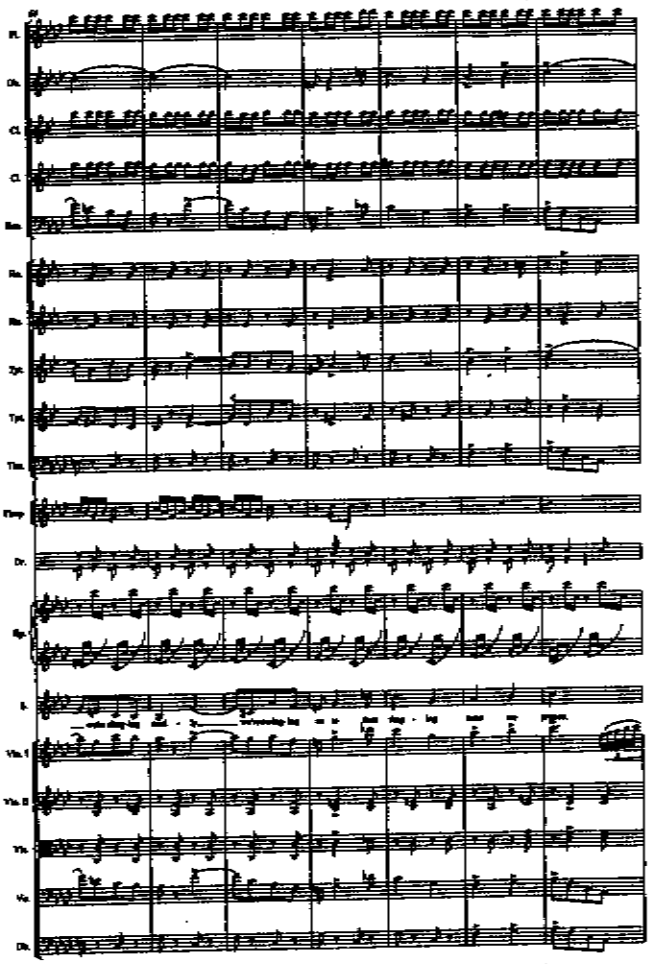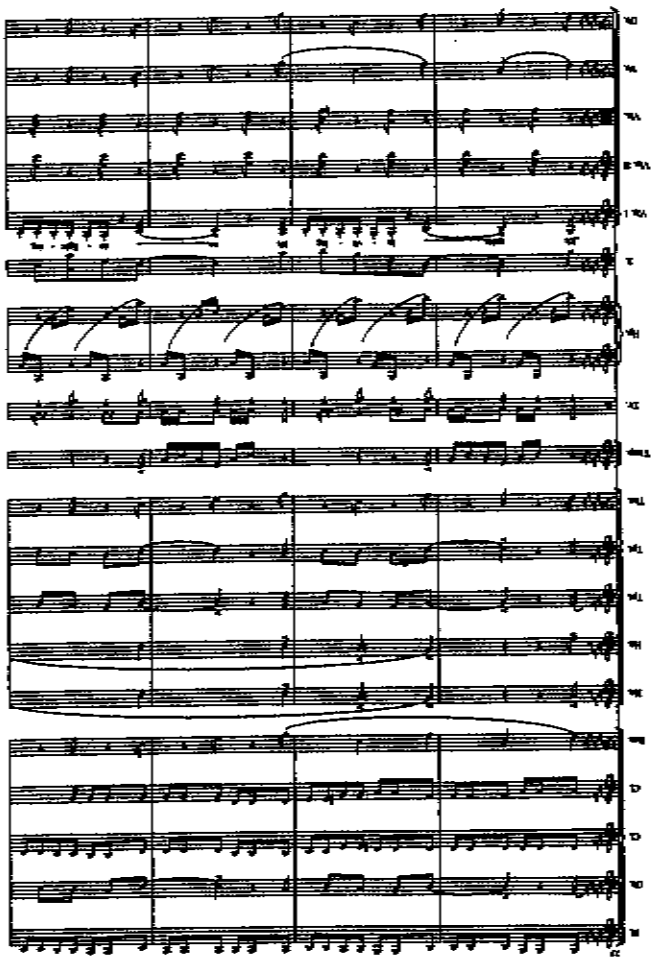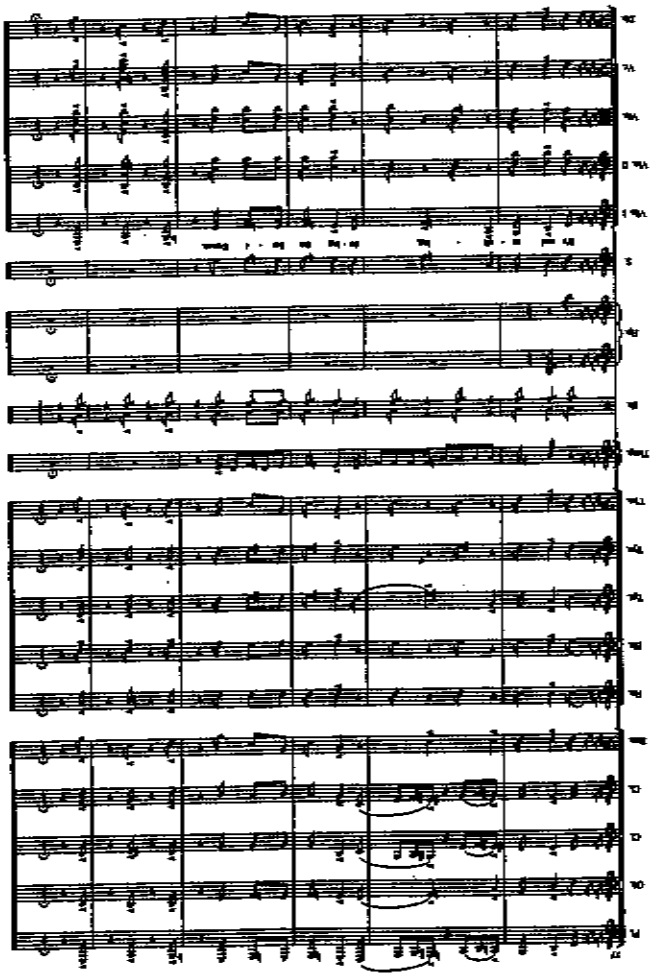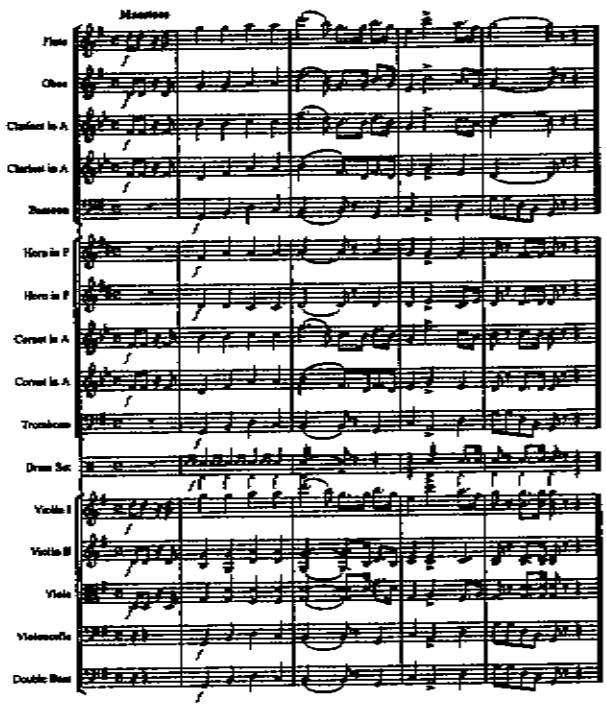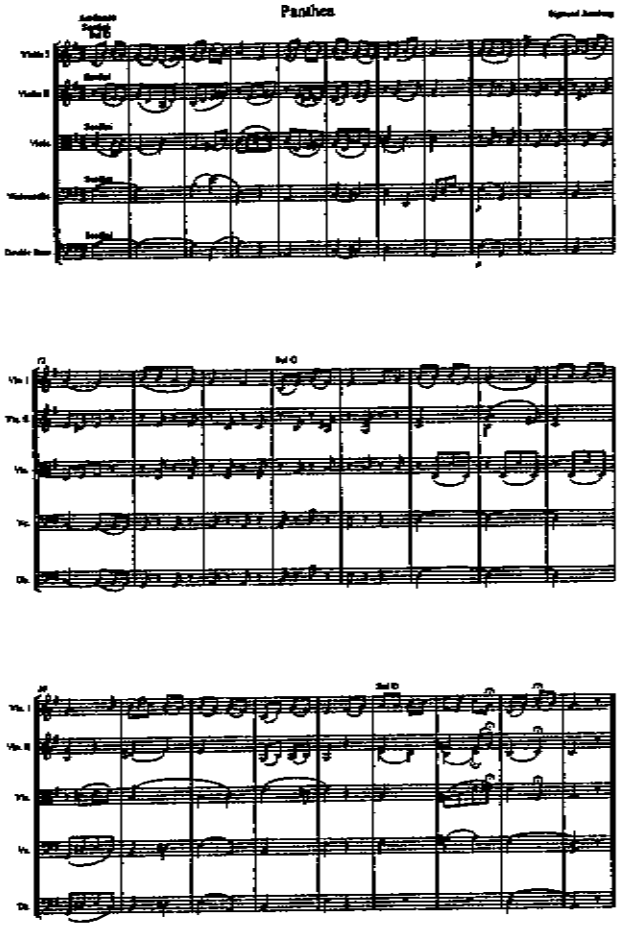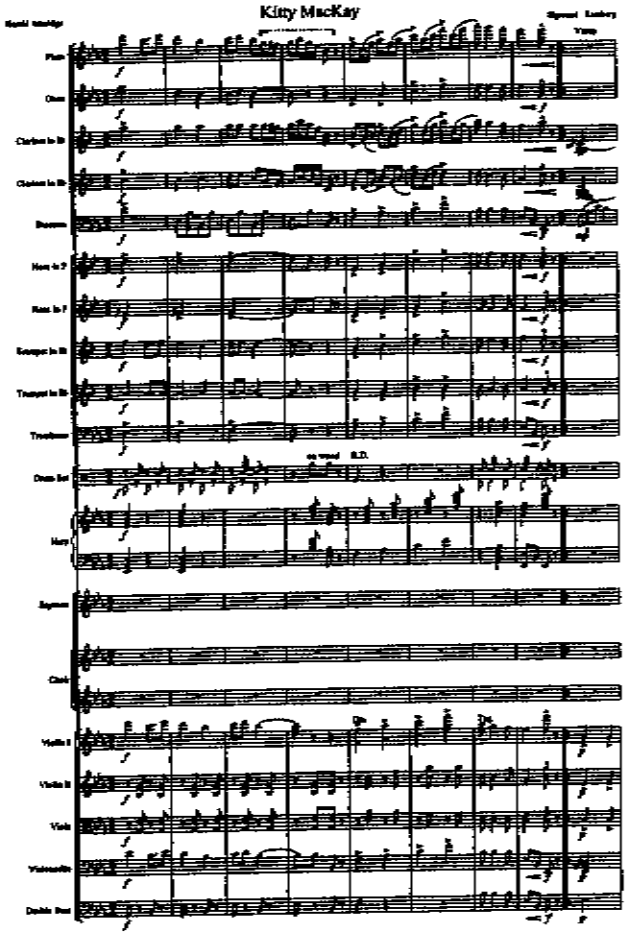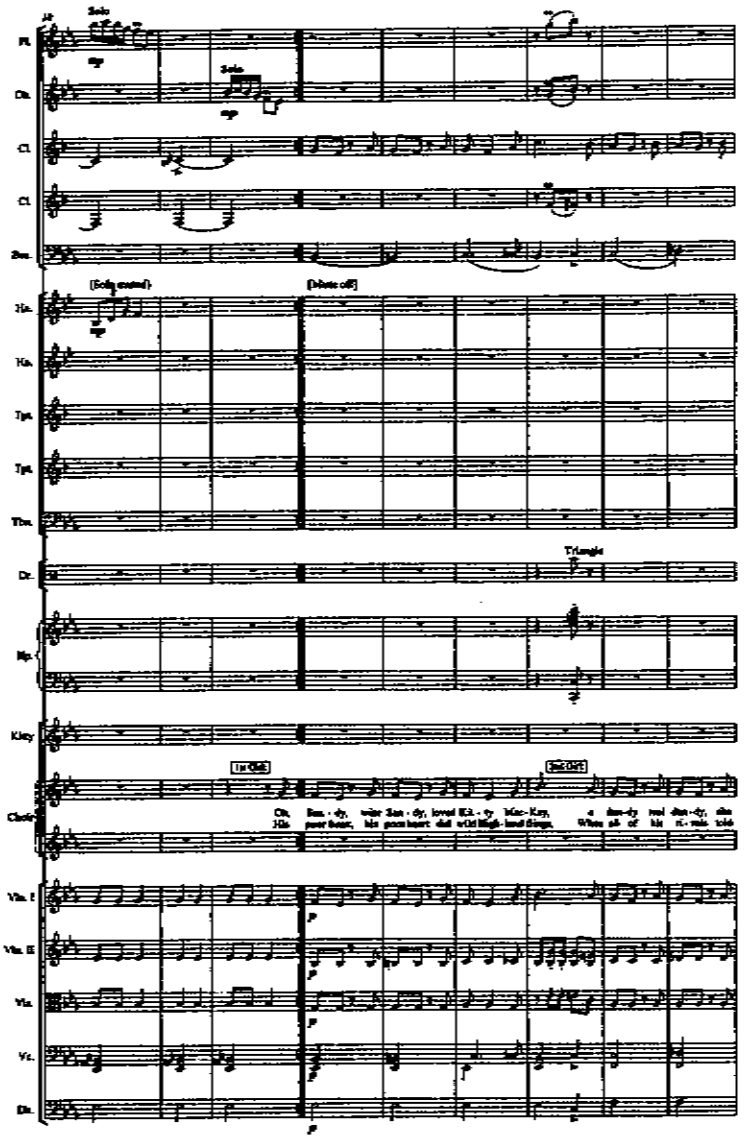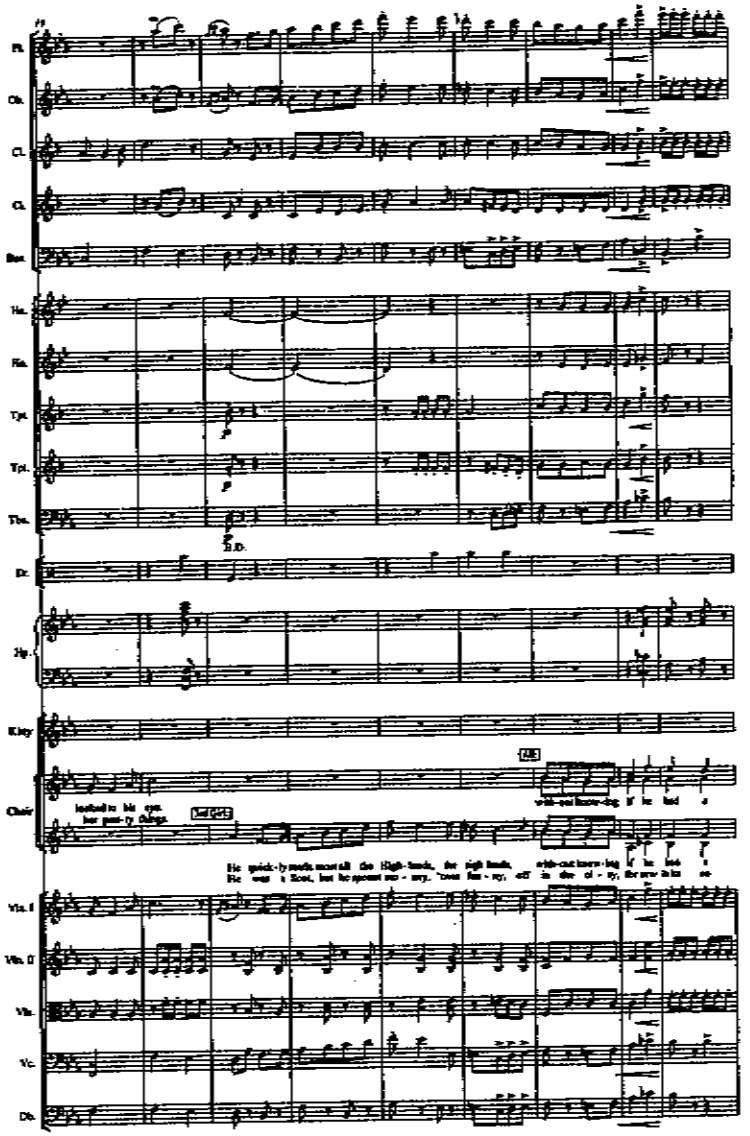


















Marseillaise
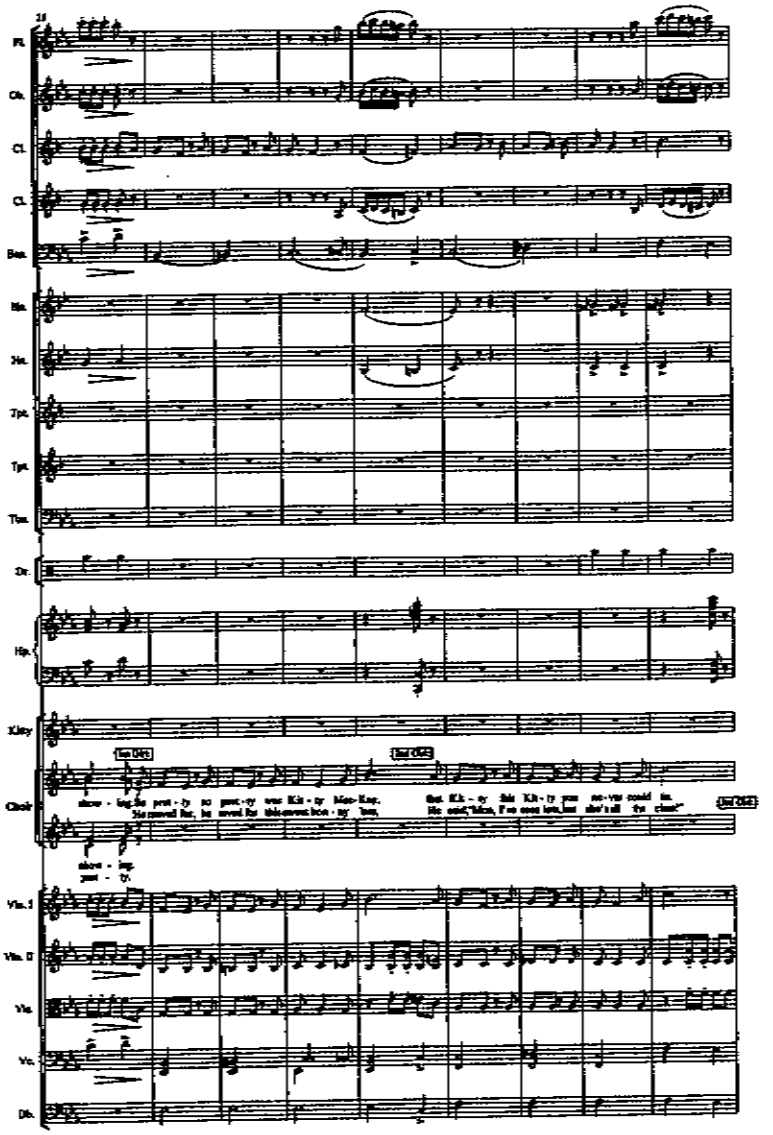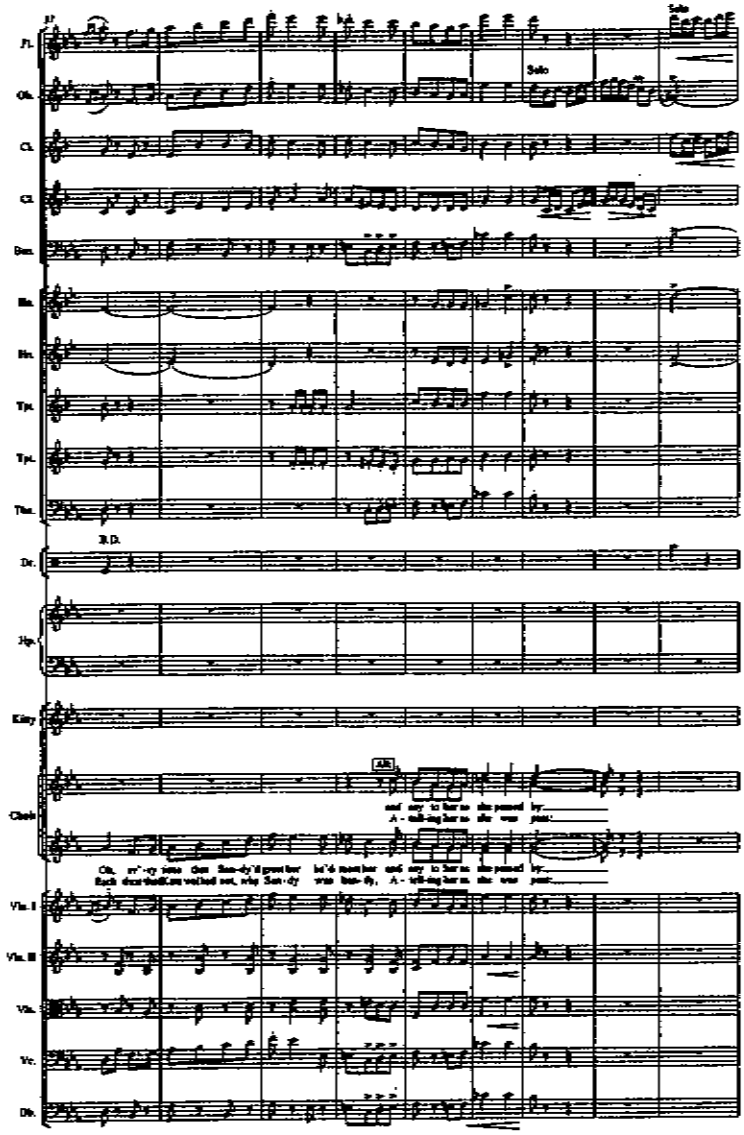



Pavilion
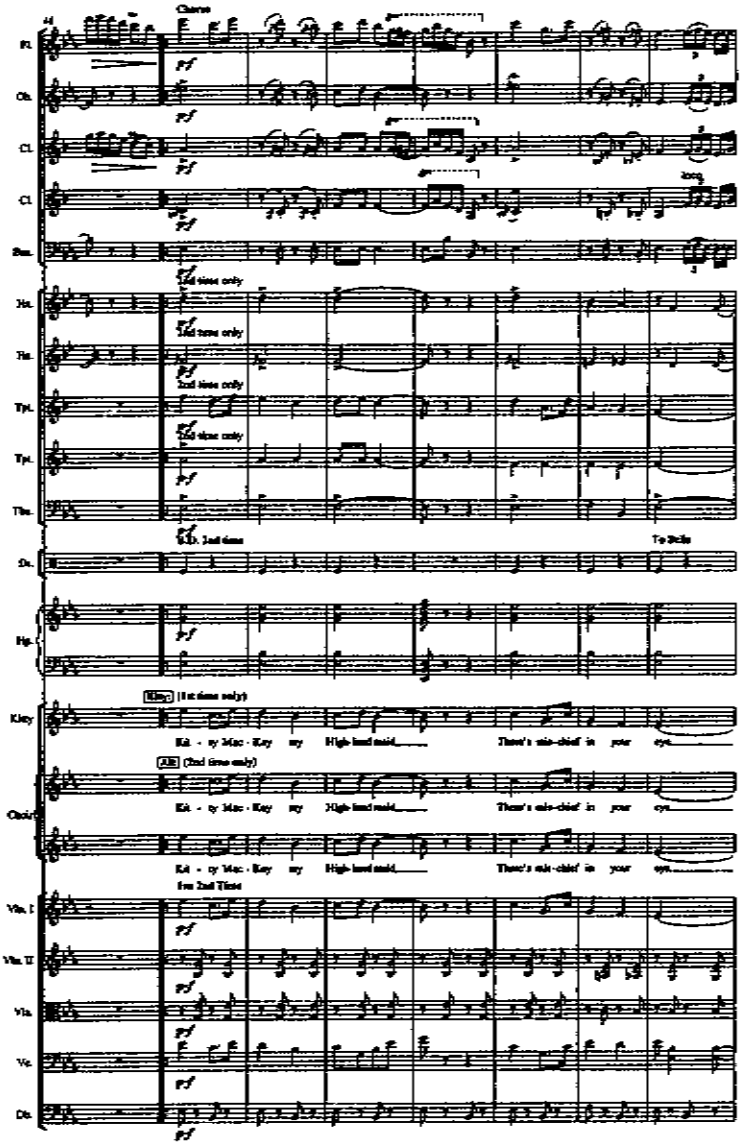

Kitty MacKay
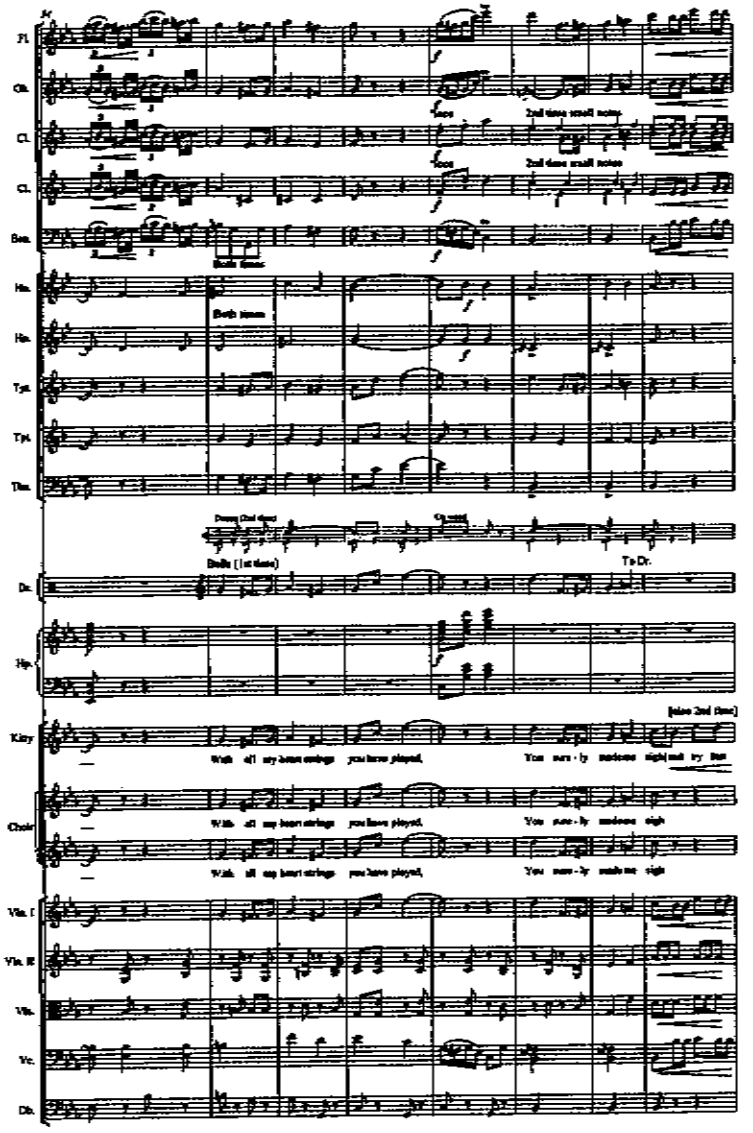

Solo
Solo
[Solo muted]
[Mute off]
Triangle
In Old
Out Old
Ch. Jds
San - dy, poor heart,
san - dy, his poor heart
lowed Kit - ty dat wild
Kar - Kay, high - land Sings.
a San - dy
When pi - of
and San - dy, she
his ri - mis
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Hp.
Kbd
Chrds
Vln. I
Vln. II
Vla.
Vc.
Db.
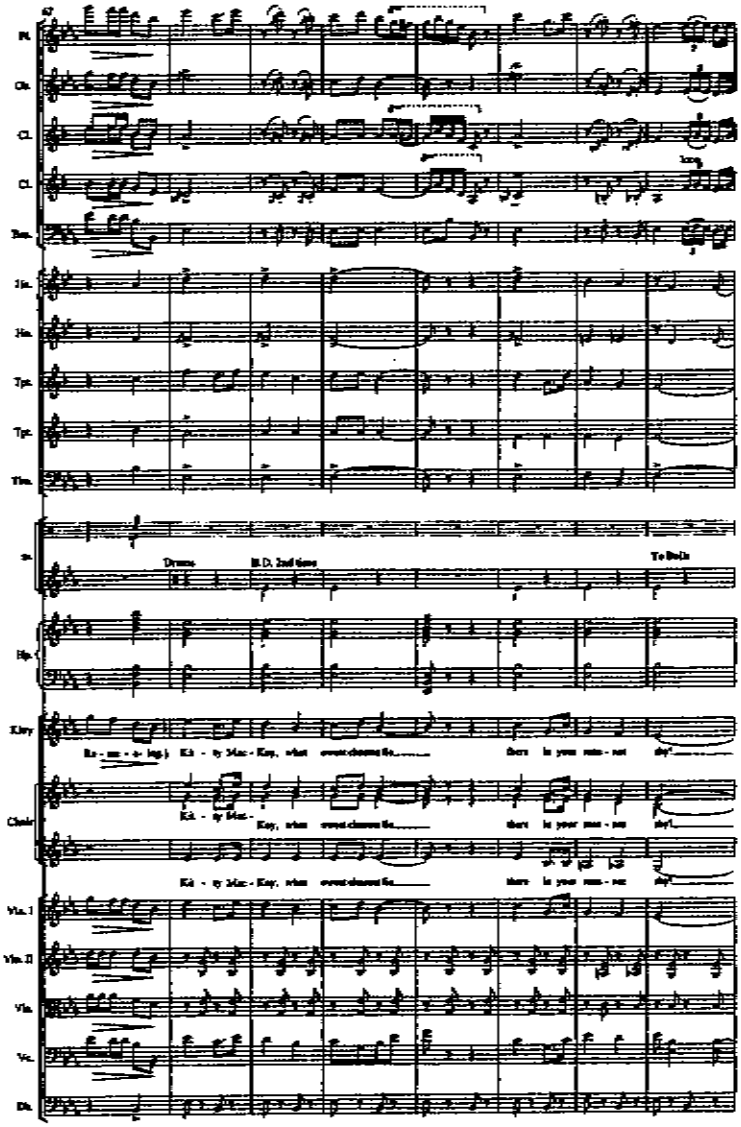

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B.D.
Dr.
Hp.
Kbd.
Choir
Vln. I
Vln. II
Vla.
Vc.
Db.
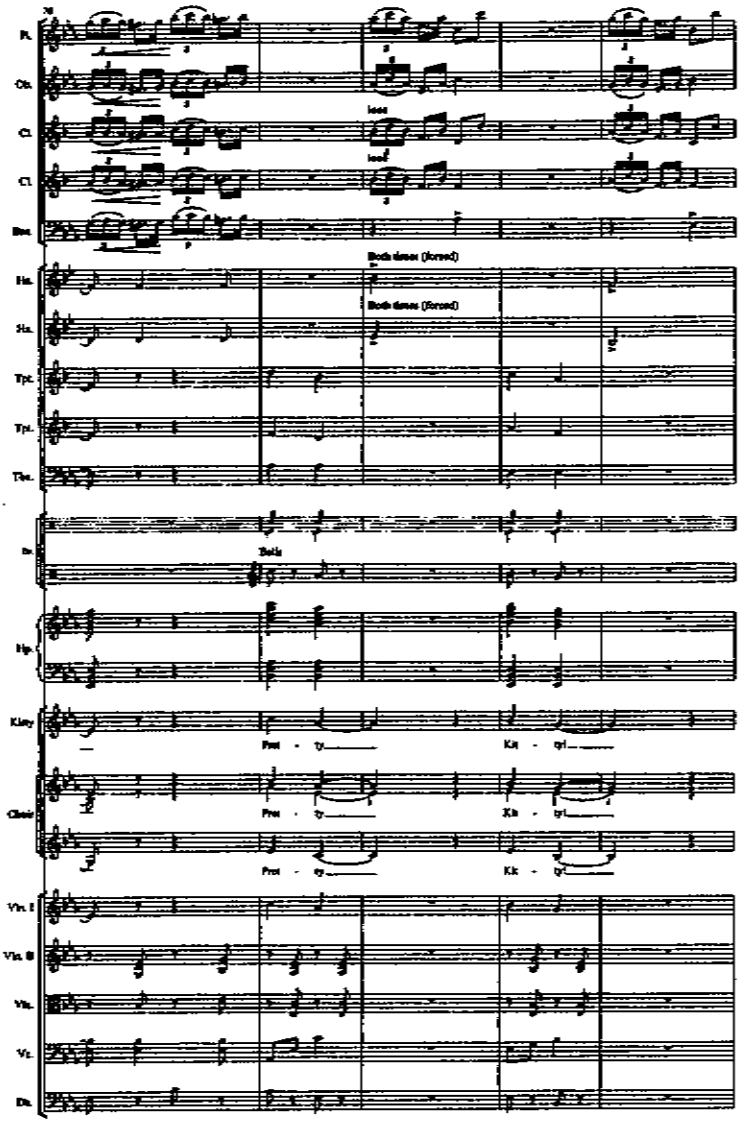

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Hp.
Xylo
Chor
Vln. I
Vln. II
Vla.
Vc.
Db.
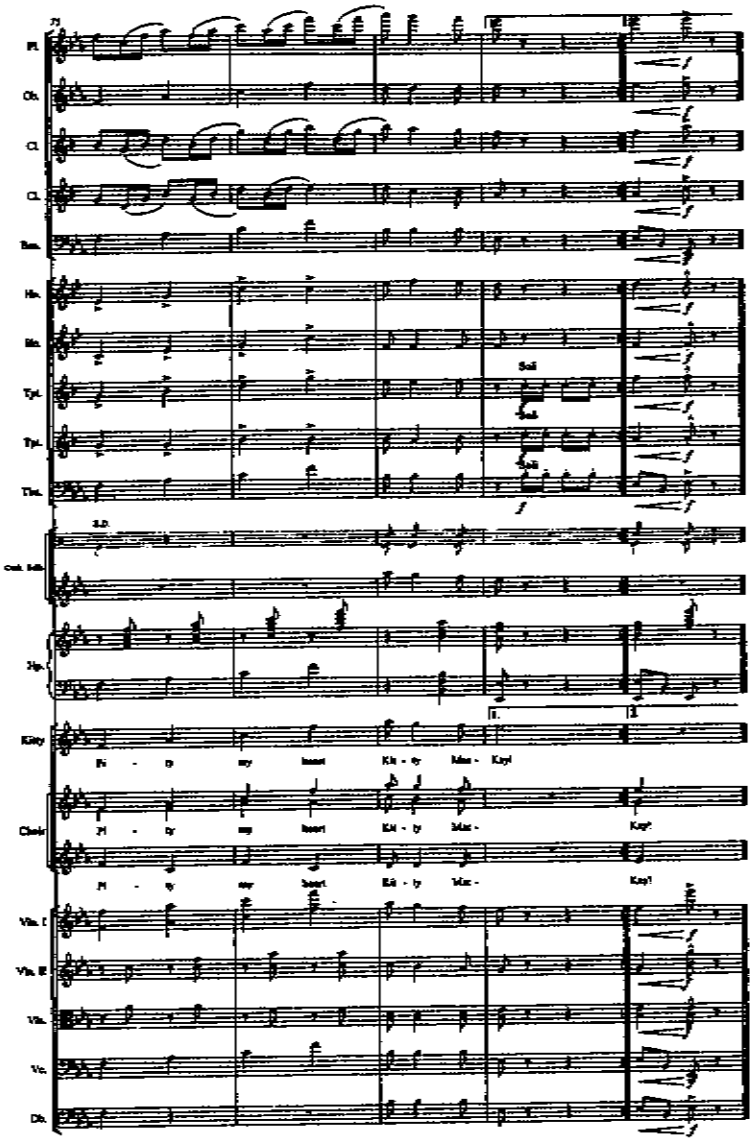

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B.D.
Dr.
Hp.
Kbsy
Chrch
Vln. I
Vln. II
Vla.
Vc.
Db.
Solo
Solo
A8
and say to her as she passed by,
A - sell-ing her as she was past.
Oh, my - sy was Sun - dy's sweet - her
Each dear - ful sin we had not, why Sun - dy
let's meet her and say to her as she passed by,
was bus - dy, A - sell-ing her as she was past.
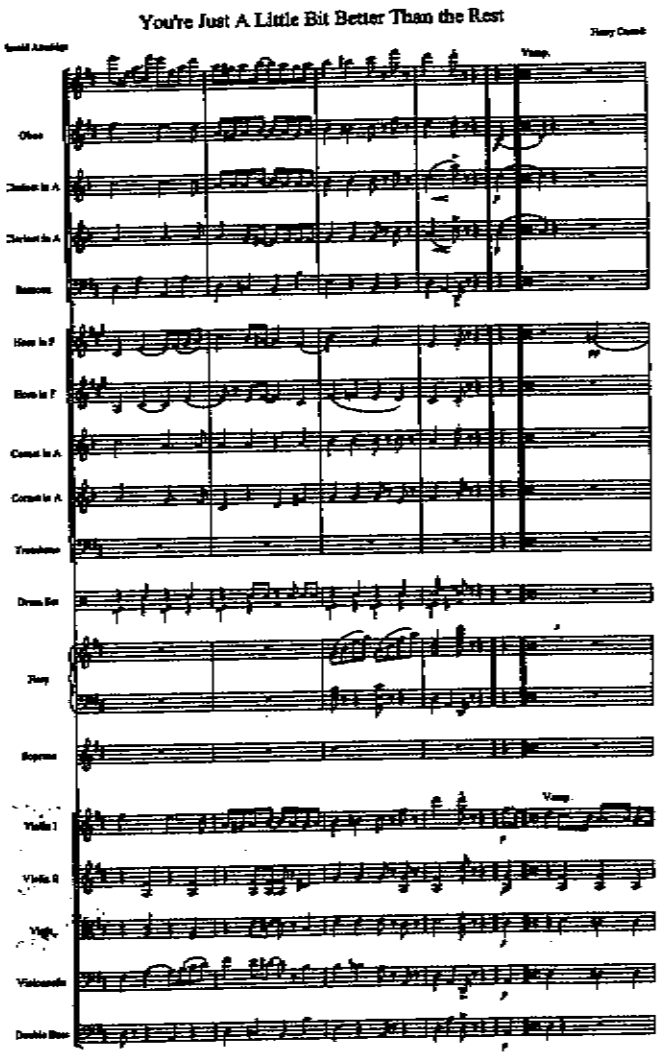

Chorus
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Tbn.
Tpt.
Tpt.
Tbn.
Timp.
Hp.
Klay
(1st time only)
Ki - ty Mac - Kay my High-land maid
There's mis-chief in your eye
Alt
(2nd time only)
Ki - ty Mac - Kay my High-land maid
There's mis-chief in your eye
For 2nd Time
Vln. I
Vln. II
Vla.
Vc.
Db.
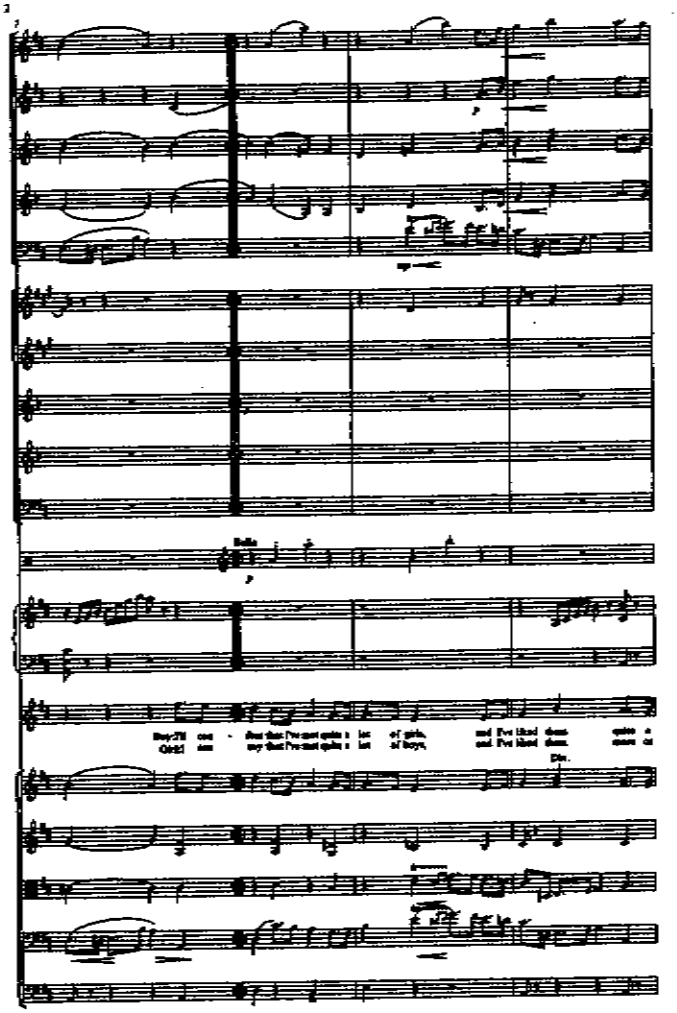

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Dr.
Hp.
Kbd
Choir
Vln. I
Vln. II
Vla.
Vc.
Db.
Both down
Bells (1st time)
To Dr.
(play 2nd time)
With all my heart strings you have played,
You sure - ly
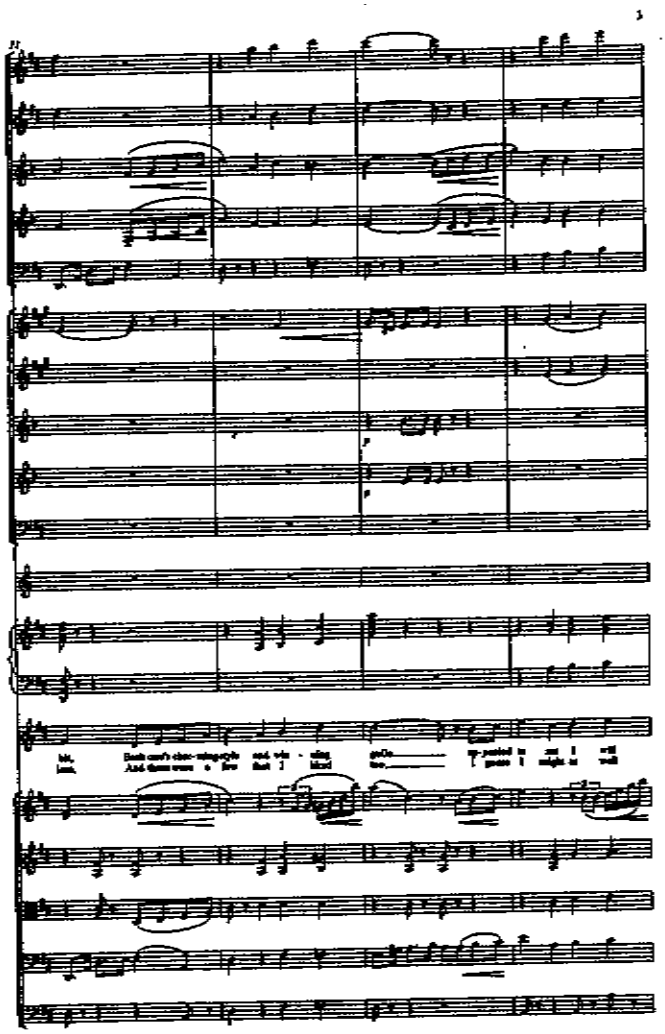

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Drums
B.D. 2nd time
To Bells
Hp.
Chimes
Ba - ne - o leg.
Ki - ty Mac - Kay, what sweet charms he
there is your ma - ter
sky!
Ki - ty Mac -
Kay, what sweet charms he
there is your ma - ter
sky!
Ki - ty Mac - Kay, what sweet charms he
there is your ma - ter
sky!
Vln. I
Vln. II
Vla.
Vc.
Db.
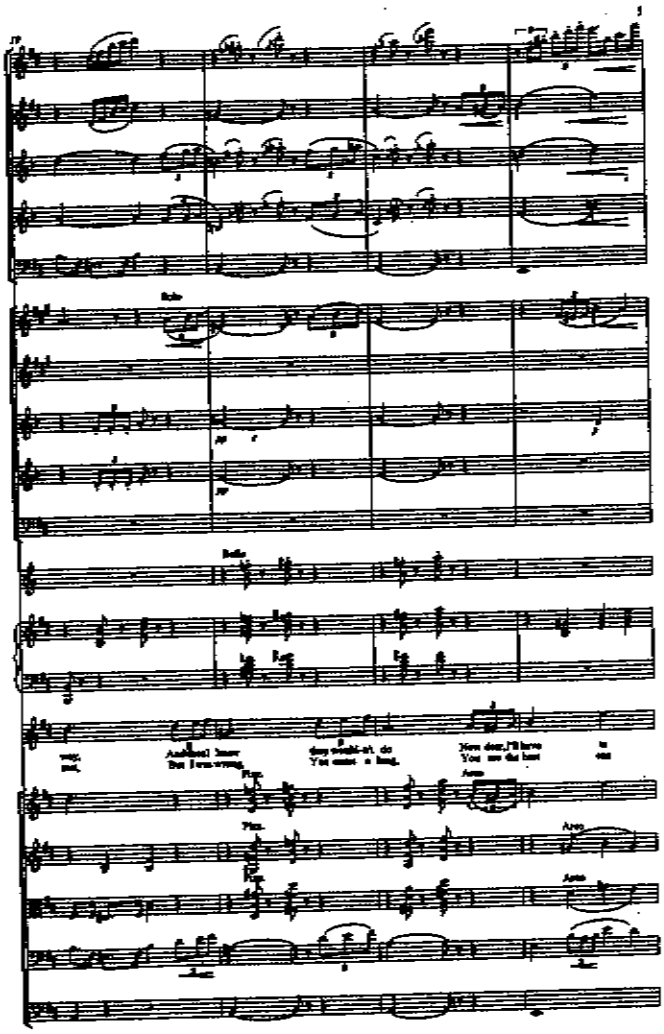

Fl.
Ob.
Cl.
Cl.
Bsn
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Hp.
Klavy
Choir
Vln. I
Vln. II
Vla.
Vc.
Db.
Both dance (forced)
Bells
Frst - ty
Kis - ty!

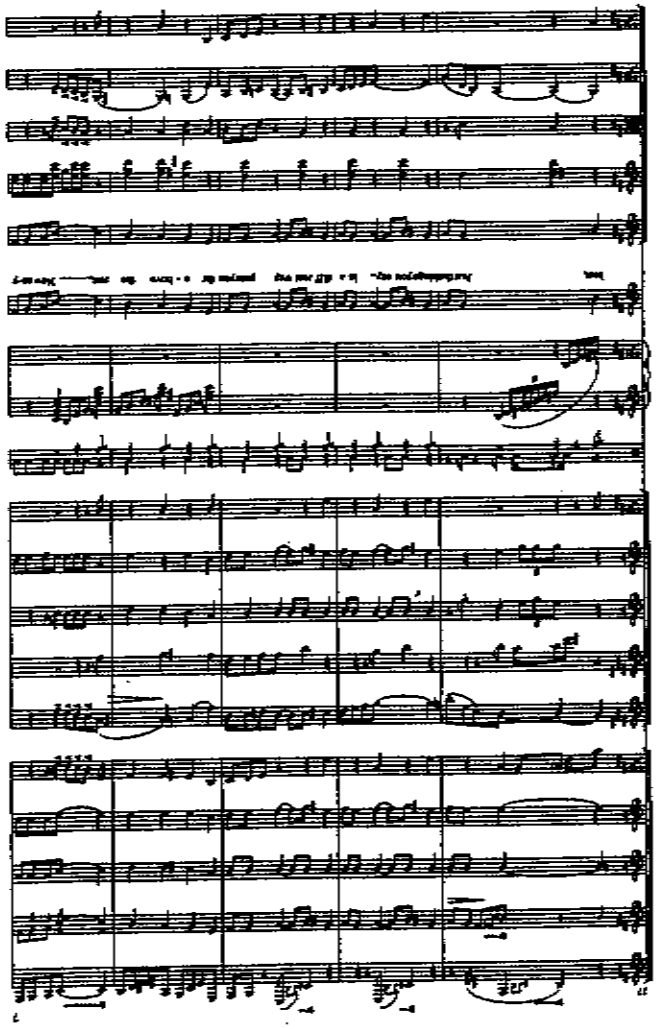

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
cont. bass
Hp.
Kitty
Cheek
Vln. I
Vln. II
Vla.
Vc.
Db.
Kit - ty my heart Kit - ty Mac - Kay!
Kit - ty my heart Kit - ty Mac - Kay!
Kit - ty my heart Kit - ty Mac - Kay!
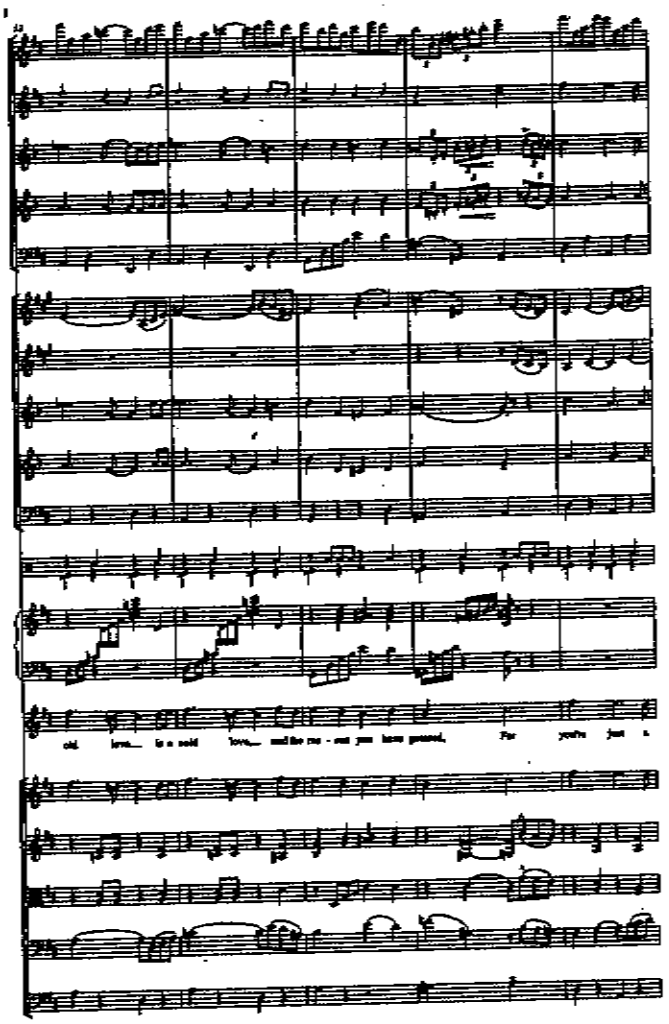

You're Just A Little Bit Better Than the Rest
Vamp
Oboe
Clarinet in A
Clarinet in A
Bassoon
Horn in F
Horn in F
Cornet in A
Cornet in A
Trombone
Drum Set
Harp
Soprano
Violin I
Violin II
Viola
Violoncello
Double Bass
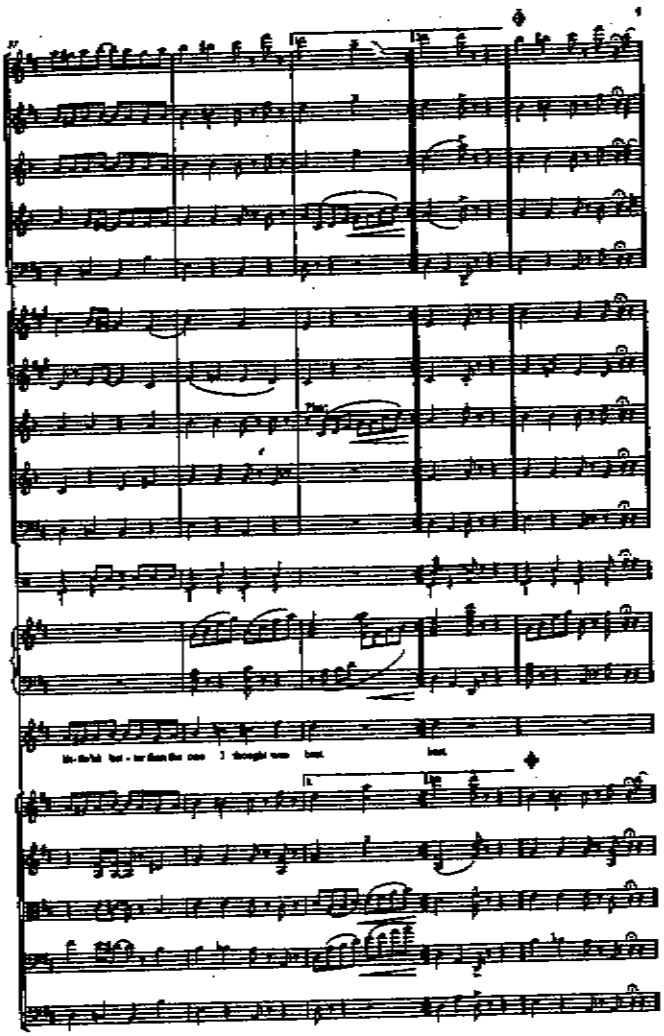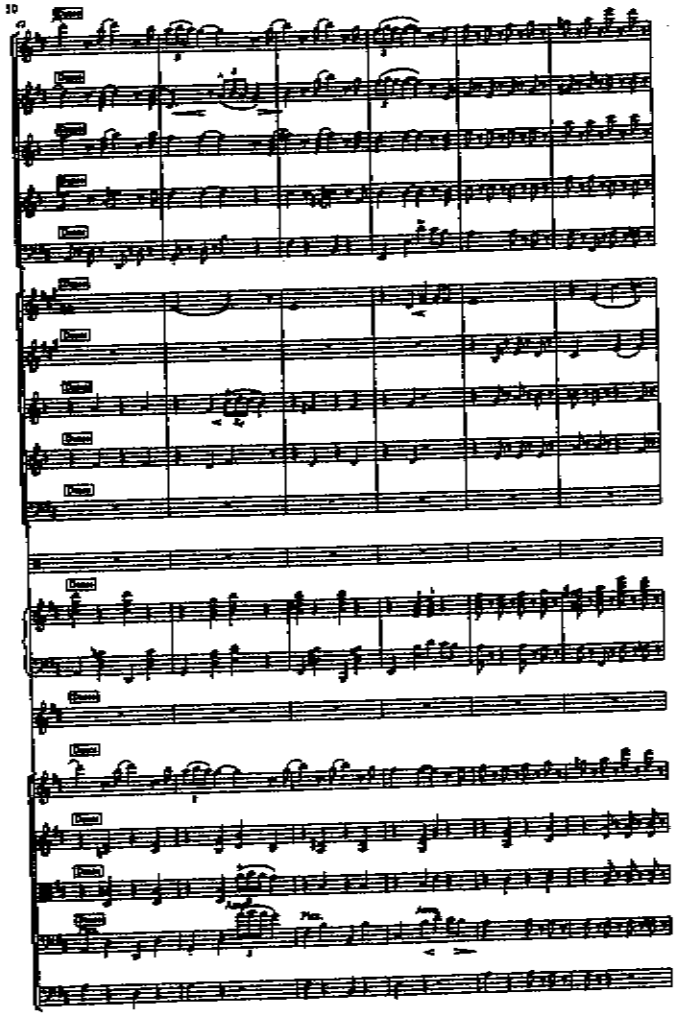




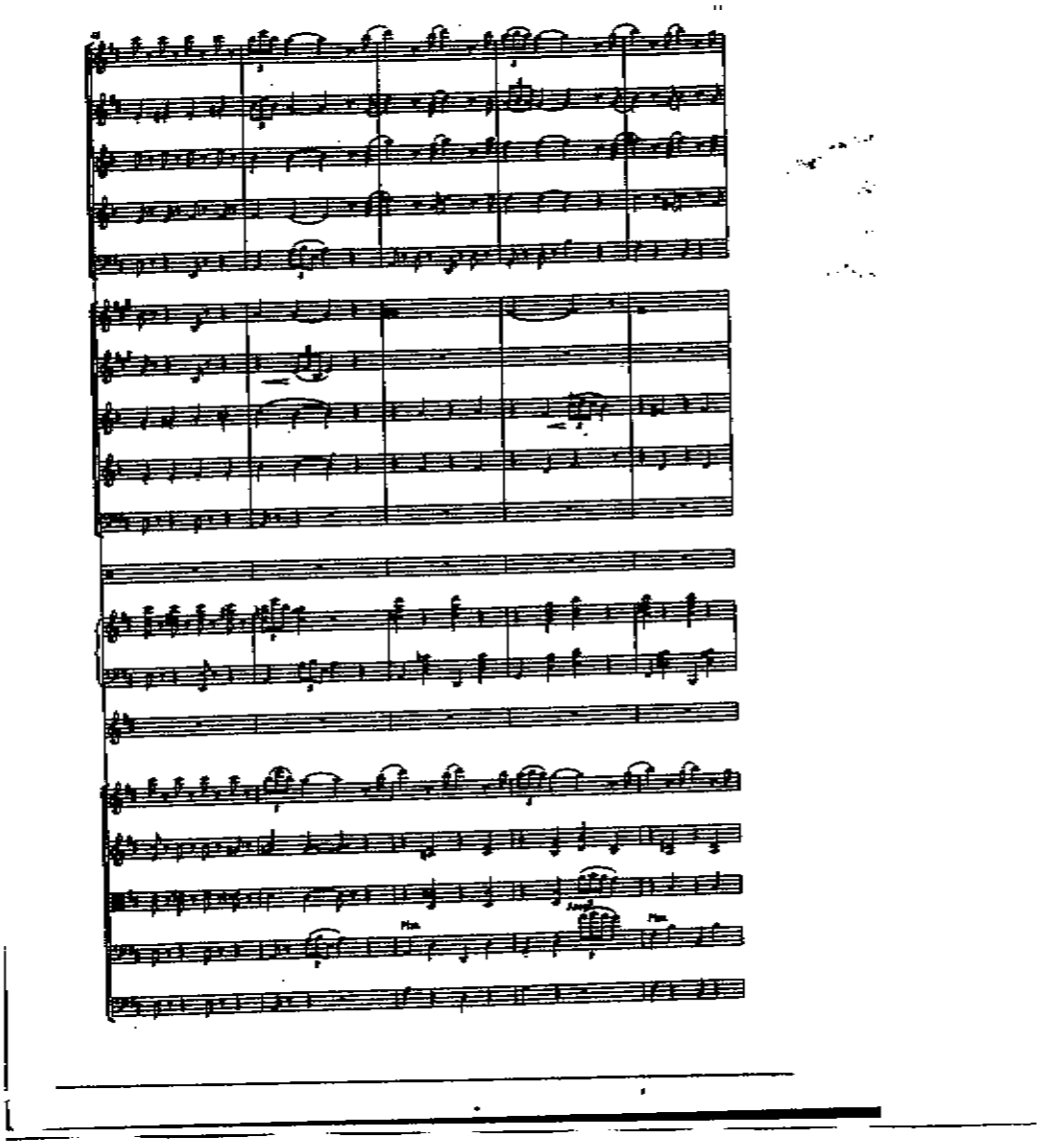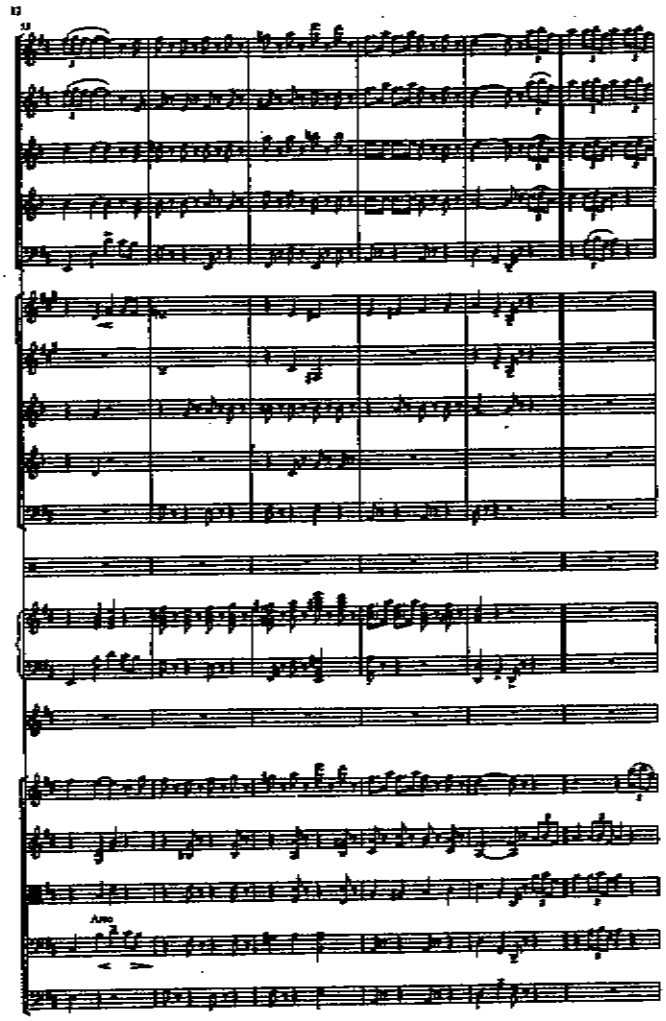




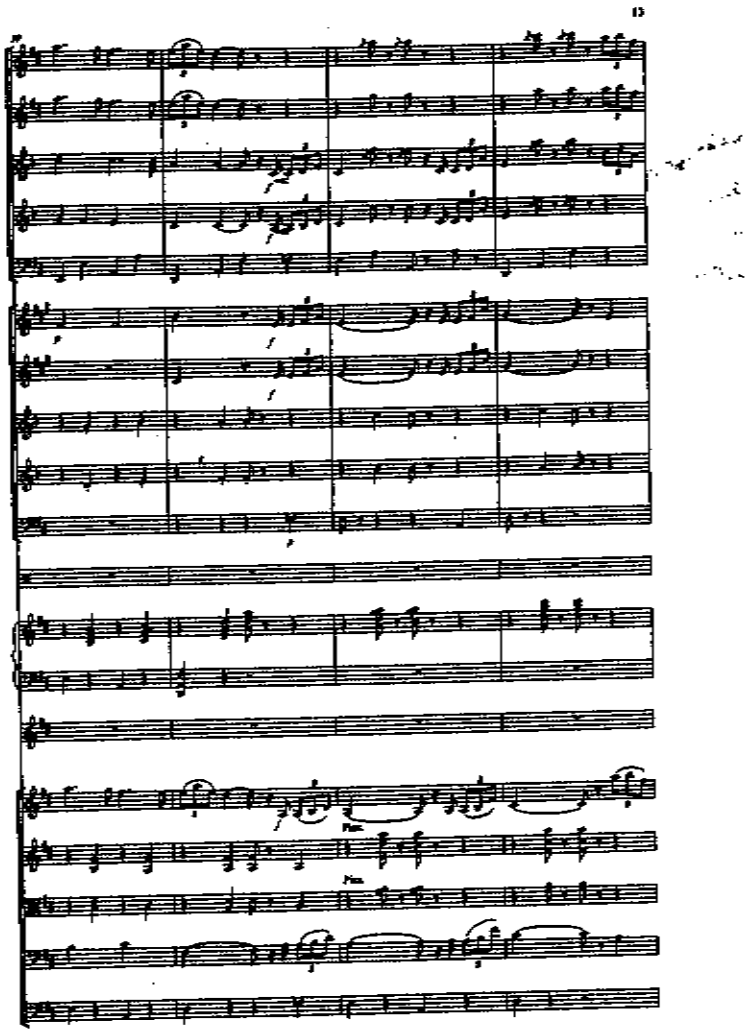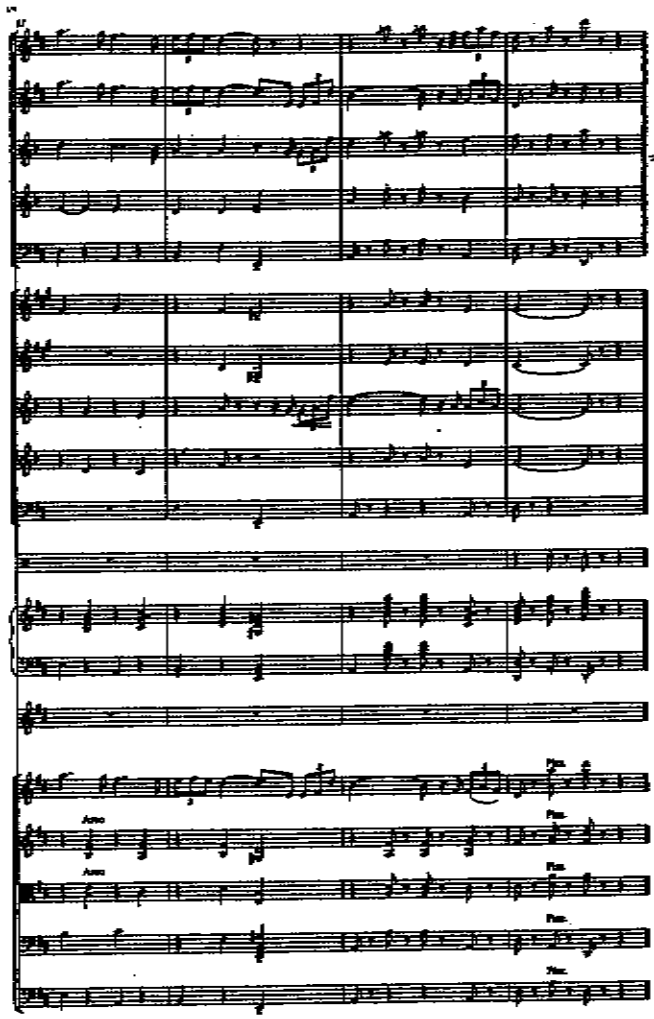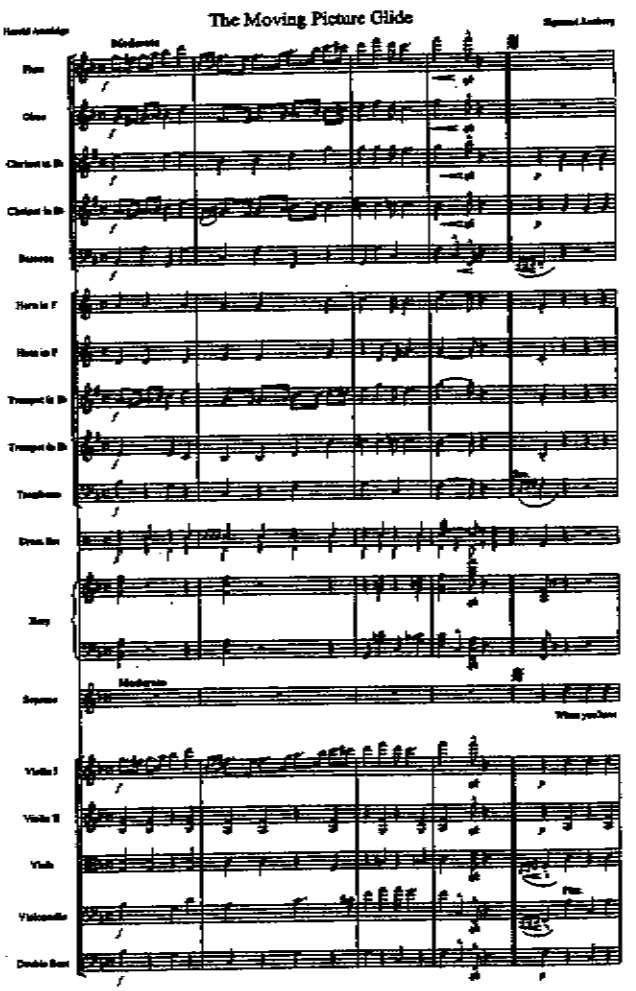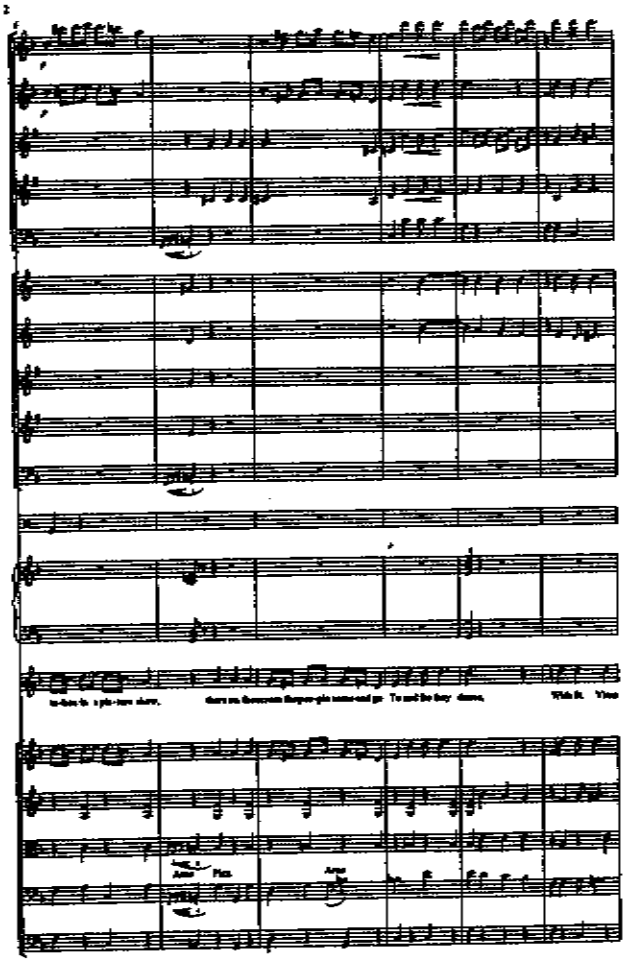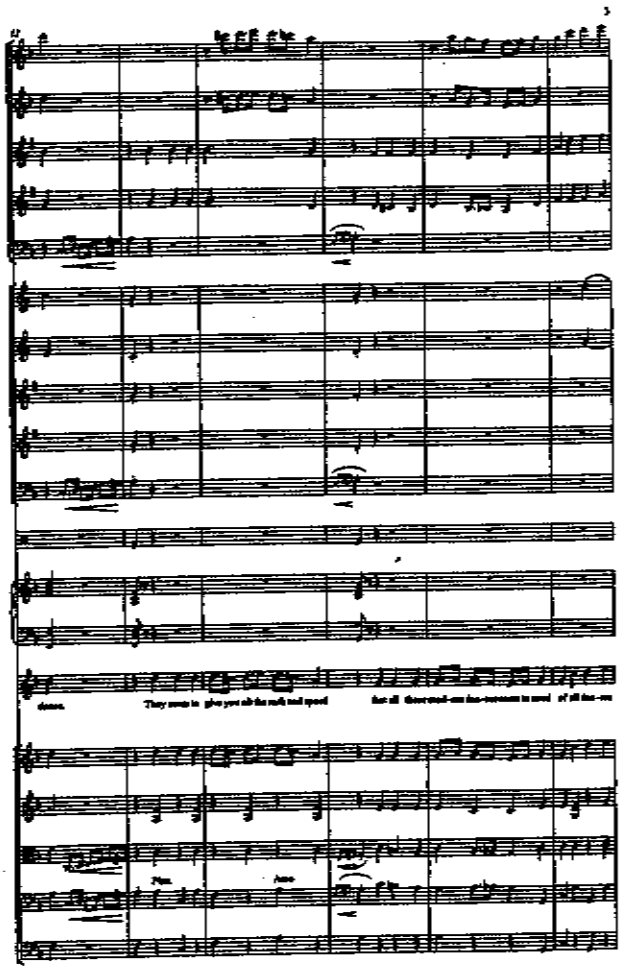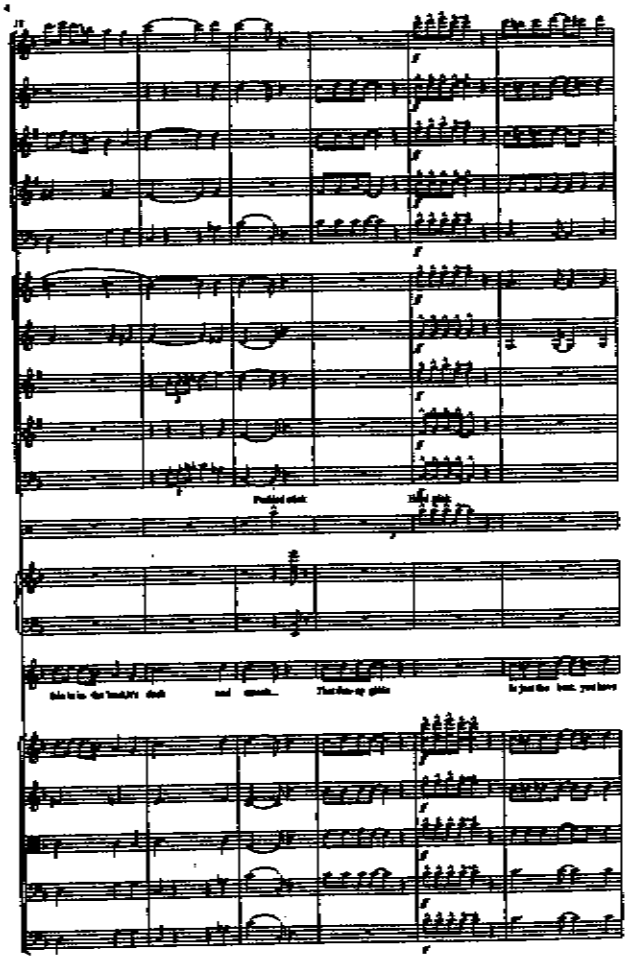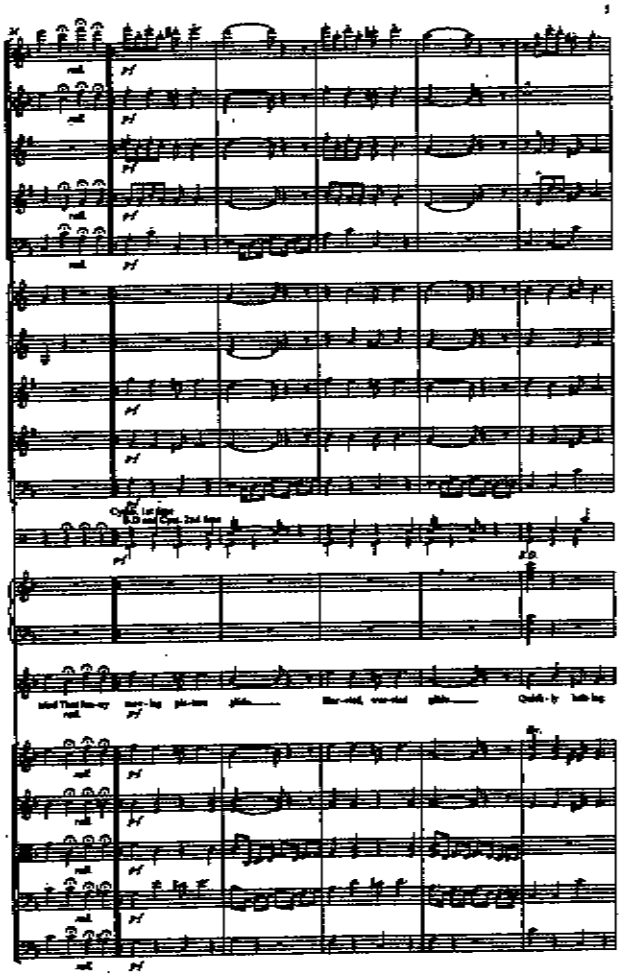













Arco
Arco
Pizz.
Pizz.
Pizz.
Pizz.
Pizz.

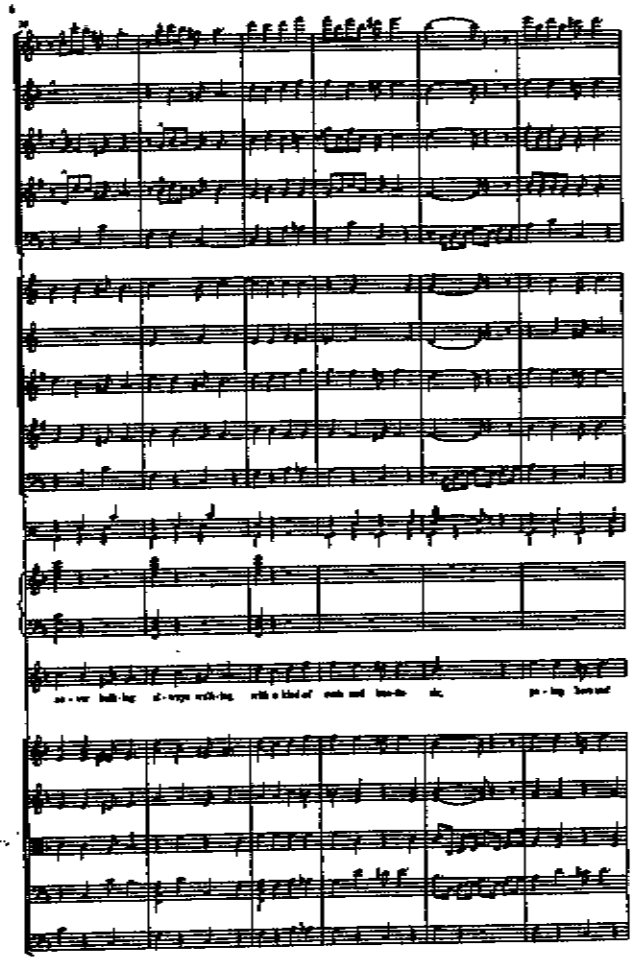

The Moving Picture Glide
Moderato
Flute
Oboe
Clarinet in B♭
Clarinet in B♭
Bassoon
Horn in F
Horn in F
Trumpet in B♭
Trumpet in B♭
Trombone
Drum Set
Harp
Moderato
Soprano
Violin I
Violin II
Viola
Violoncello
Double Bass
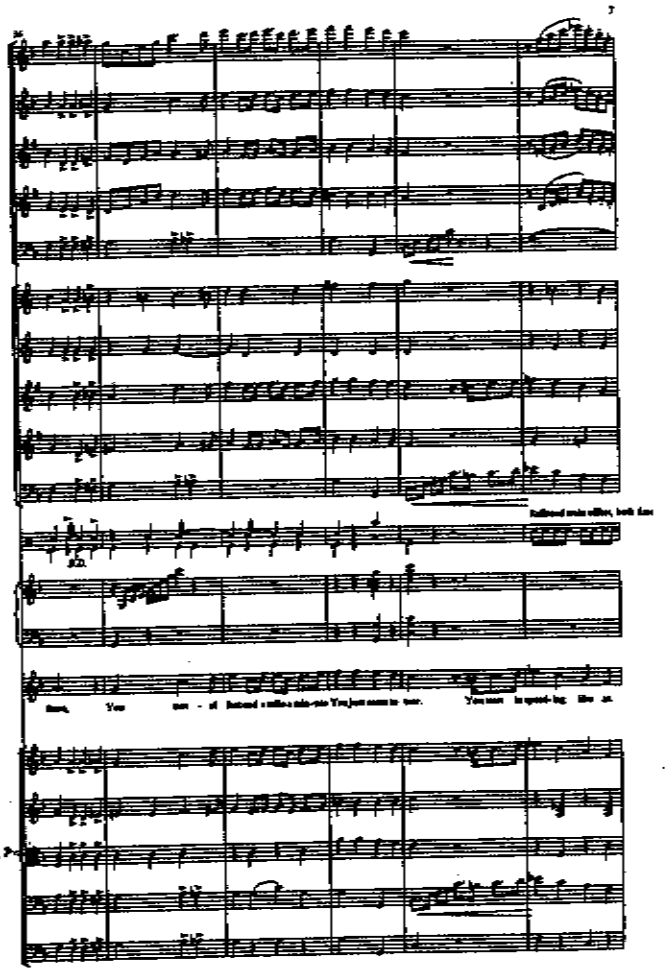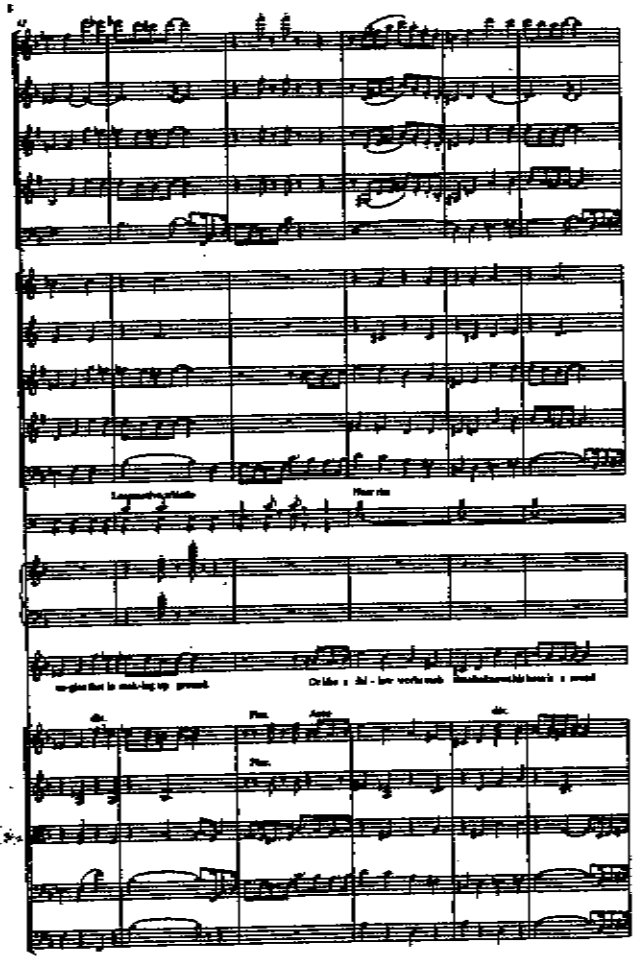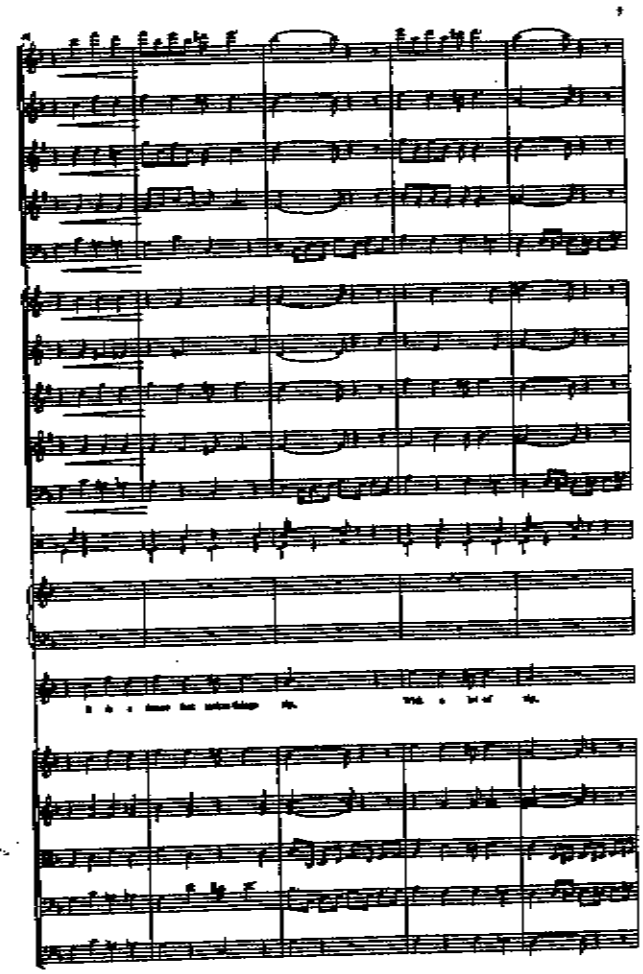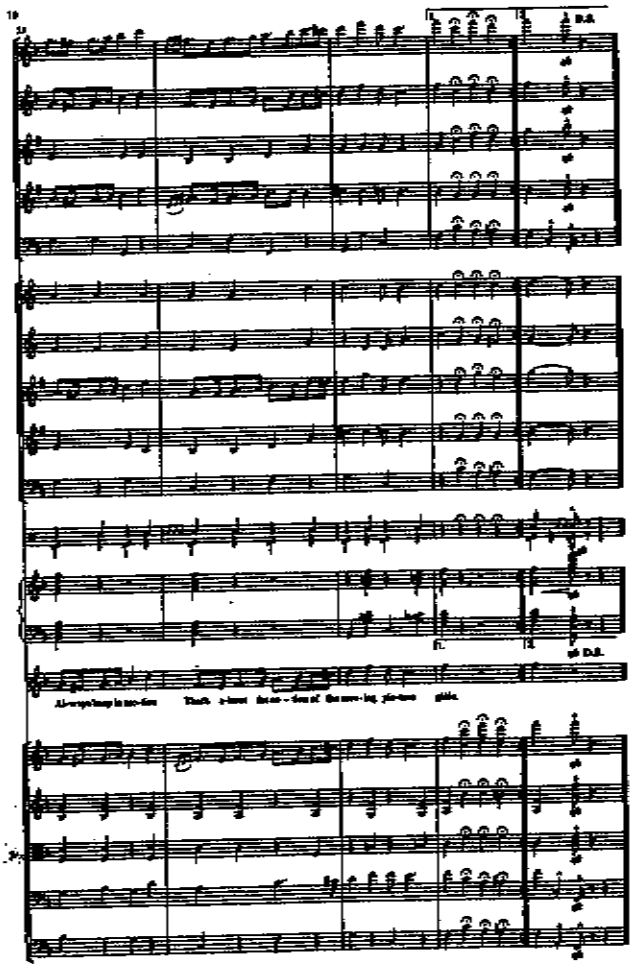








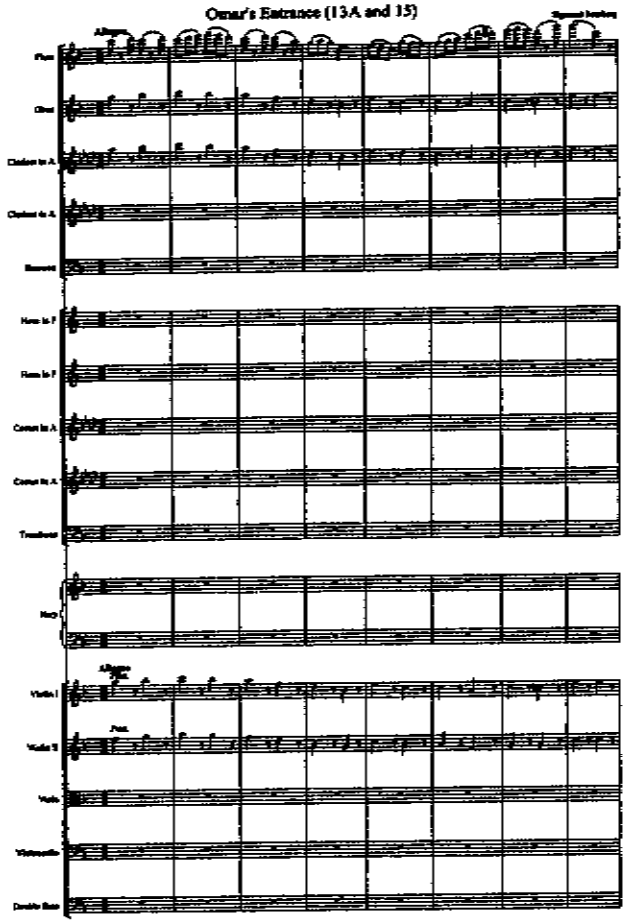


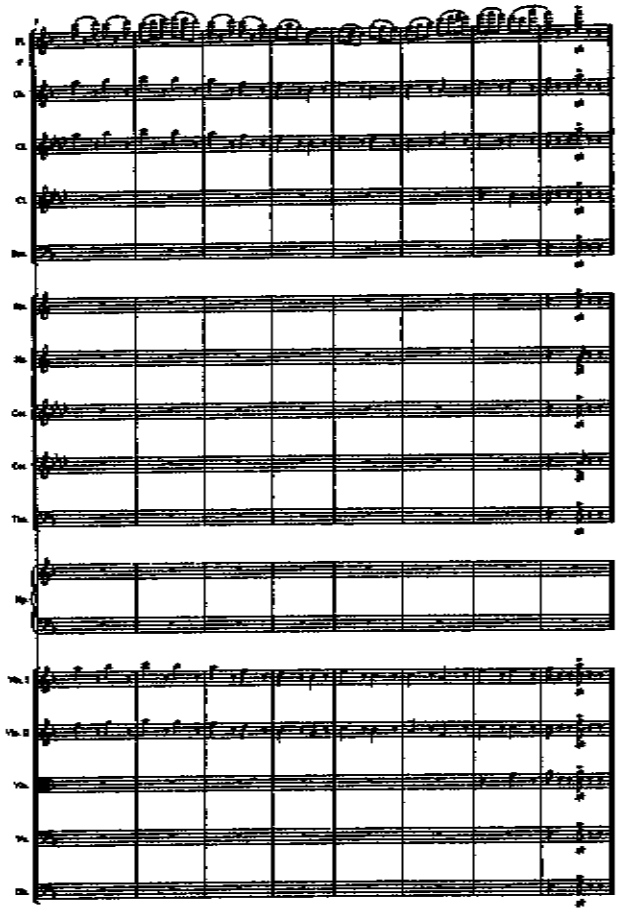


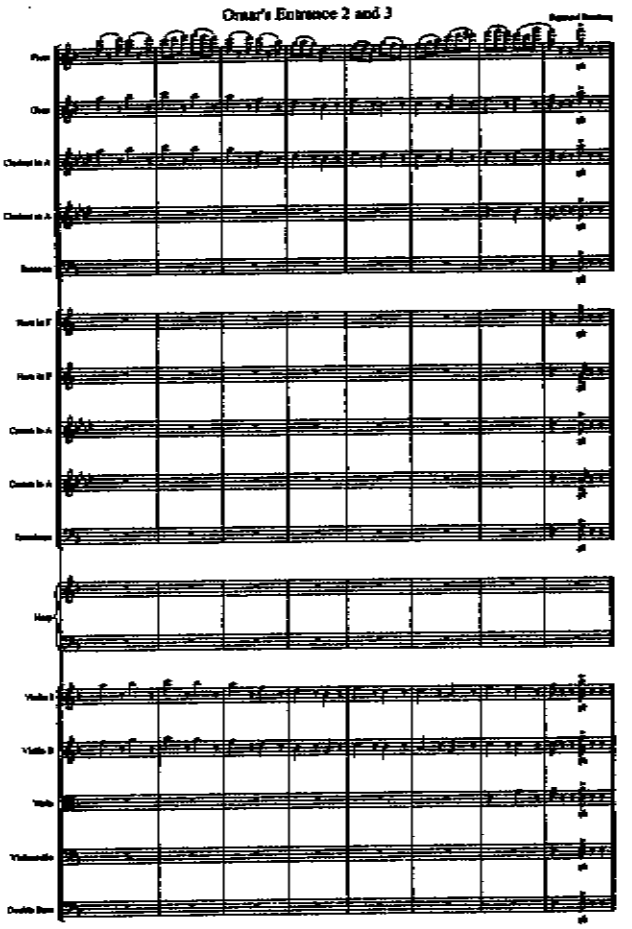


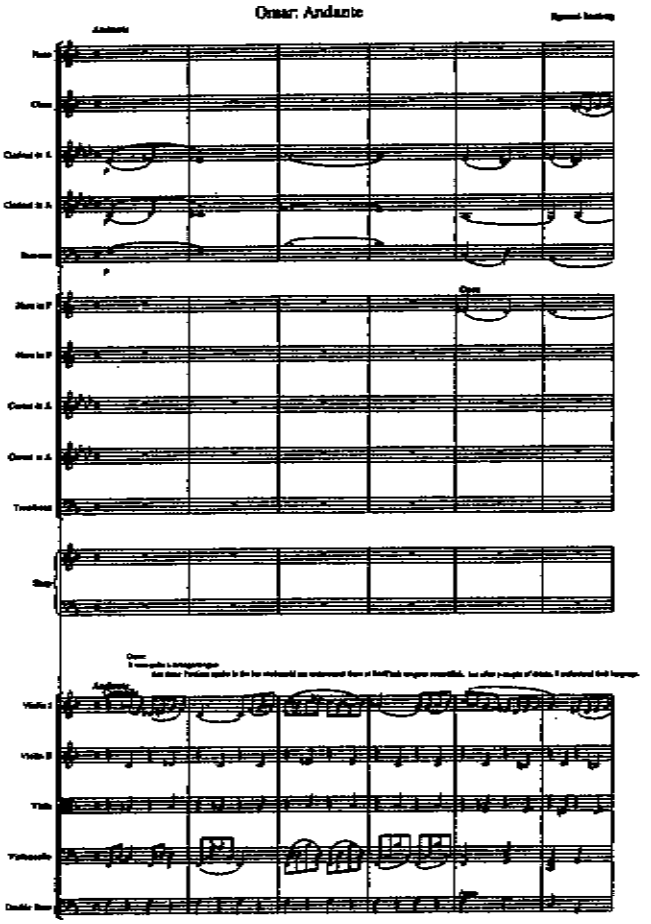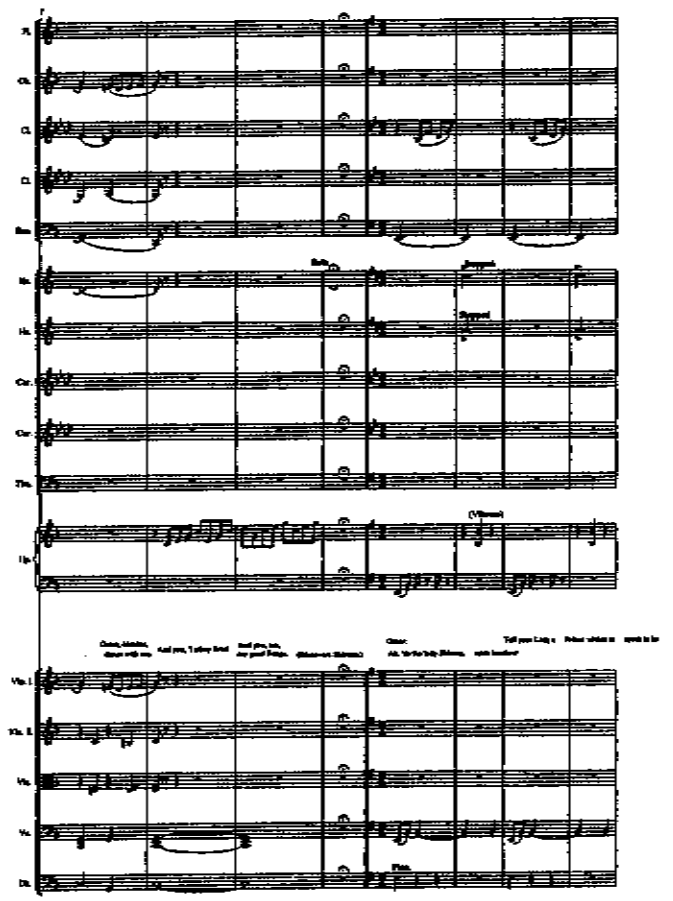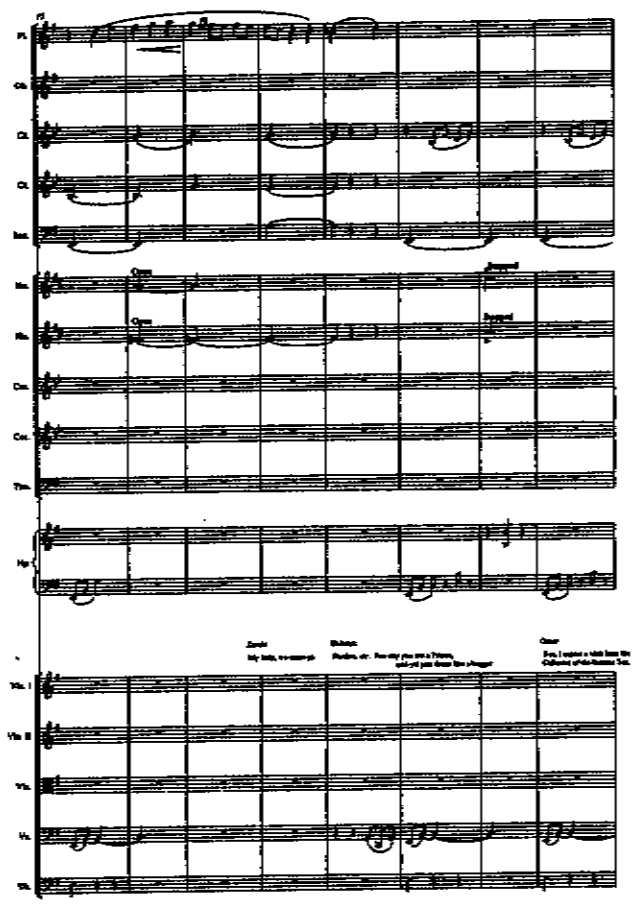





Omar's Entrance (13A and 15)

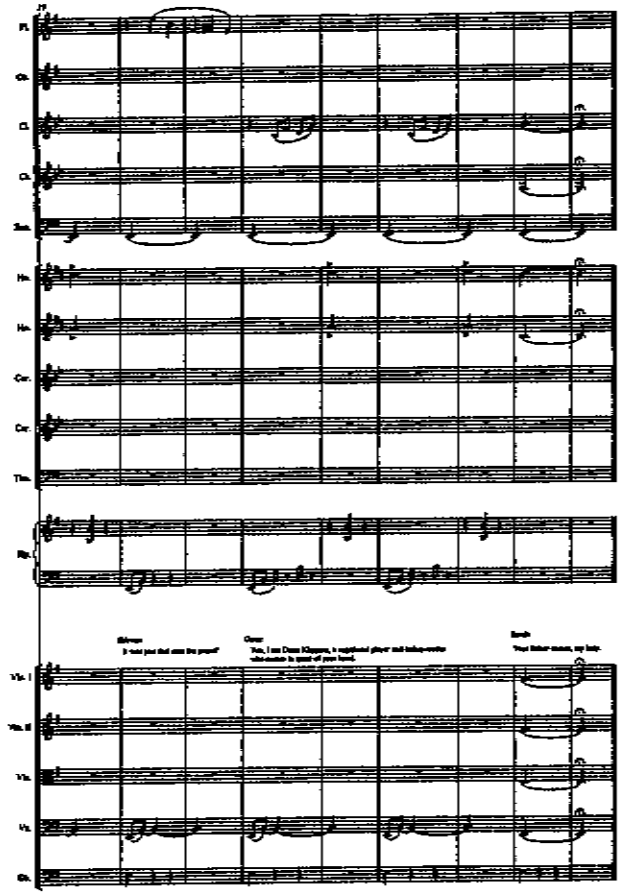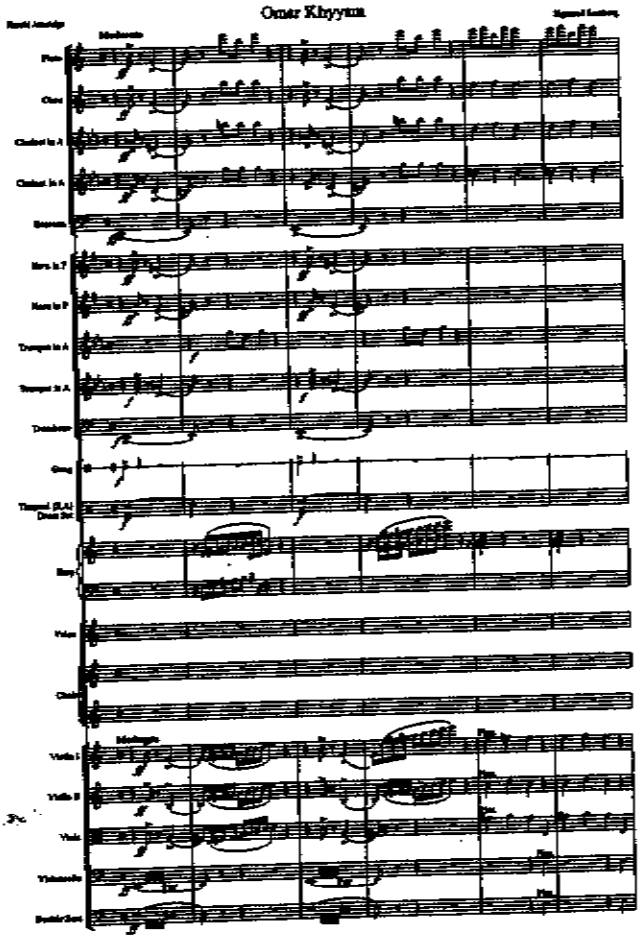



Omar's Entrance 2 and 3
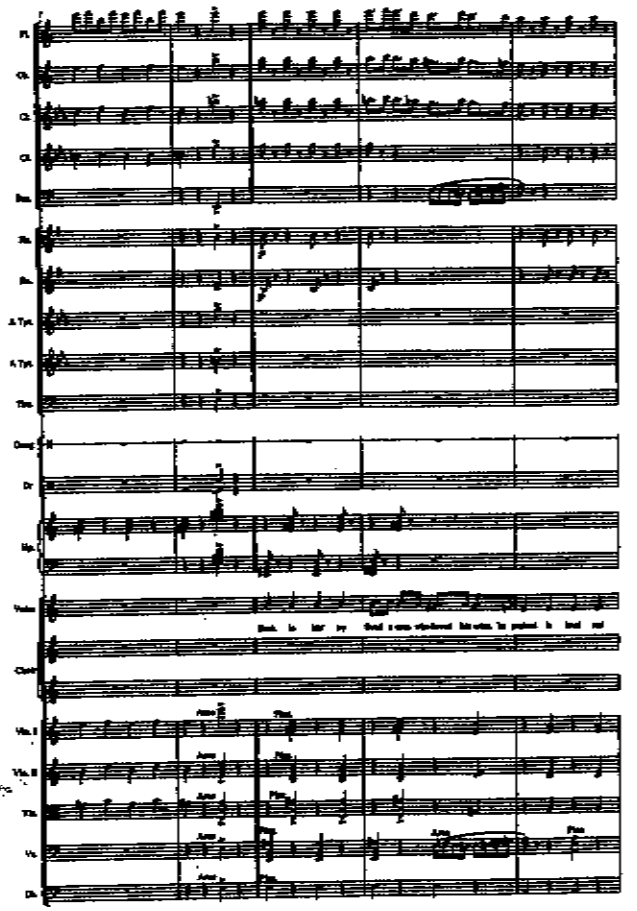

Omar: Andante
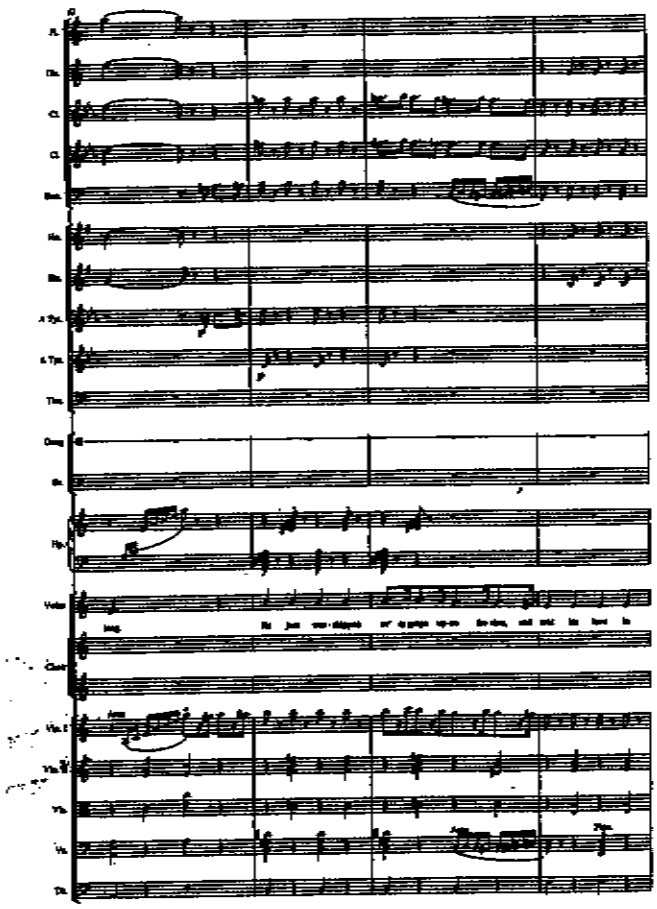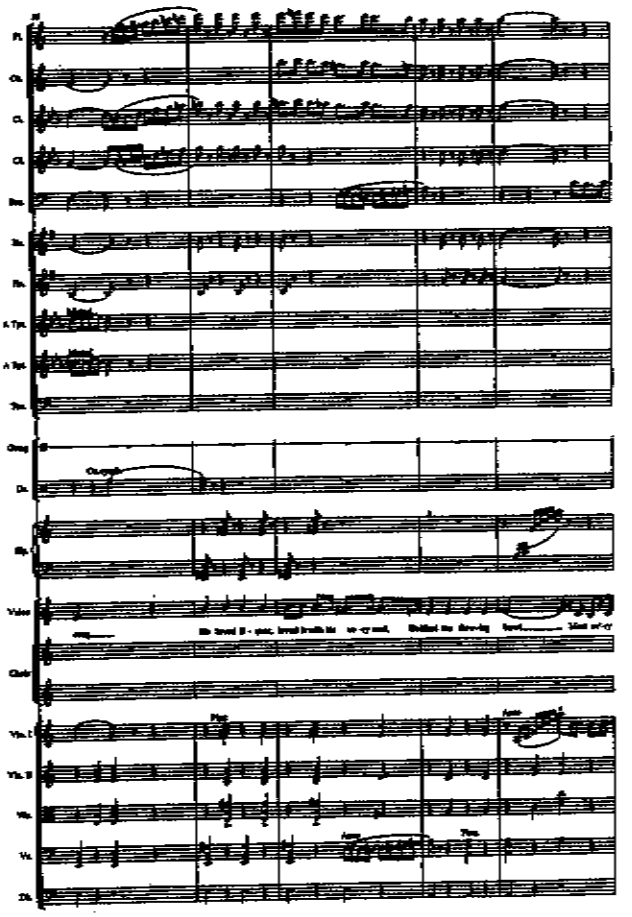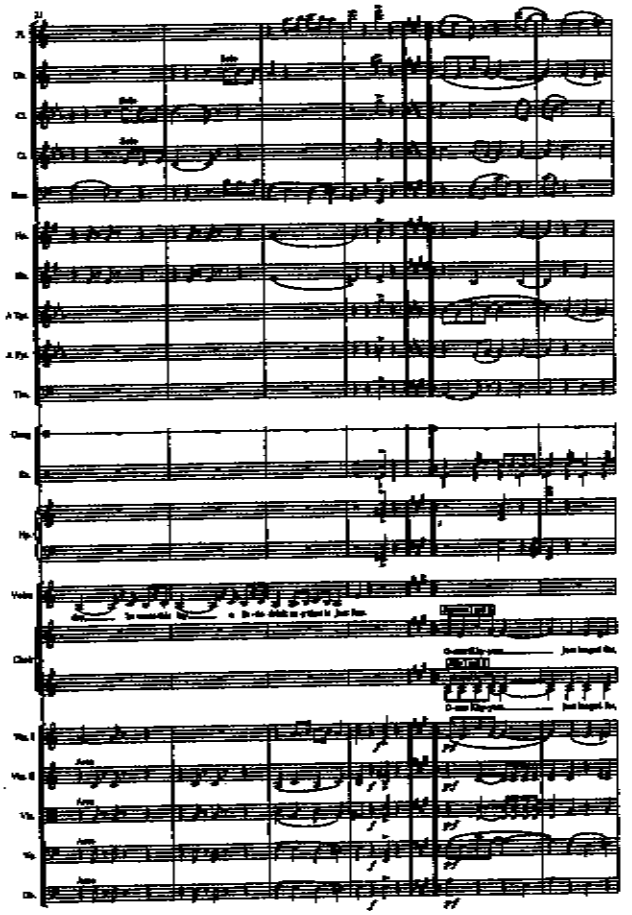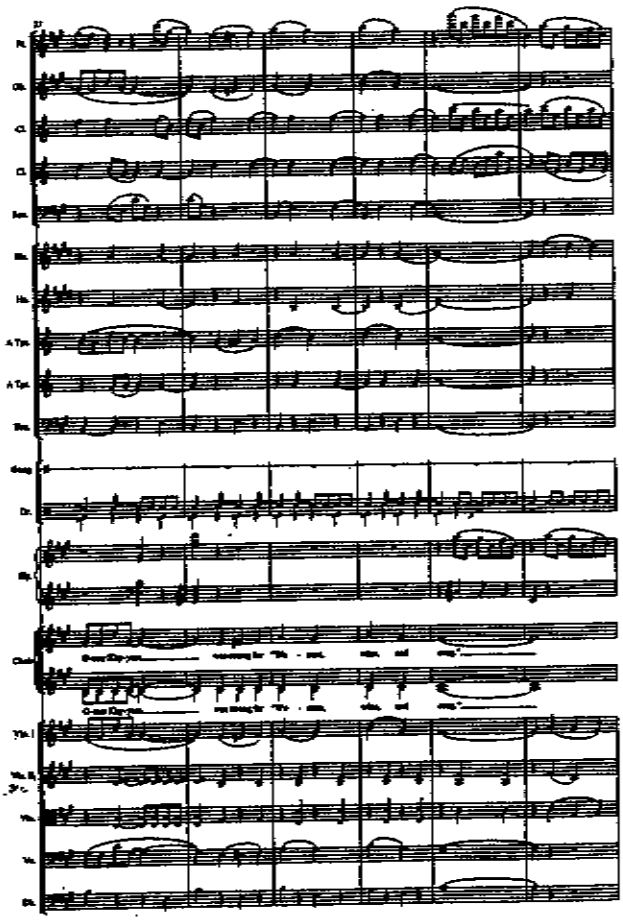







Omar Khyyam
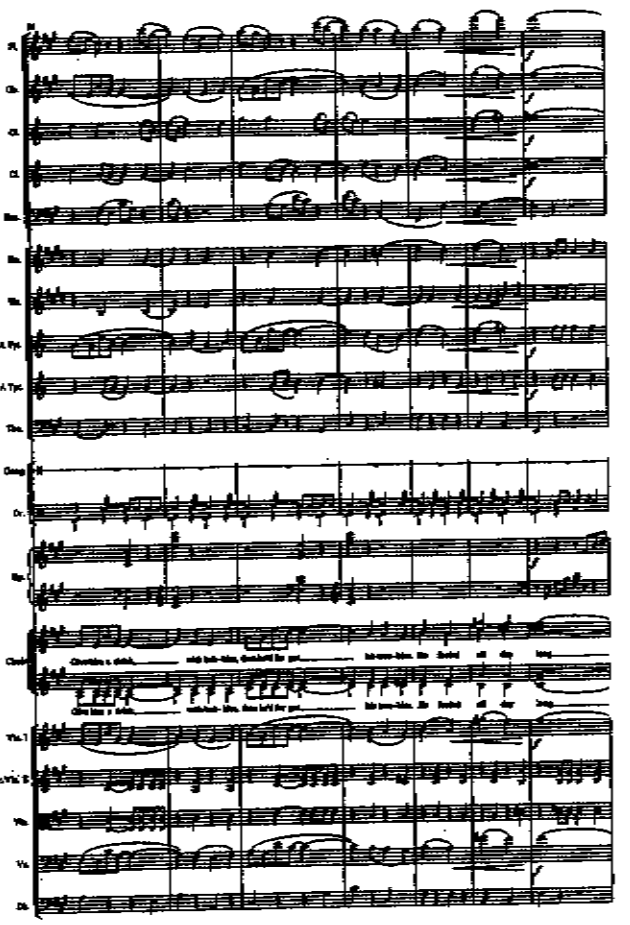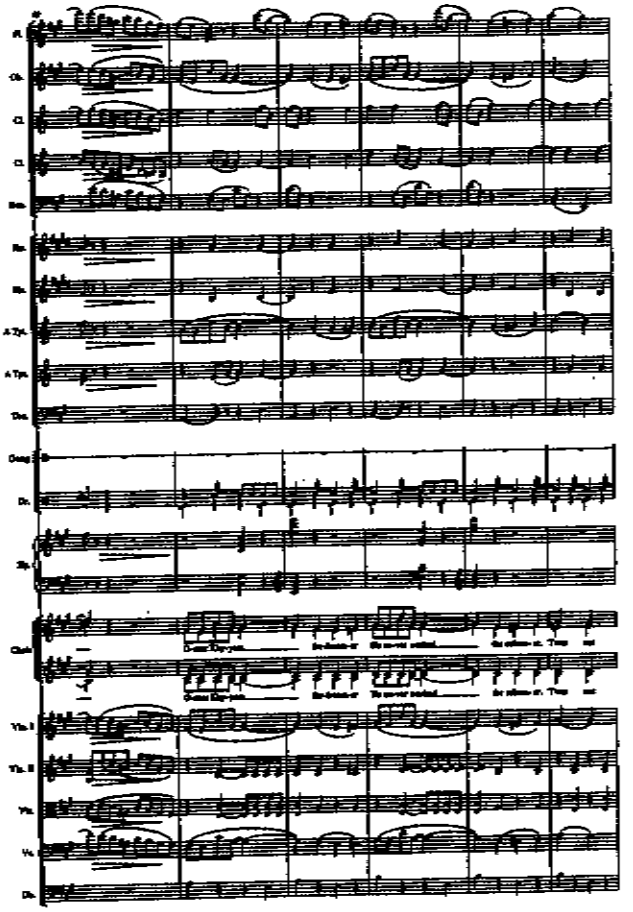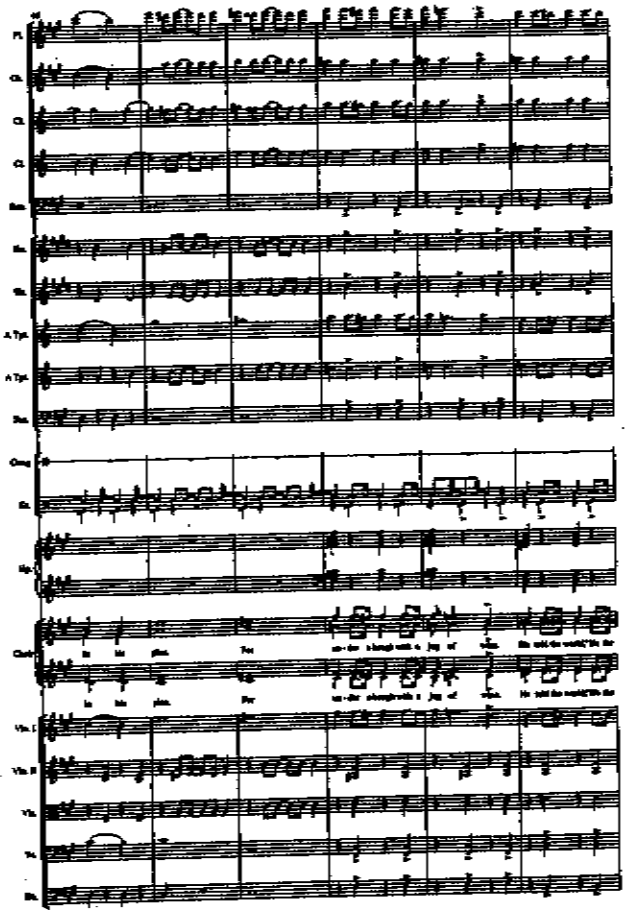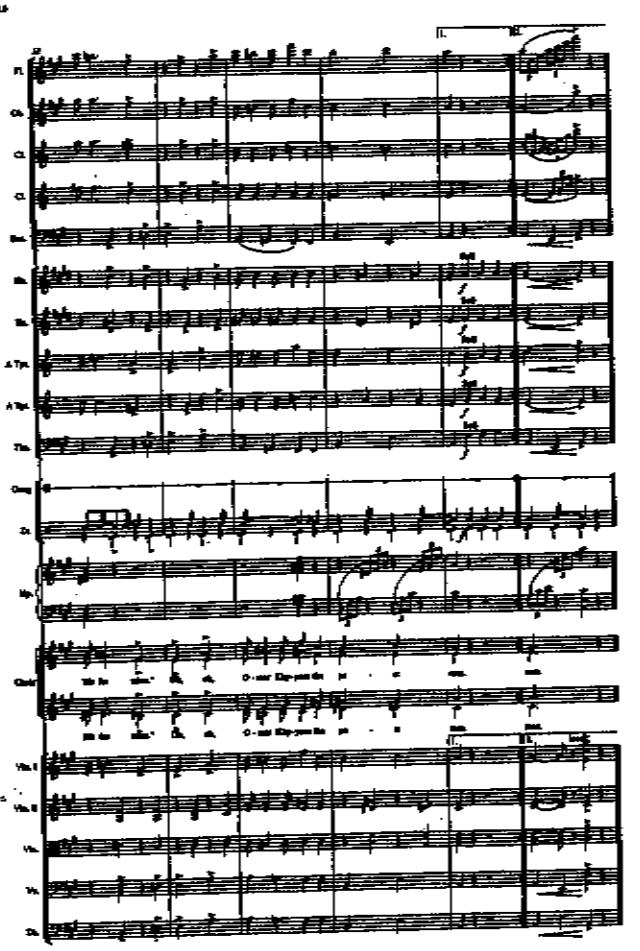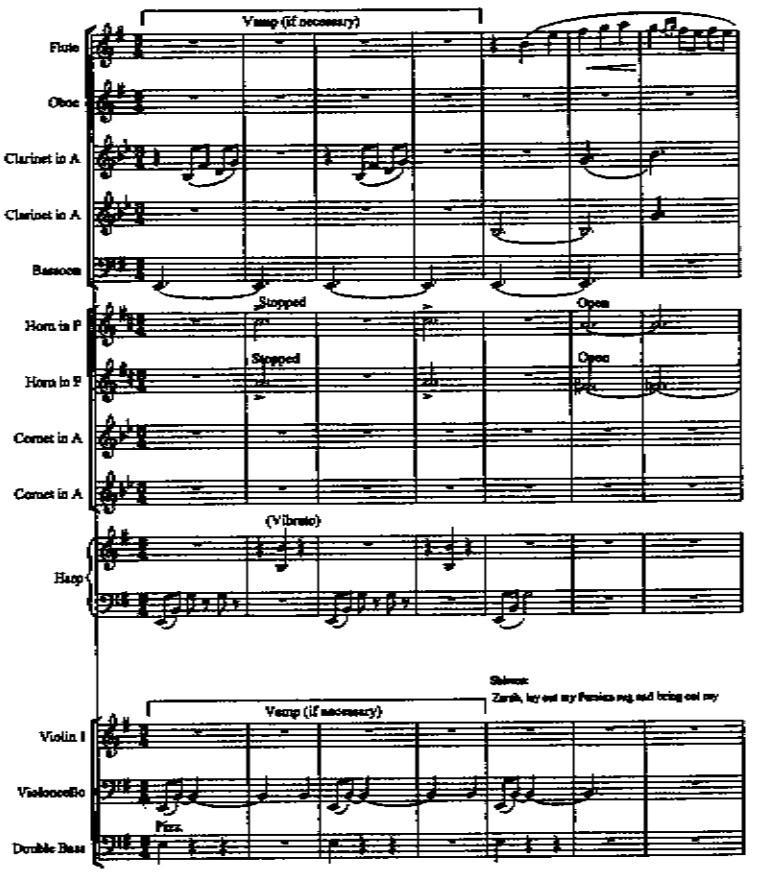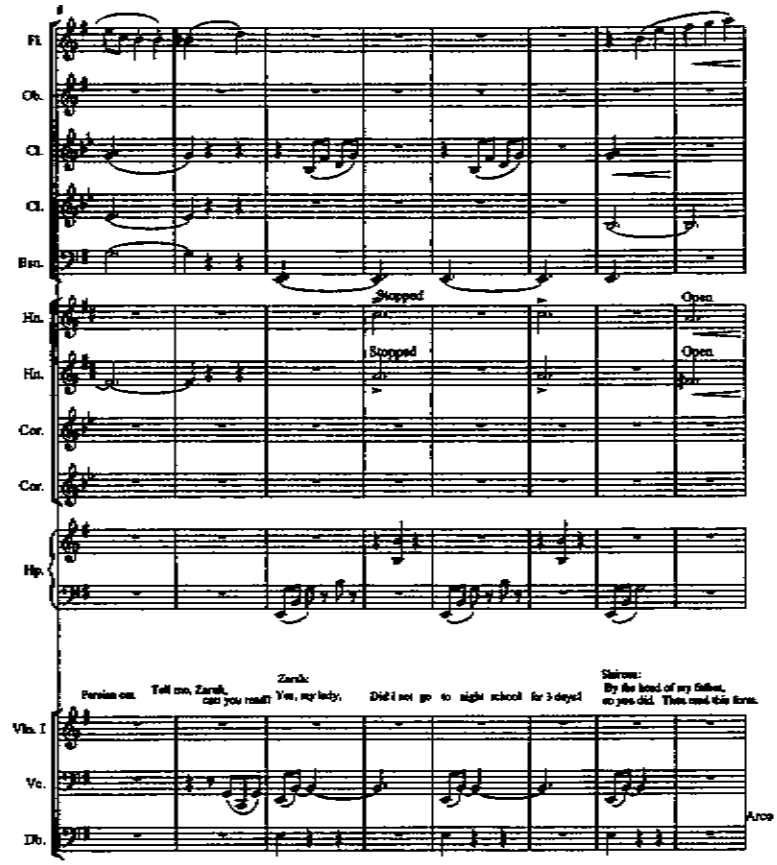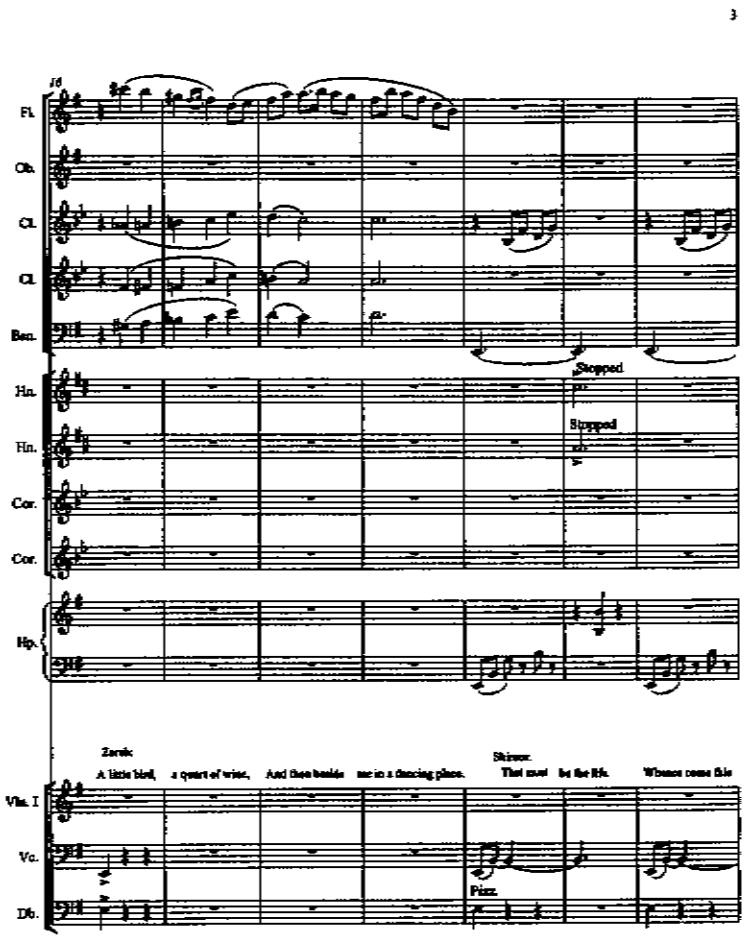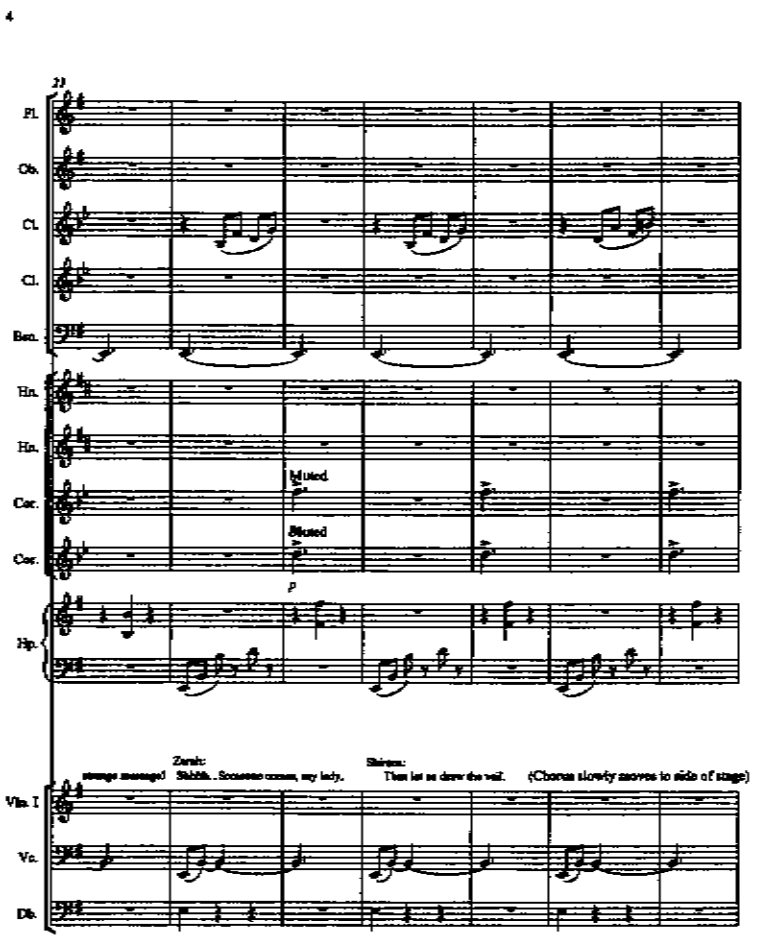


















Entrance music for Collaus
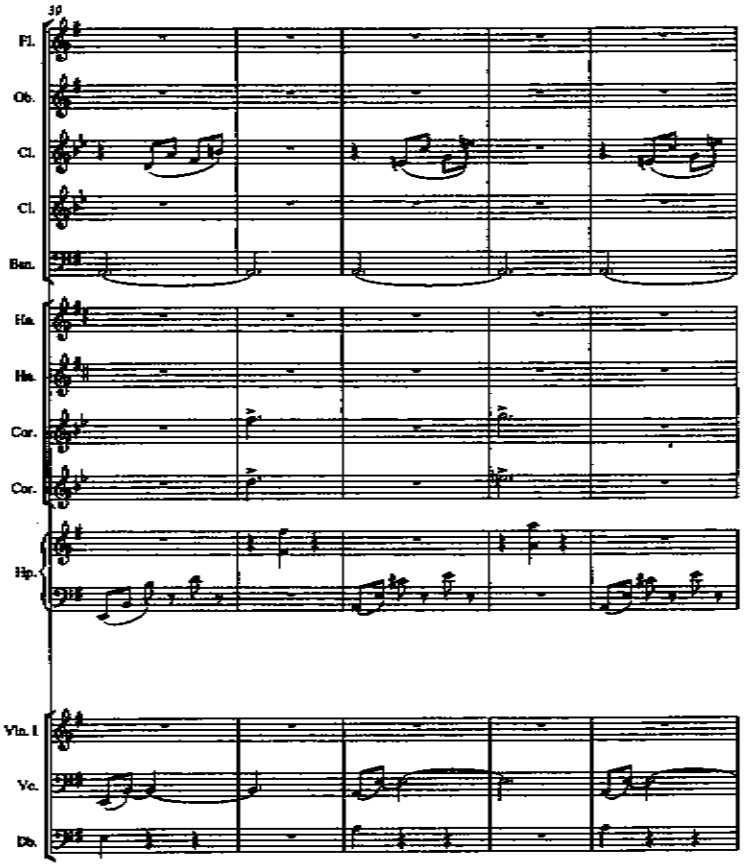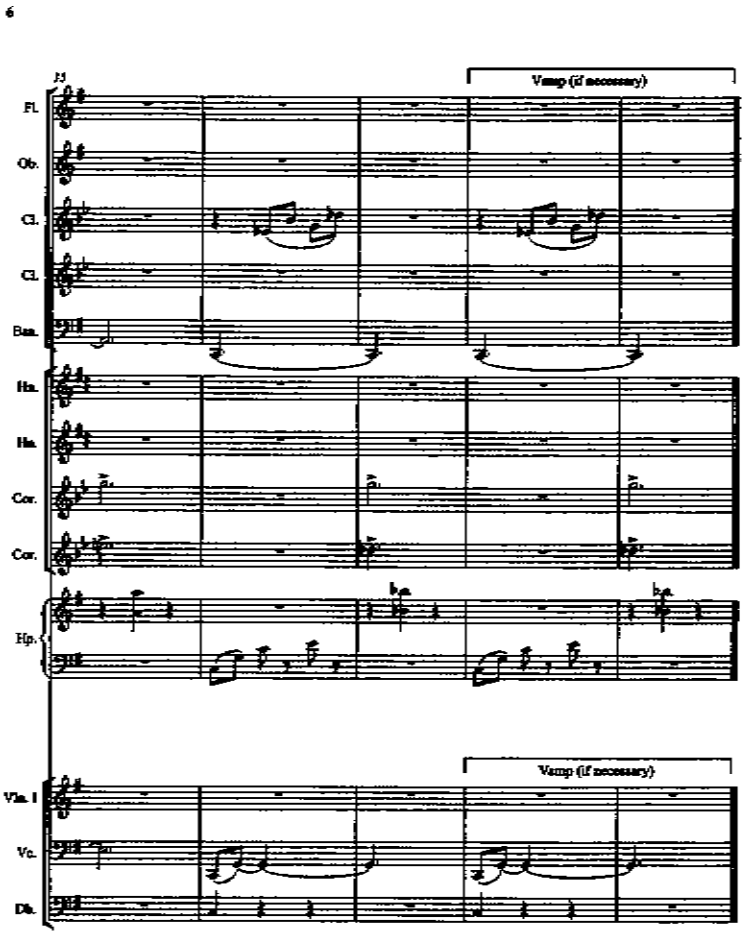


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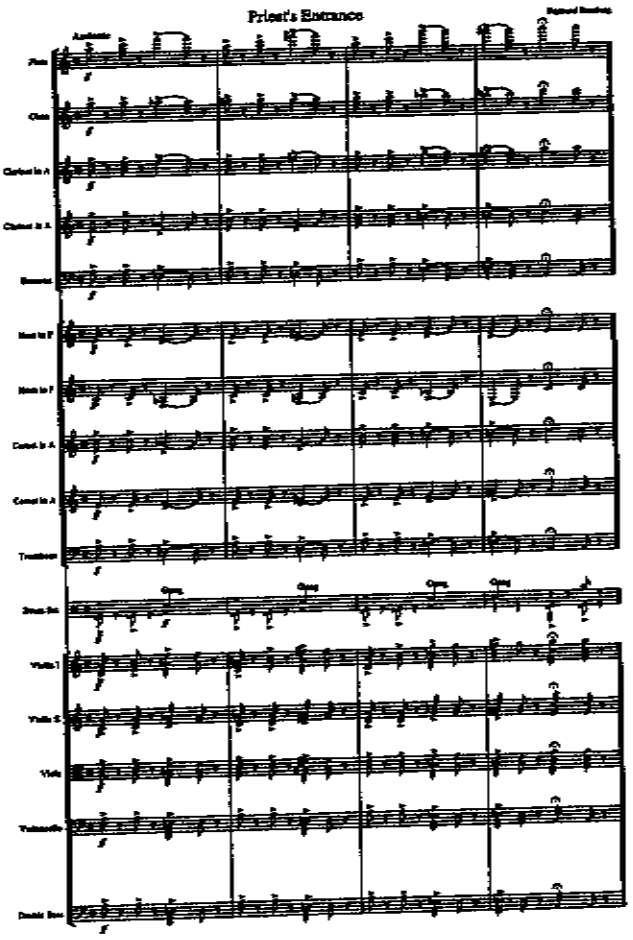

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Hp.
Vln. I
Vc.
Db.
Stopped
Stopped
Open
Open
Persian ass. Tell me, Zarah, can you read?
Zarah: Yes, my lady. Did I not go to night school for 3 days!
Shirvan: By the head of my father, so you did. Then read this form.
Arco
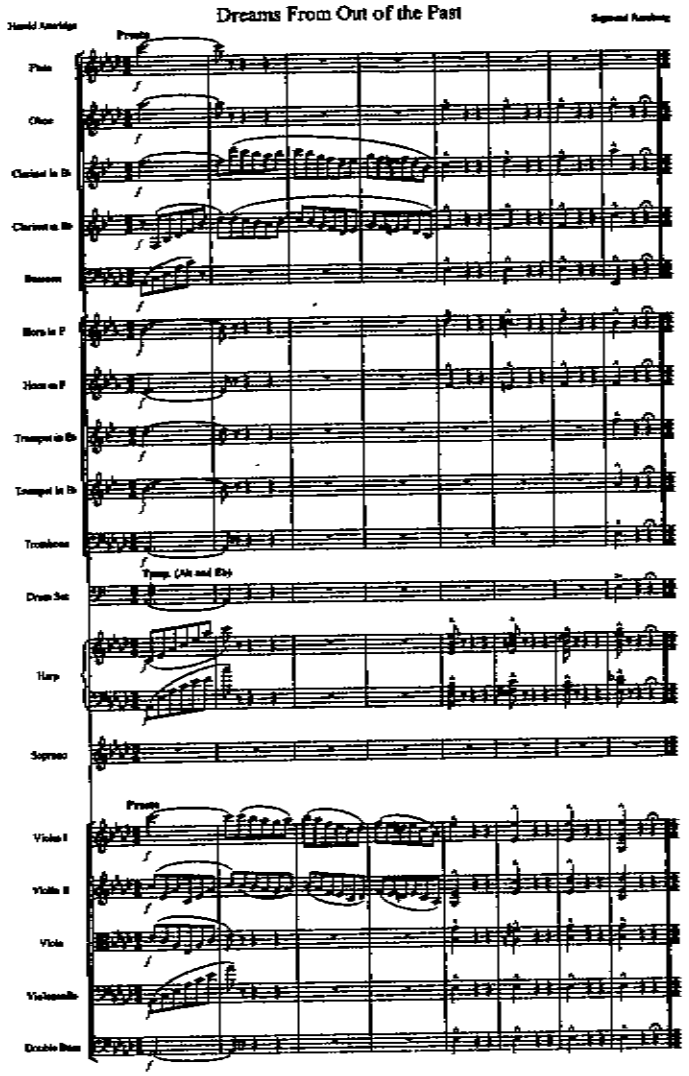

3
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Hp.
Vln. I
Vc.
Db.
Stopped
Stopped
Zarek:
A little bird, a quart of wine, And then beside me in a dancing place.
Shimon:
That must be the life. Whence come this
Pizz.
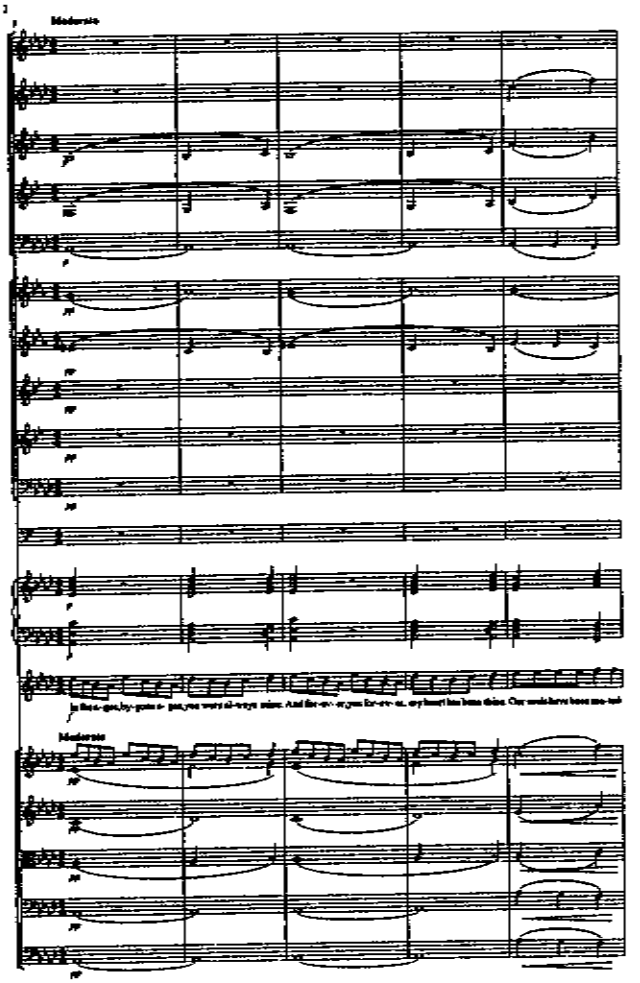

4
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Muted
Muted
p
Hp.
Zarah:
Shirin:
Vln. I
Vc.
Db.
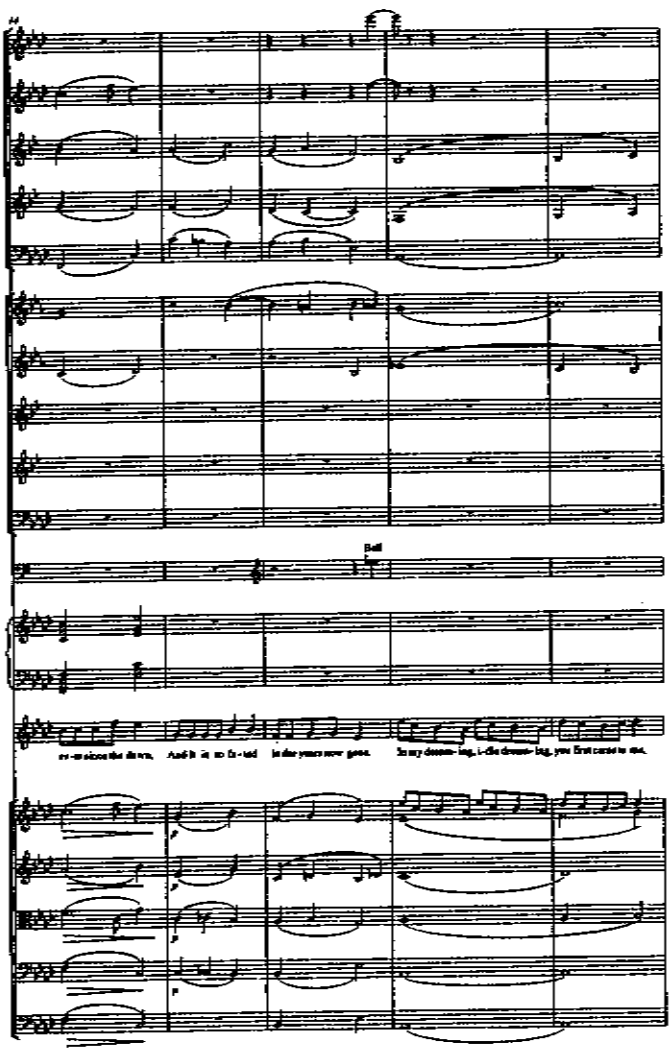

30
5
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Hp.
Vln. I
Vc.
Db.
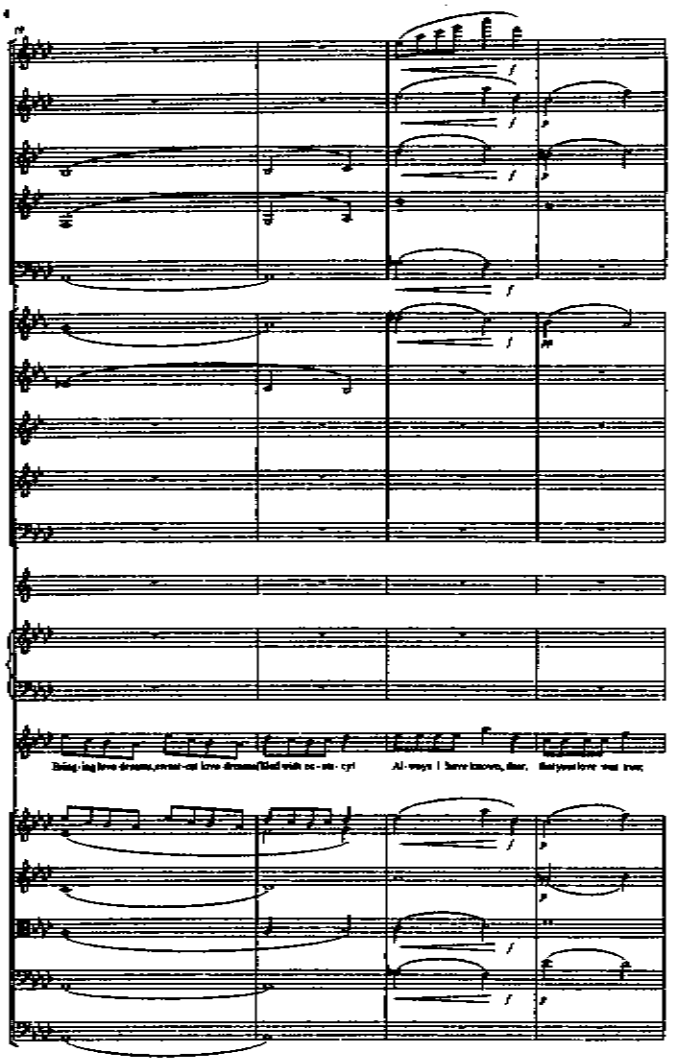

6
Vamp (if necessary)
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Hp.
Vamp (if necessary)
Vln. I
Vc.
Db.
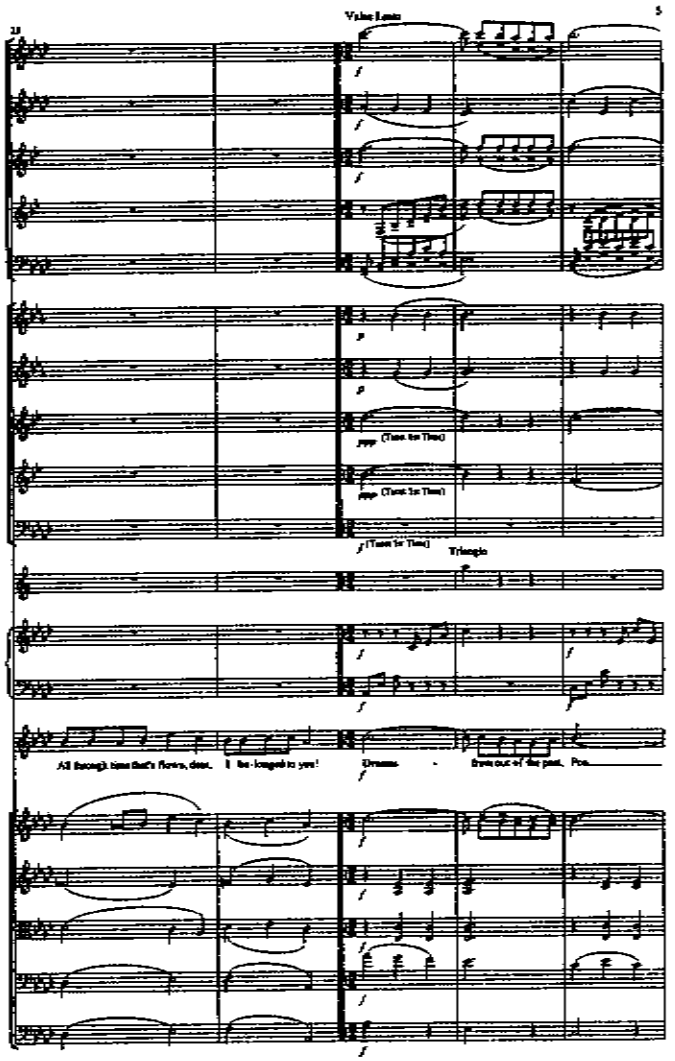

Priest's Entrance
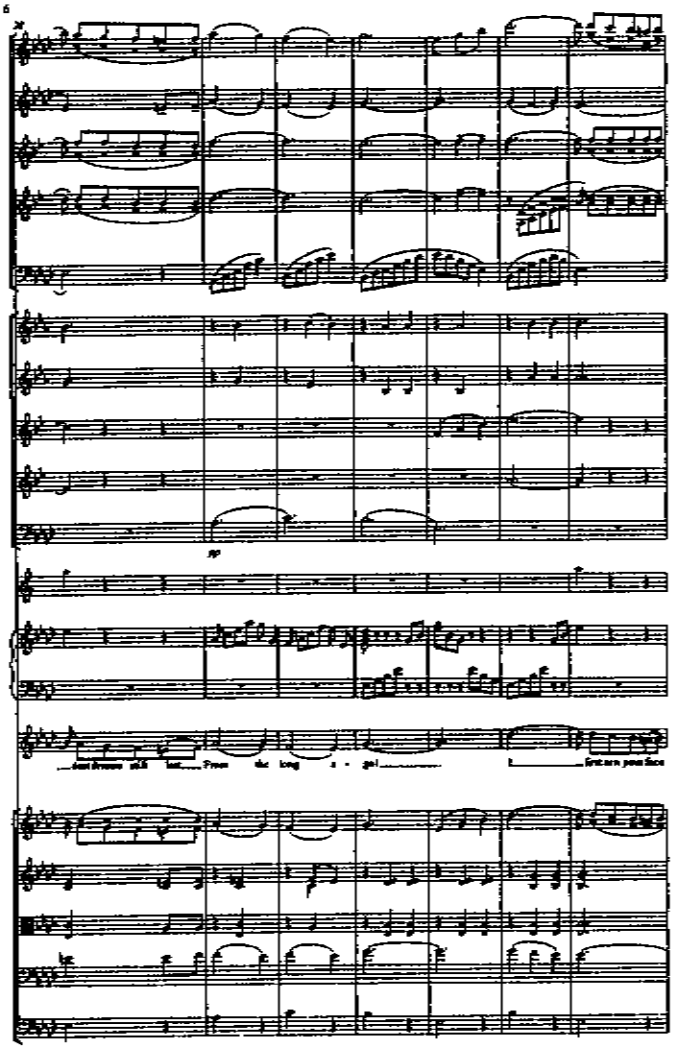

Dreams From Out of the Past
Harold Arlen
Sigmund Romberg
Flute
Oboe
Clarinet in Bb
Clarinet in Bb
Bassoon
Horn in F
Horn in F
Trumpet in Bb
Trumpet in Bb
Trombone
Timp. (Ab and Eb)
Drum Set
Harp
Soprano
Violin I
Violin II
Viola
Violoncello
Double Bass
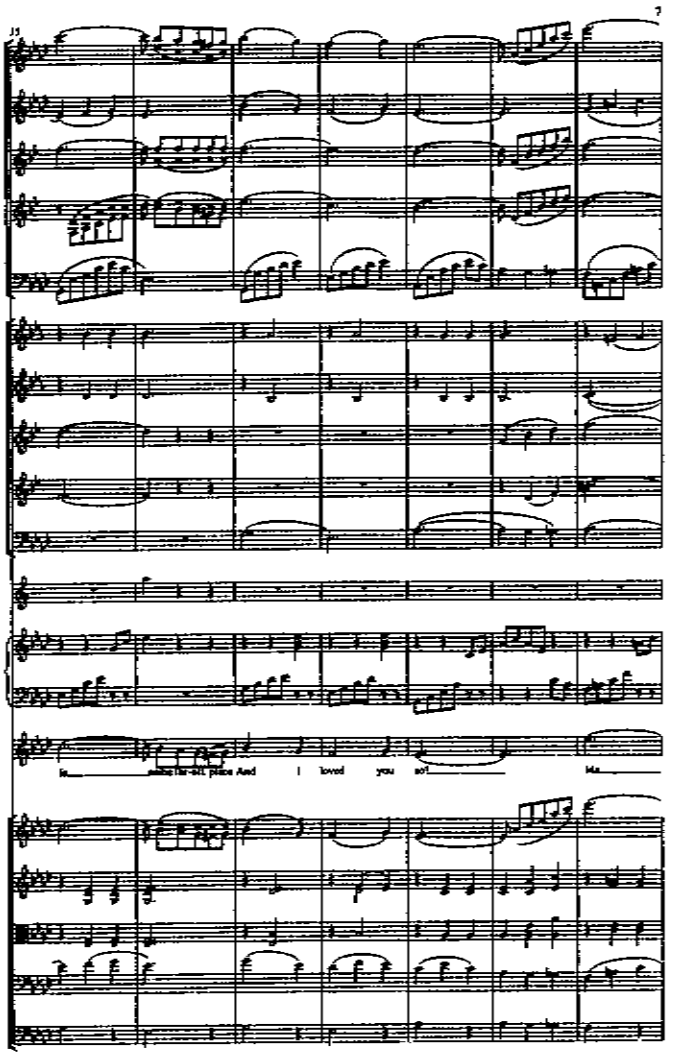

Moderato
Moderato
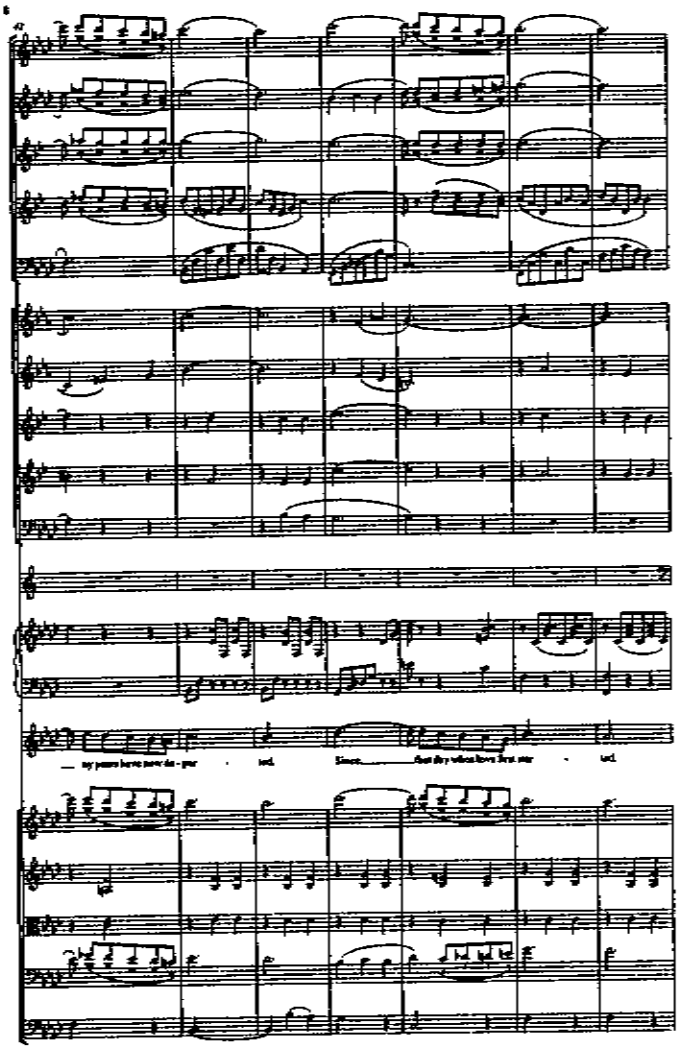

Bell

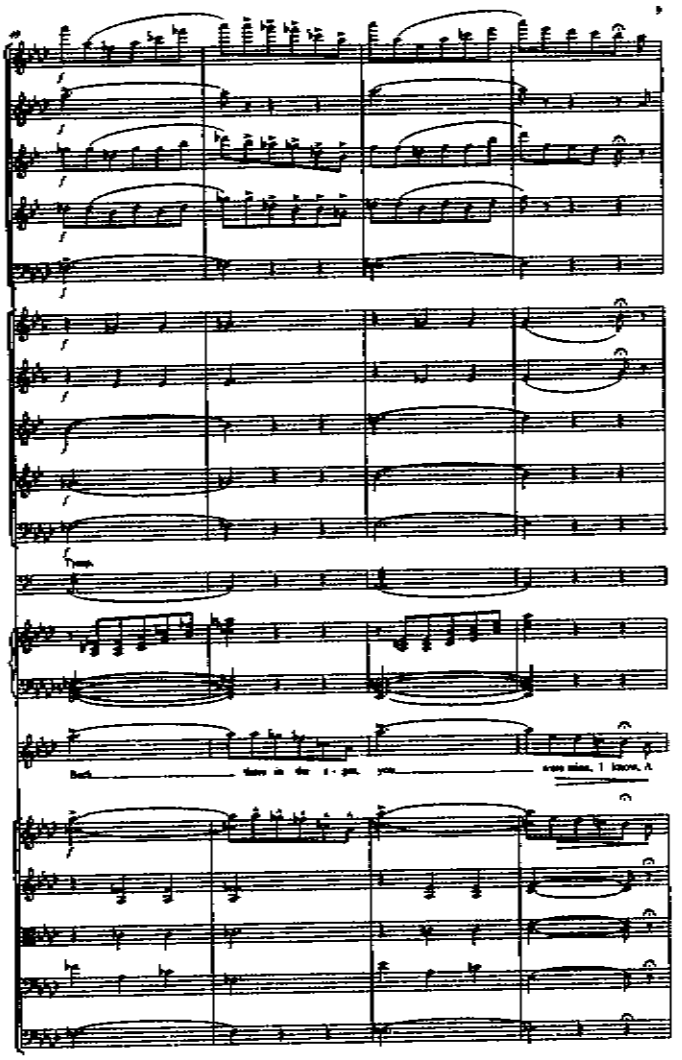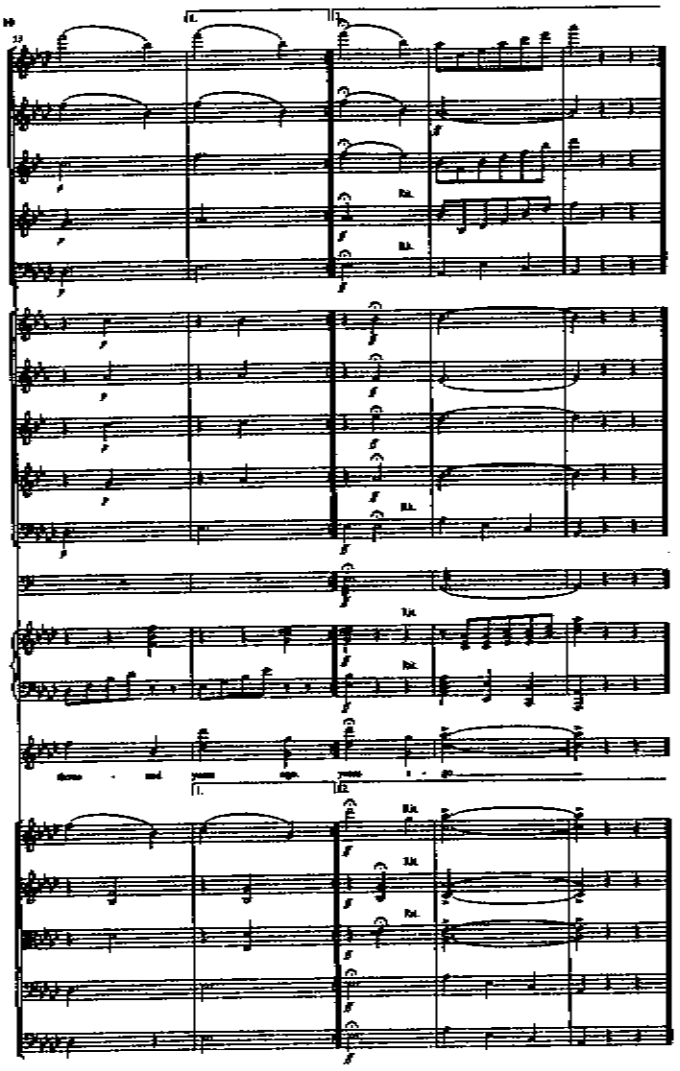



Violin I solo
5
(Tam-tam Trem)
(Tam-tam Trem)
(Tam-tam Trem)
Triangle
All through time that's flown, dear, I be-longed to you!
Dreams
from out of the past, Pos
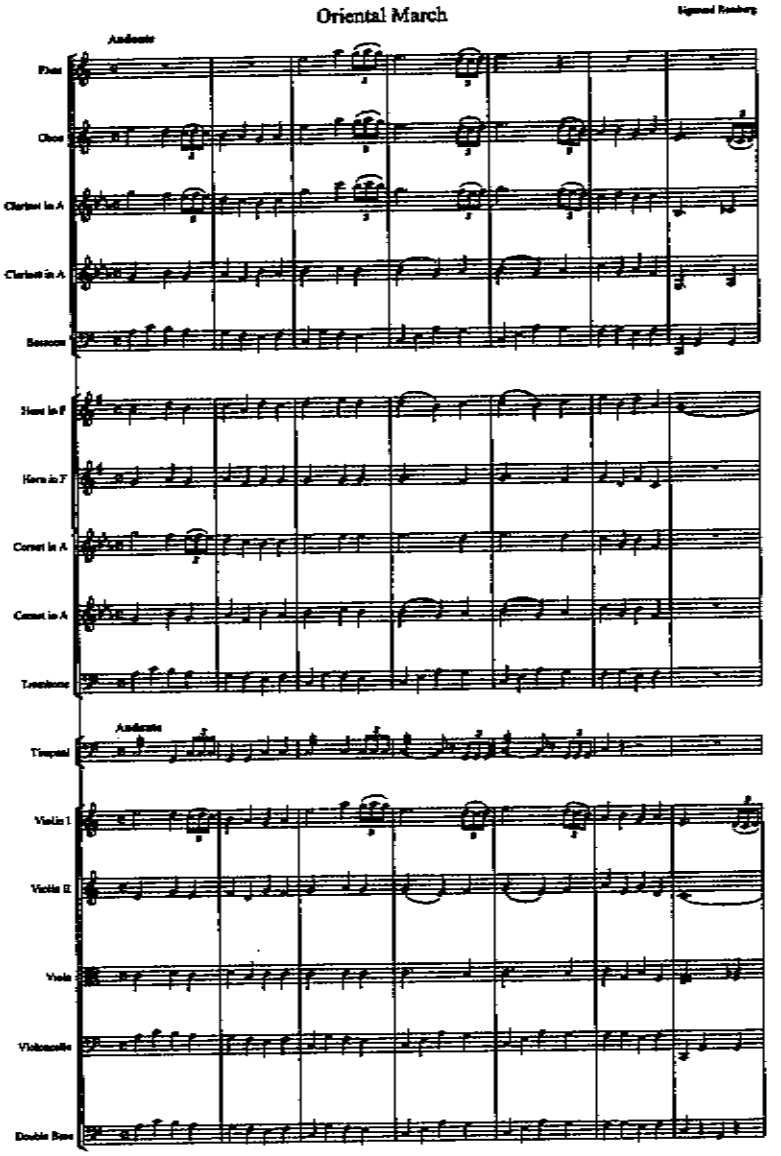

6
pp

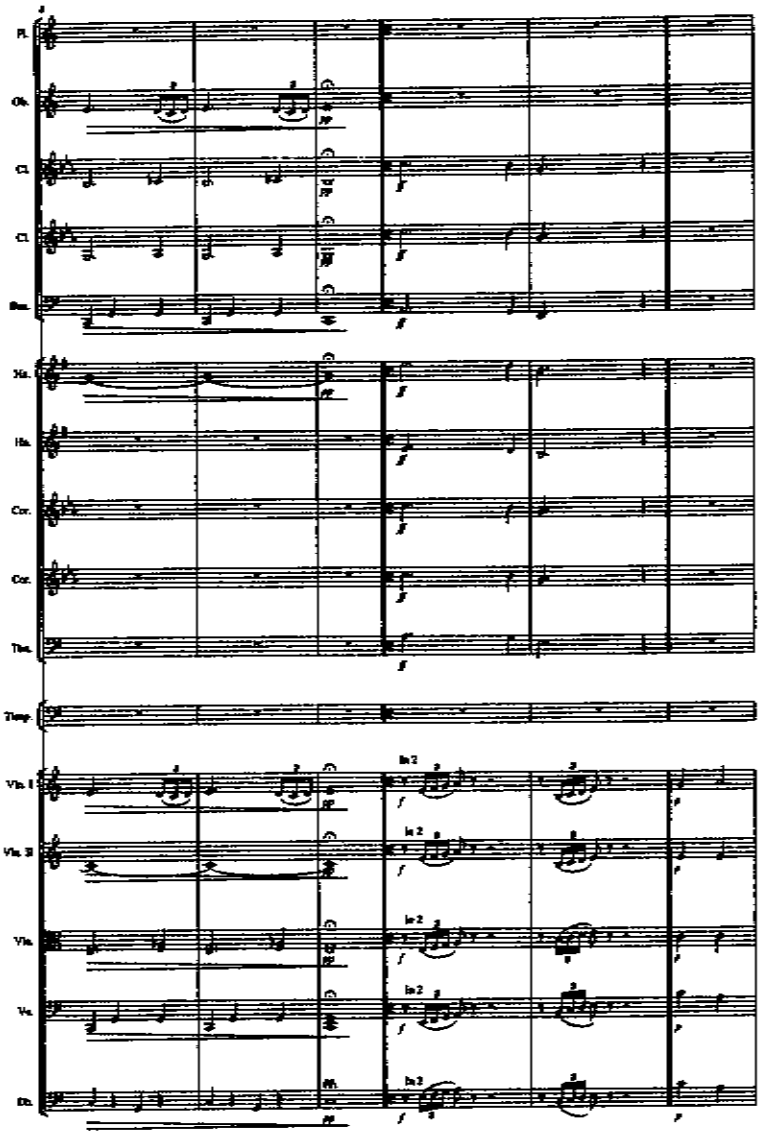

Is make her sit, Miss And I loved you so! Me

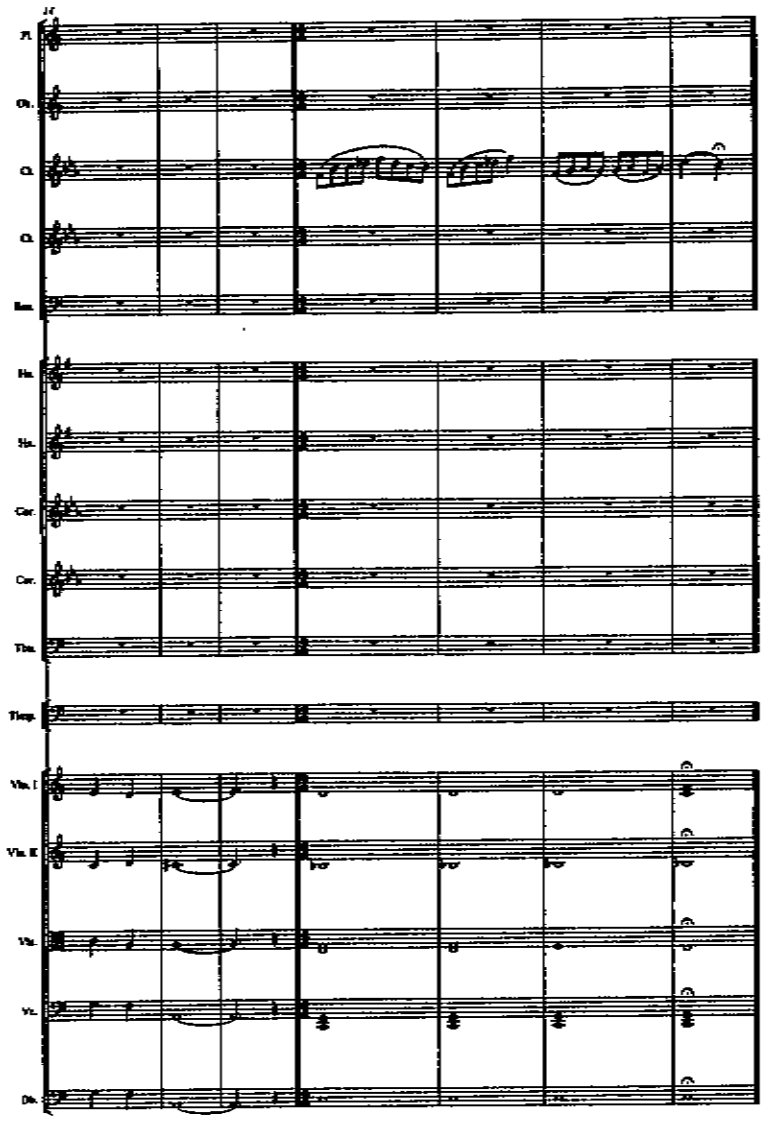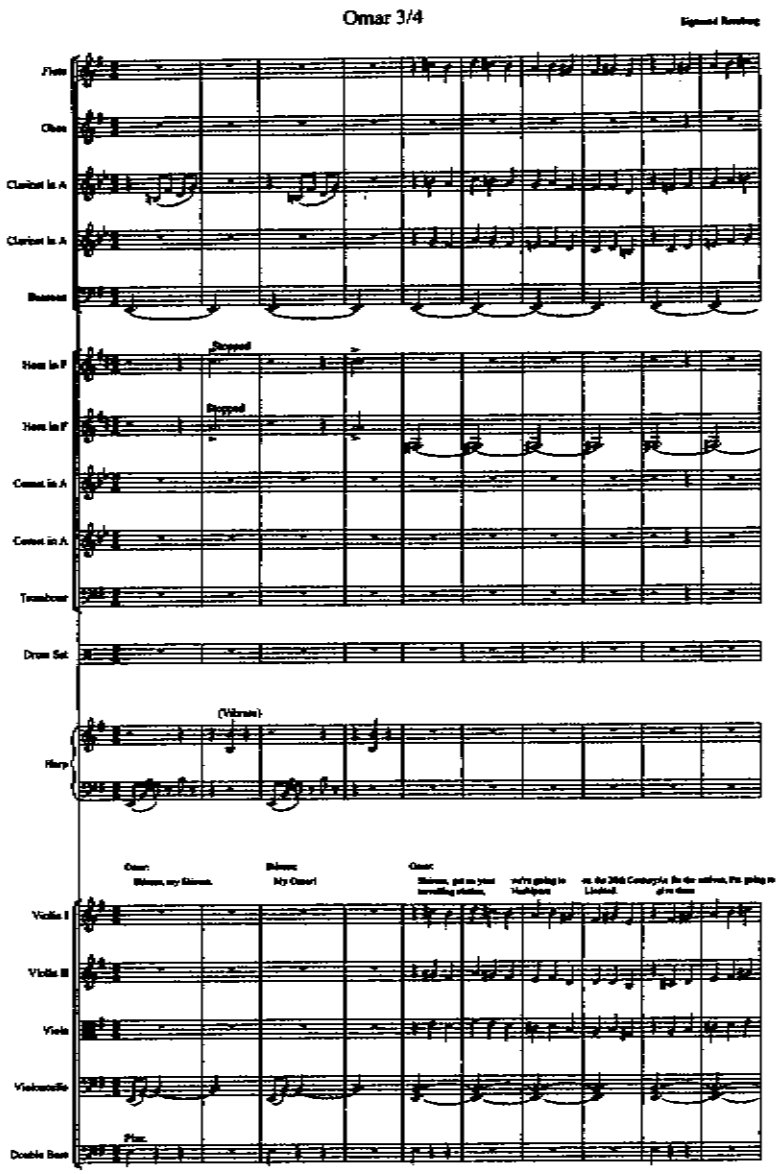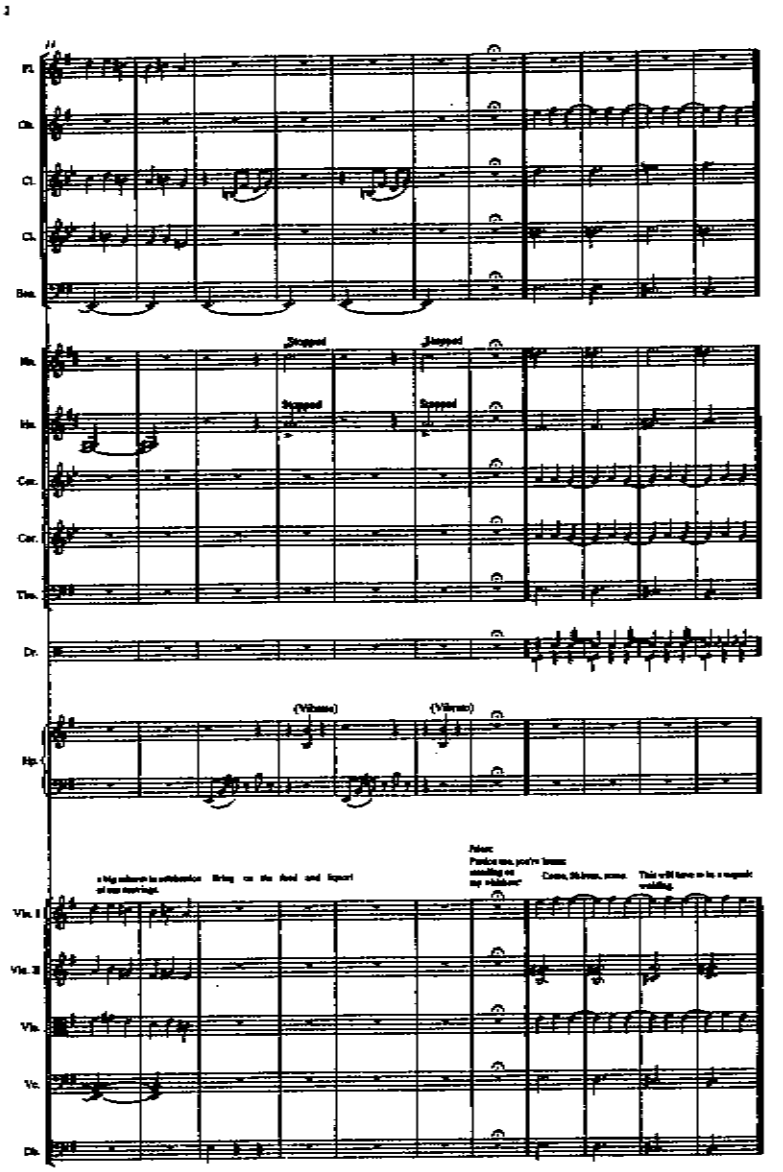






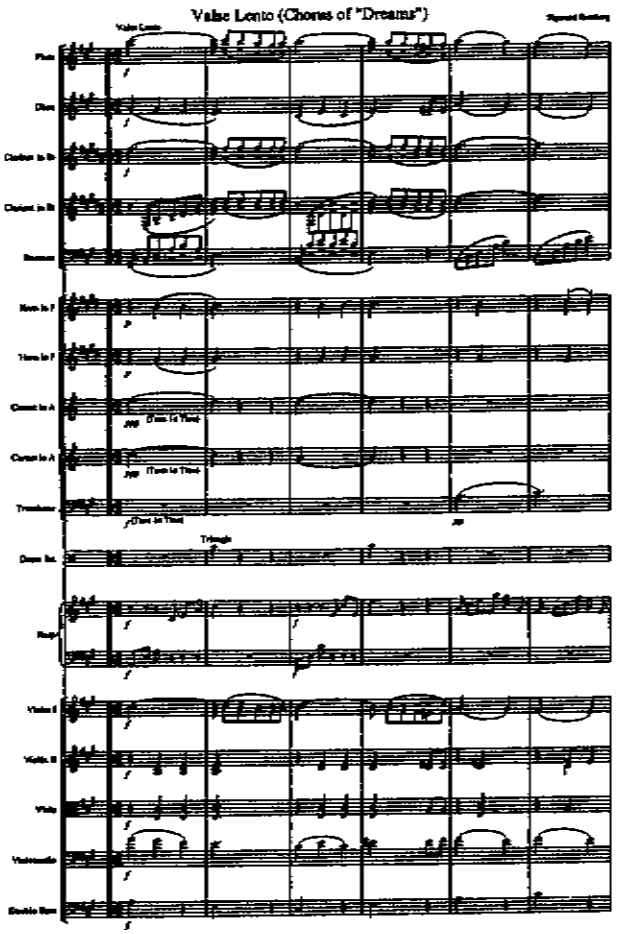

Oriental March
Andante
Flute
Oboe
Clarinet in A
Clarinet in A
Bassoon
Horn in F
Horn in F
Cornet in A
Cornet in A
Trombone
Andante
Timpani
Violin I
Violin II
Viola
Violoncello
Double Bass

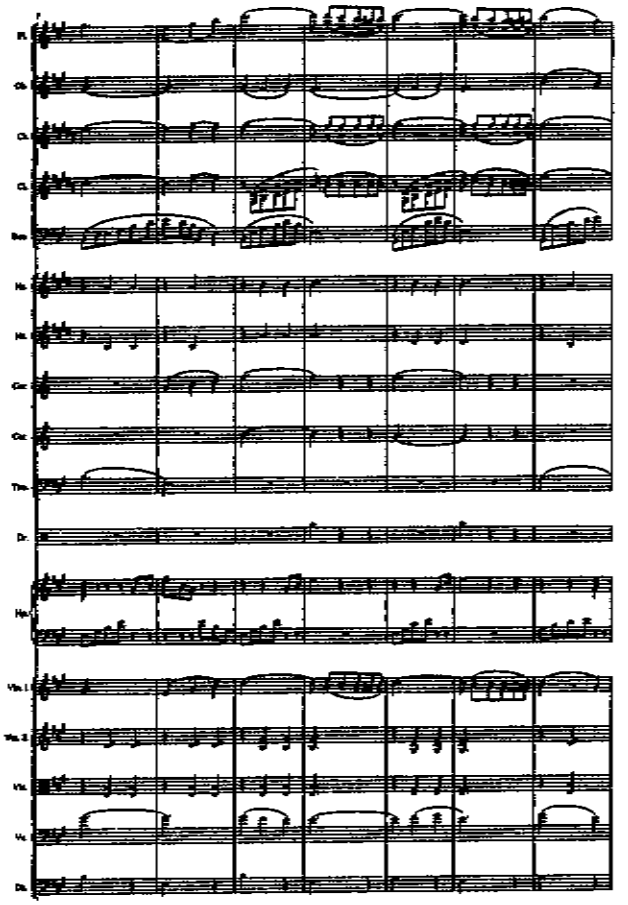

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Db.
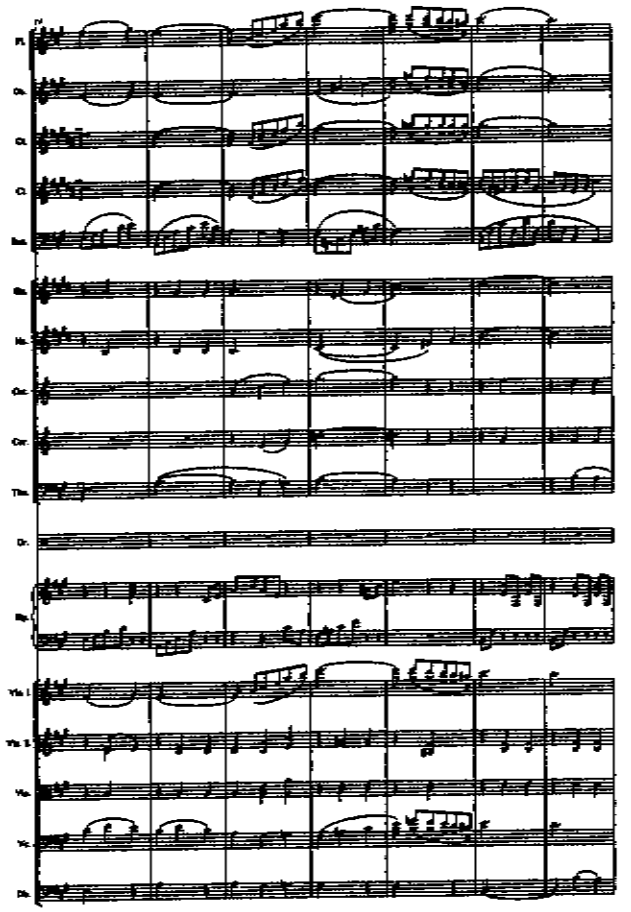

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Db.
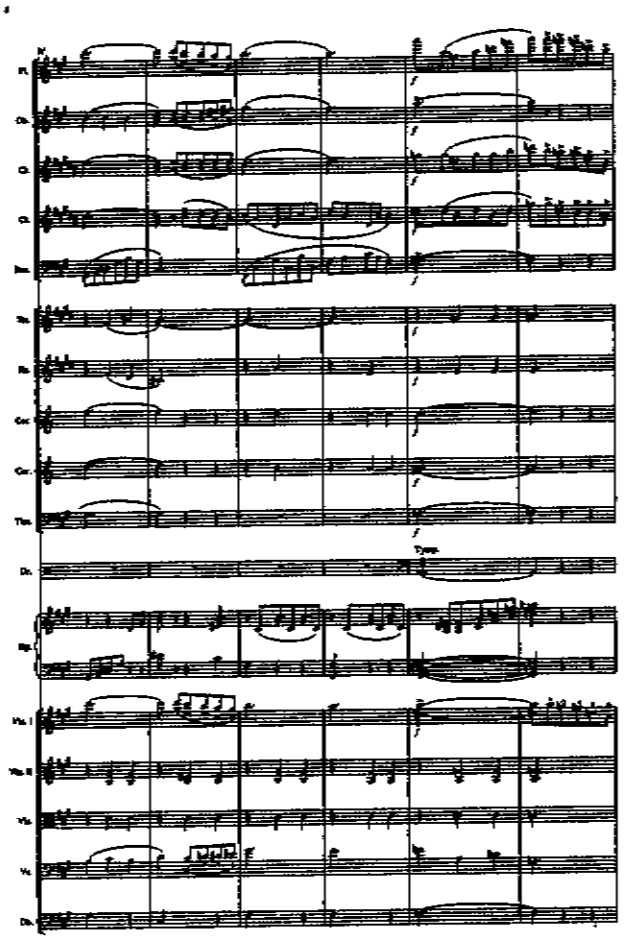

Omar 3/4
Sigmund Romberg
Flute
Oboe
Clarinet in A
Clarinet in A
Bassoon
Horn in F
Horn in F
Cornet in A
Cornet in A
Trombone
Drum Set
Harp
(Vibrato)
Omar:
Shireen, my Shireen.
Shireen:
My Omar!
Omar:
Shireen, get on your
travelling clothes,
we're going to
Washington
on the 20th Century in the morning, I'm going to
Limited
give them
Violin I
Violin II
Viola
Violoncello
Double Bass
Pizz.

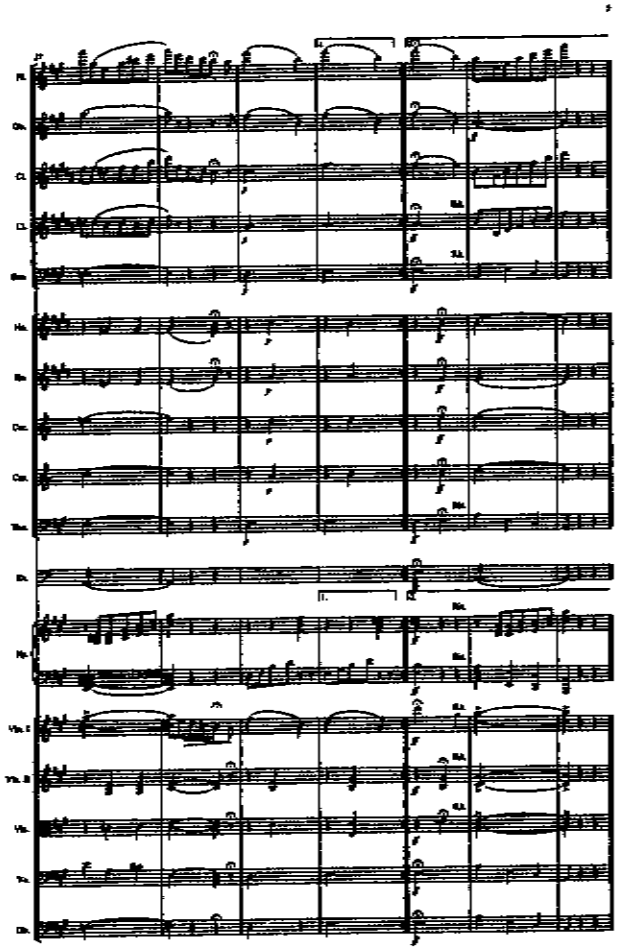

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Dr.
Hp.
Stopped
Stopped
Stopped
Stopped
(Vibrato)
(Vibrato)
Vln. I
Vln. II
Vla.
Vc.
Db.
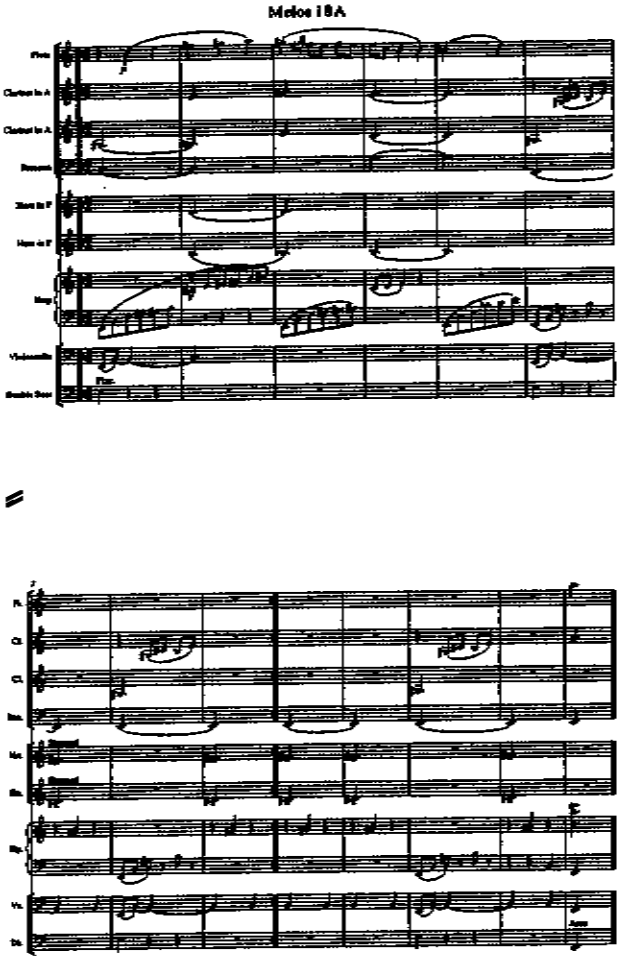

Valse Lento (Chorus of "Dreams")
Triangle
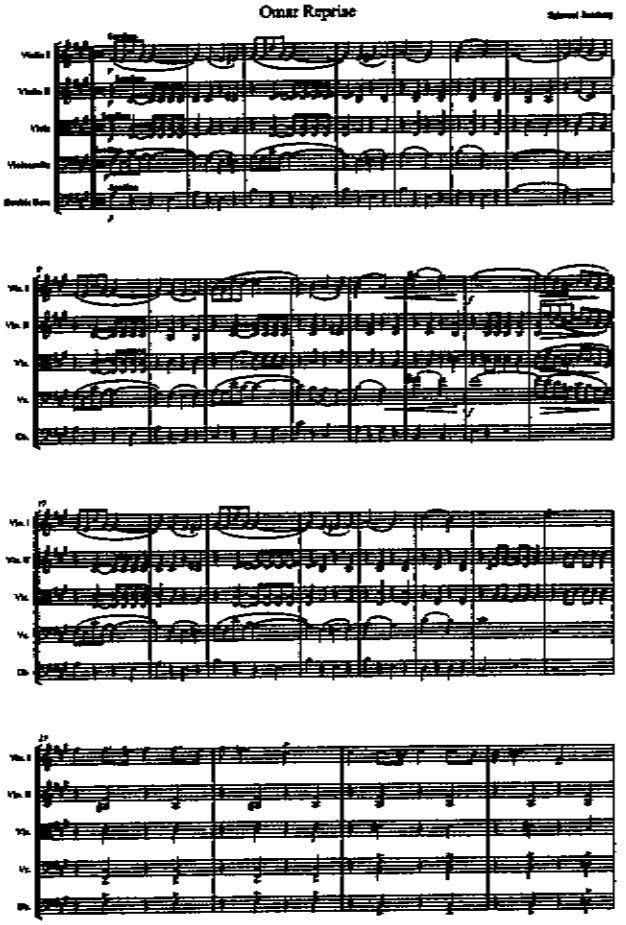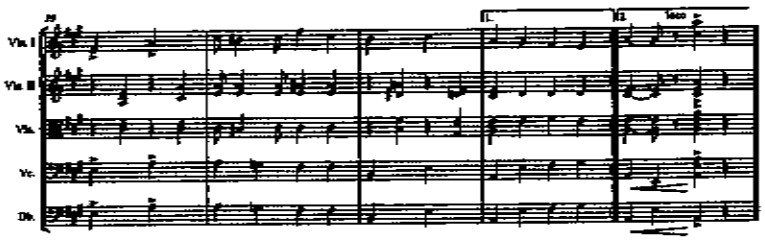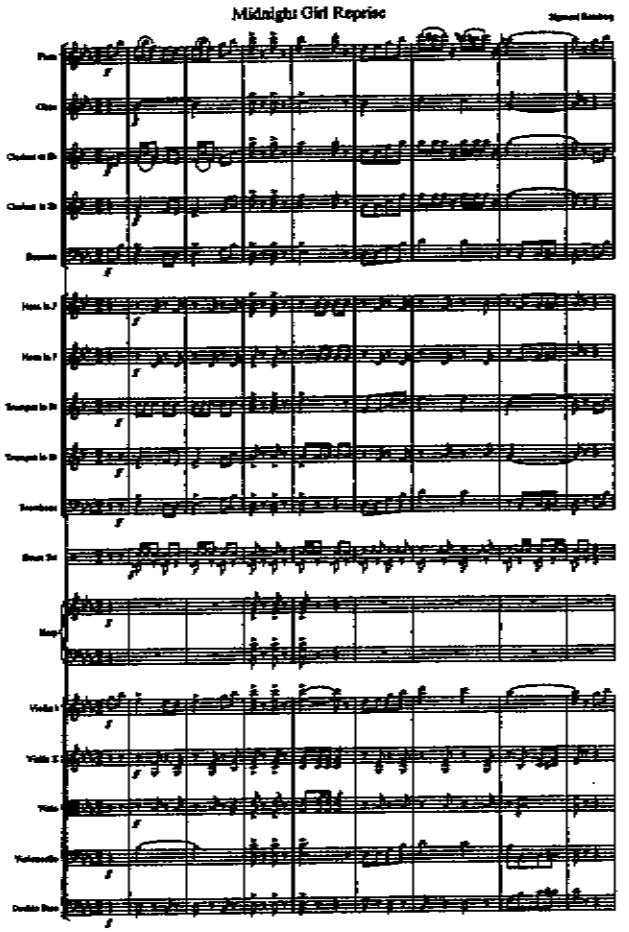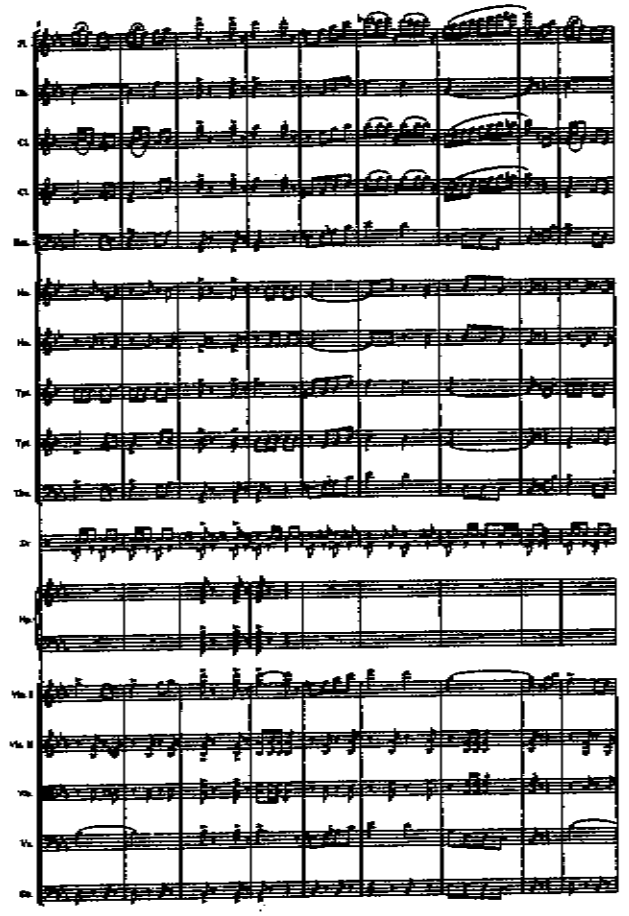








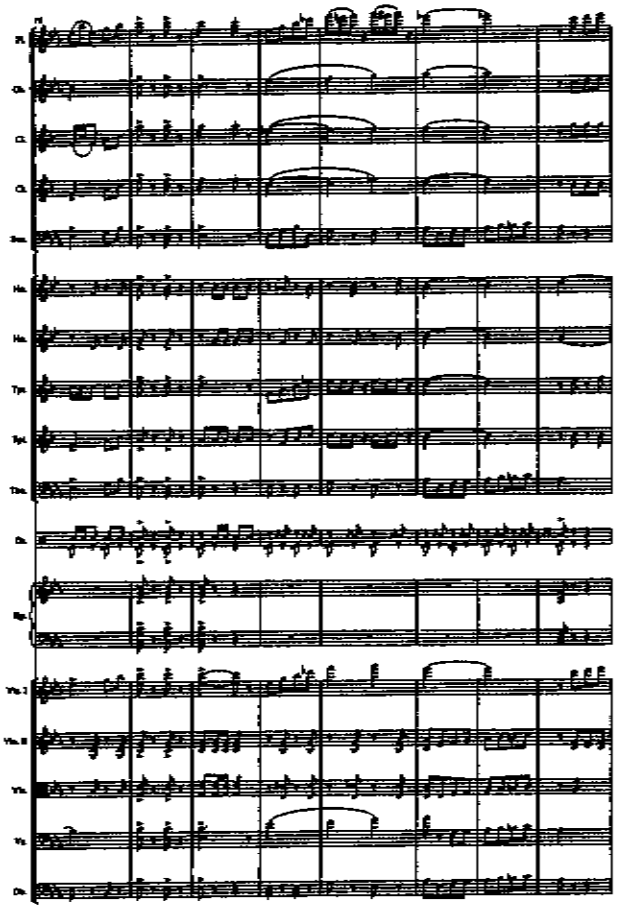

Melos 18A
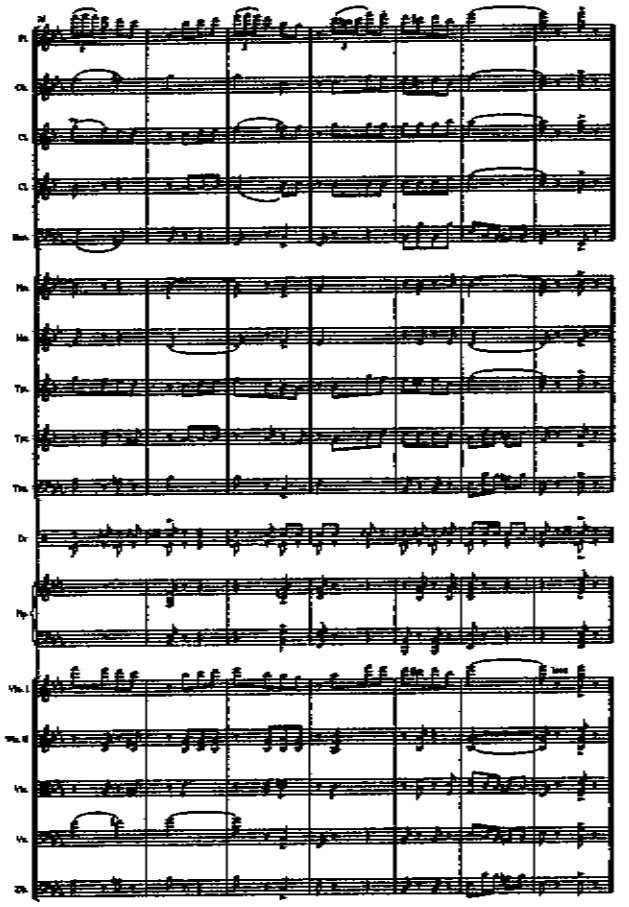

Omar Reprise
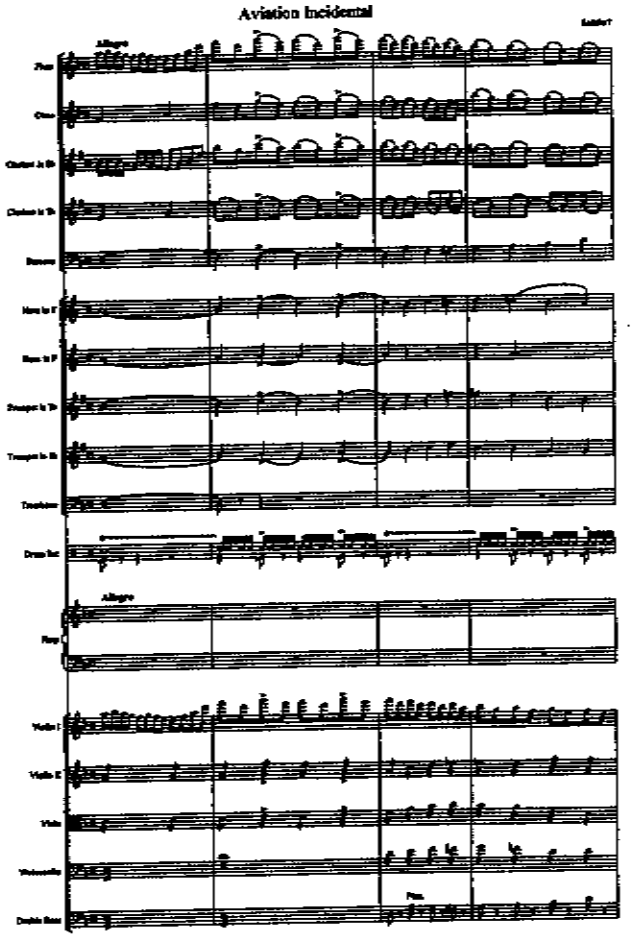

Vln. I
Vln. II
Vla.
Vc.
Db.

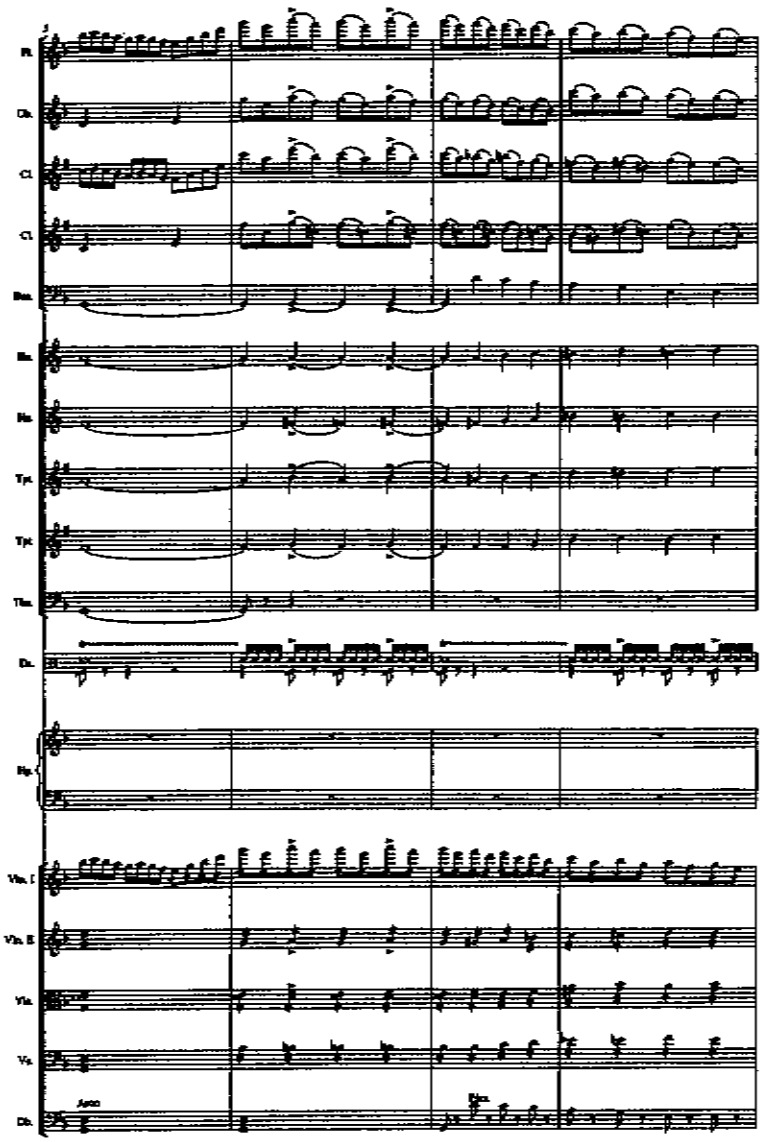

Midnight Girl Reprise
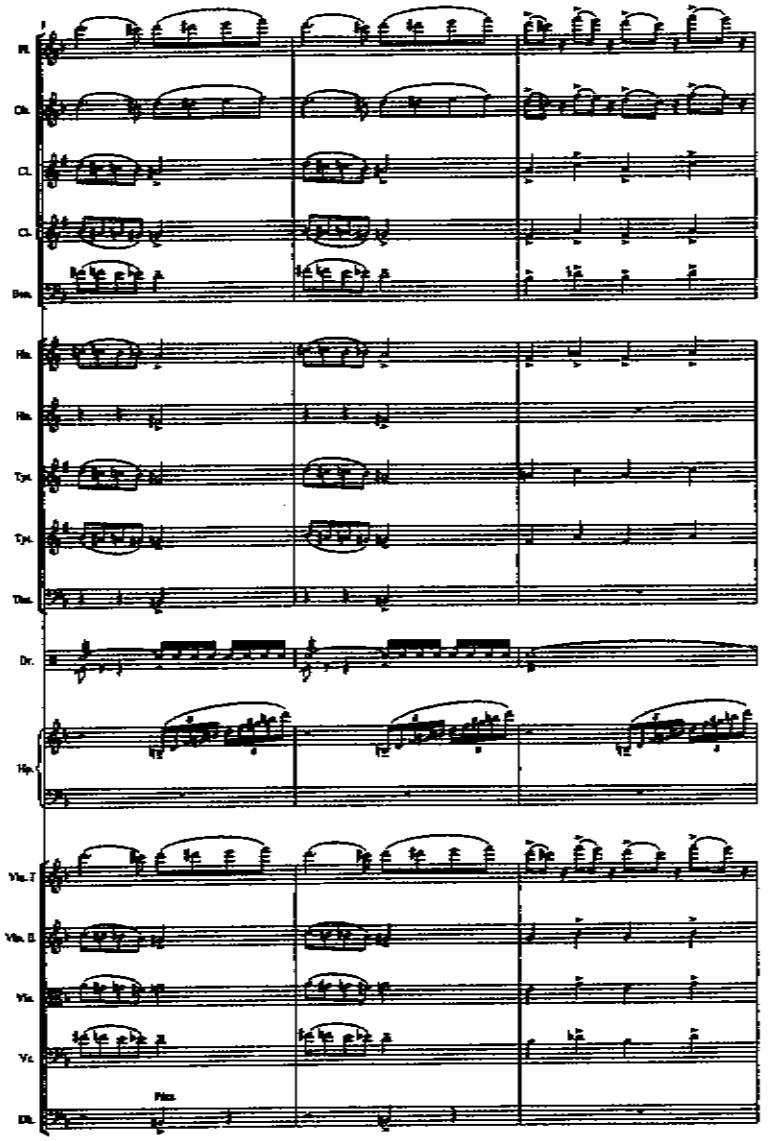


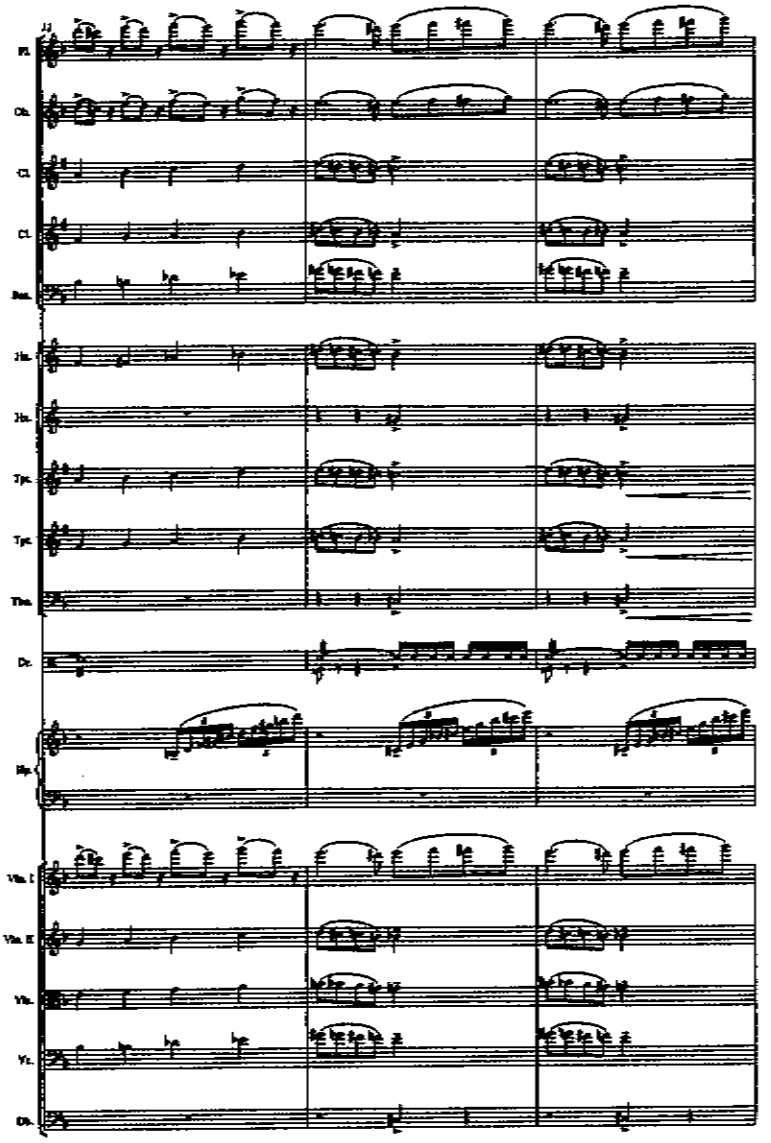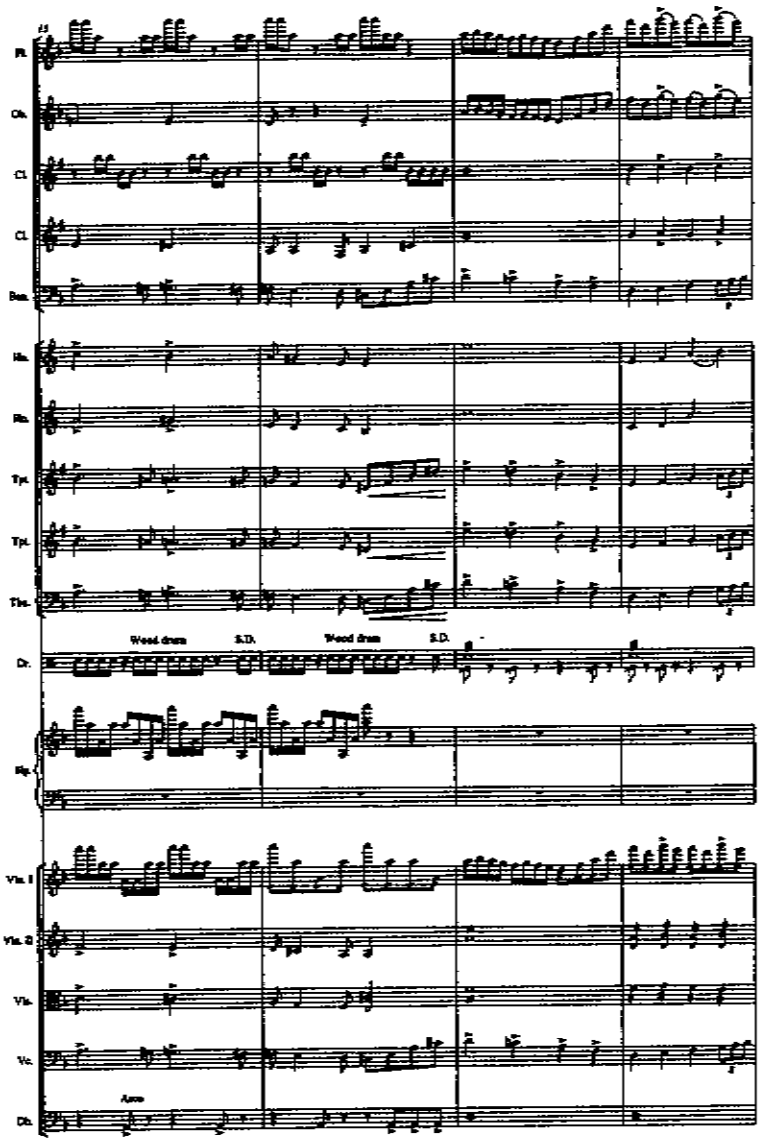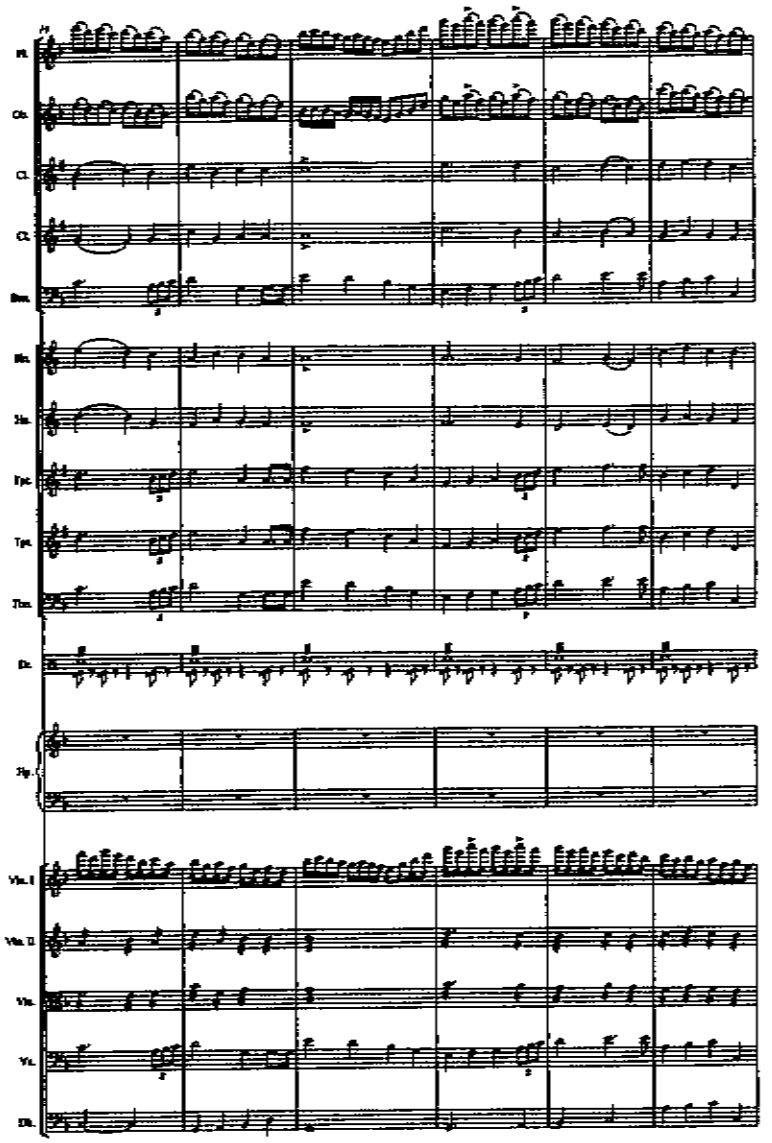





Aviation Incidental
Allegro
Allegro
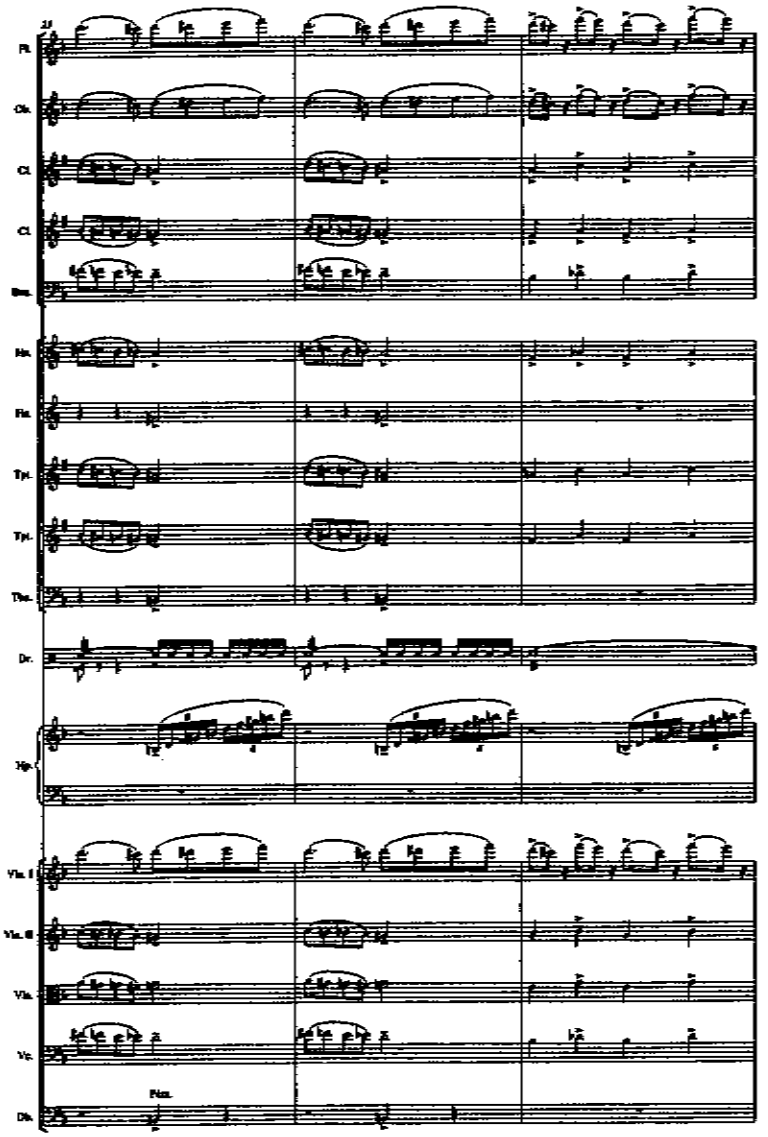

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Cl.
Cl.
Bsn.
Hn.
Hn.
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Tpt.
Tbn.
Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
Arco

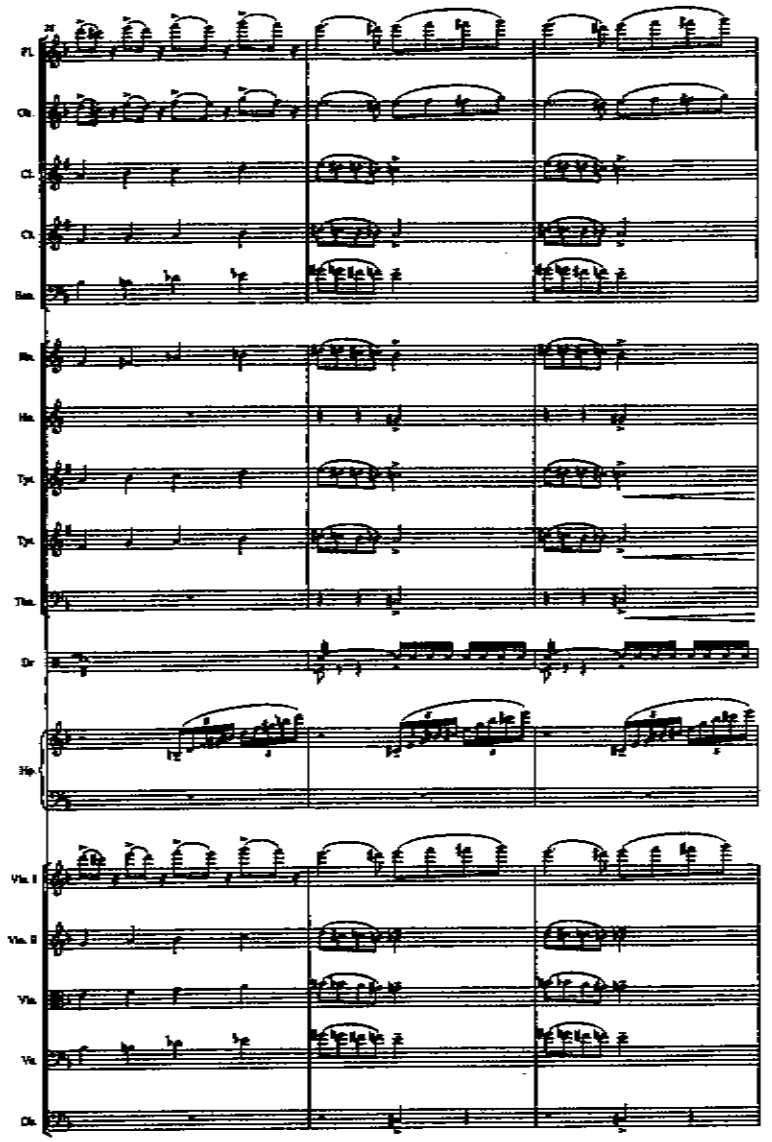

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Vln. II
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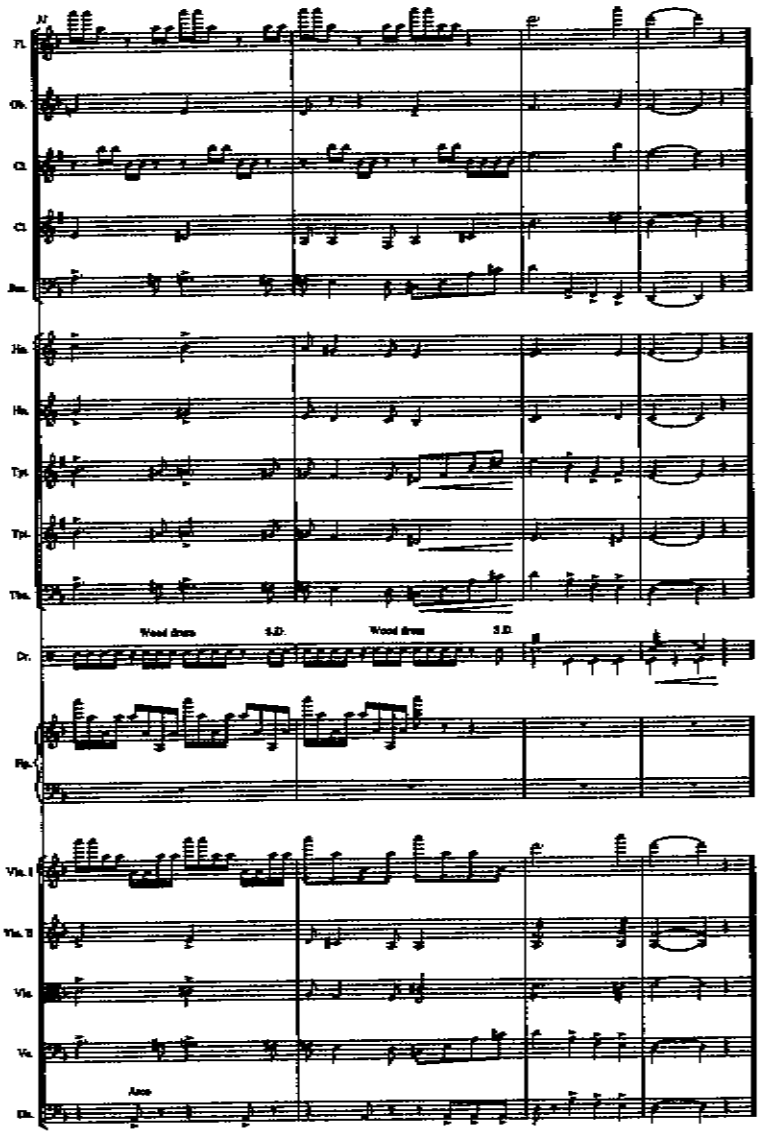

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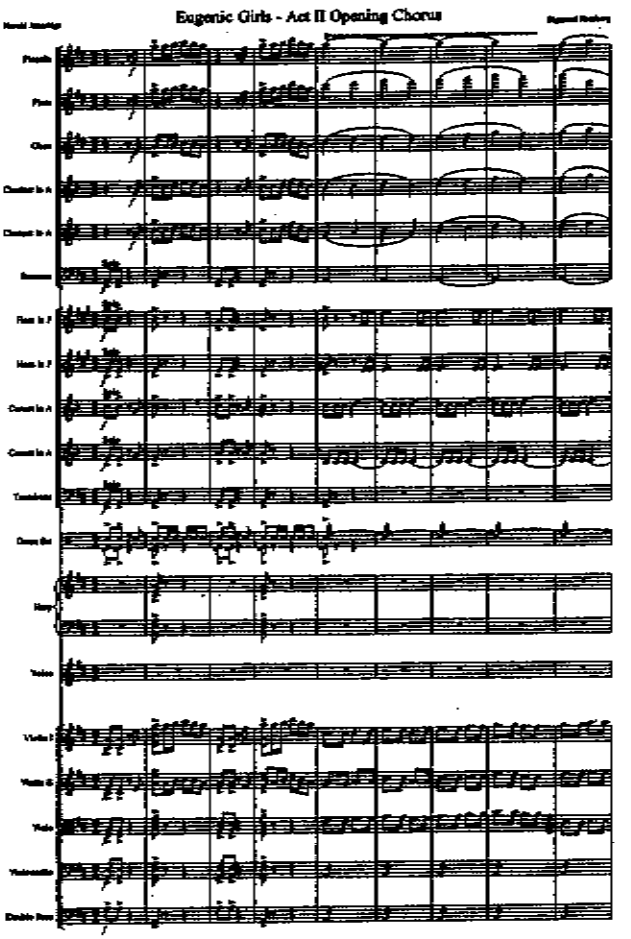

Wood drum
S.D.
Wood drum
S.D.
Arco
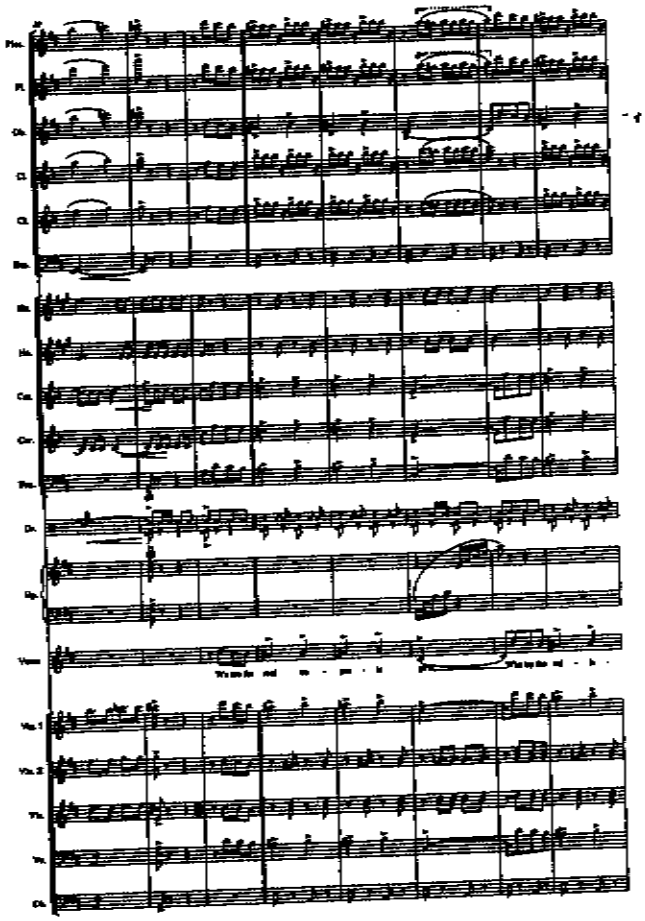


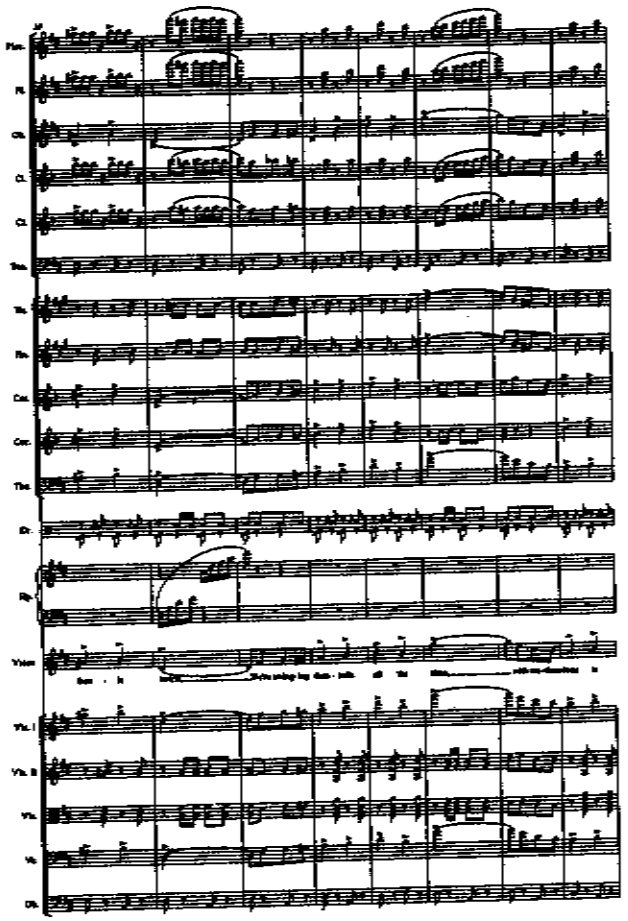

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Cl.
Bsn.
Hn.
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Vln. II
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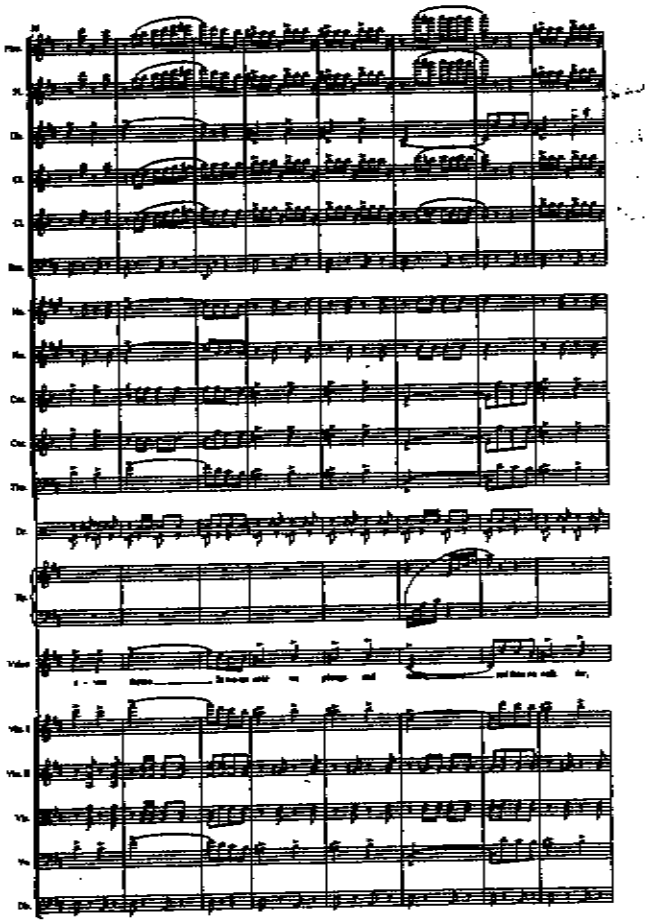

E
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Ob.
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Cl.
Bsn.
Hn.
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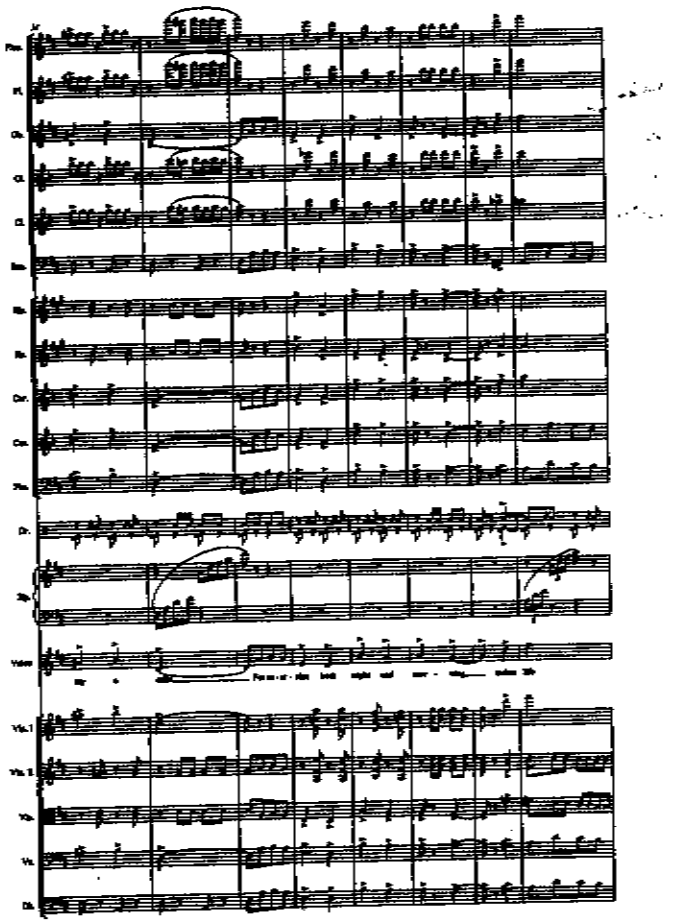

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Wood drum
S.D.
Wood drum
S.D.
Hp.
Vln. I
Vln. II
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Vc.
Cb.
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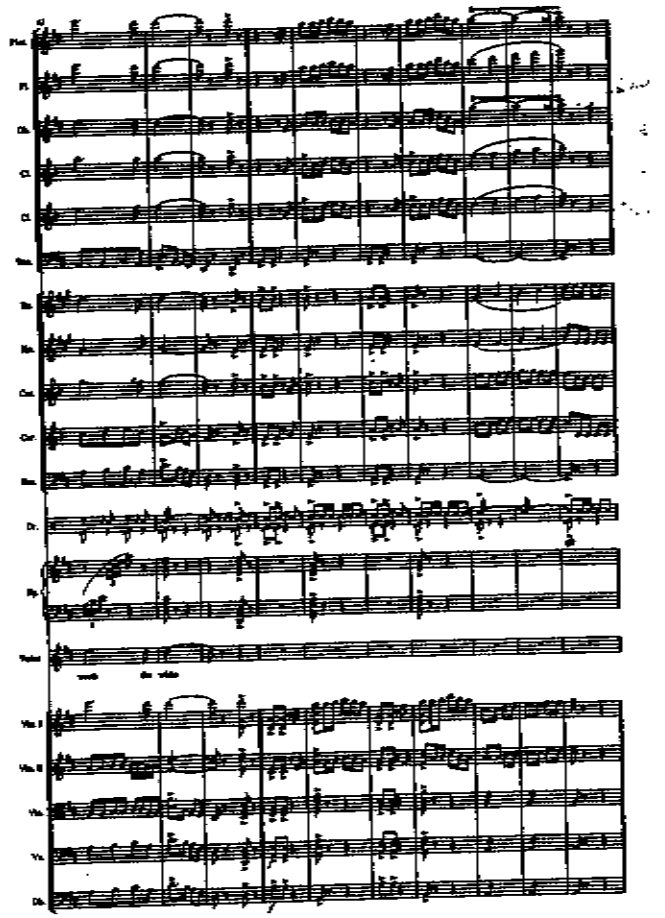

Eugenic Girls - Act II Opening Chorus
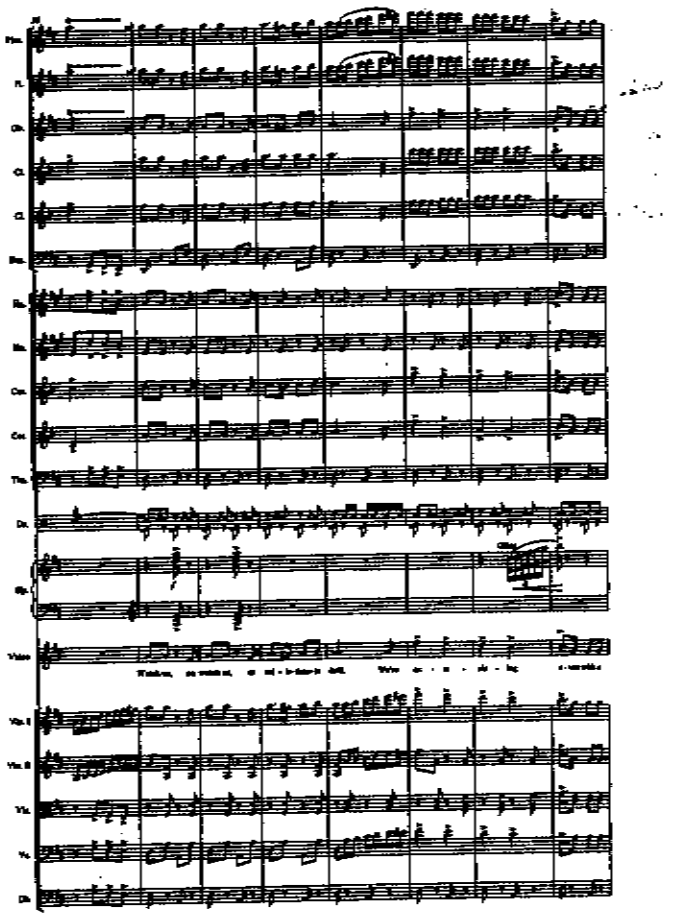


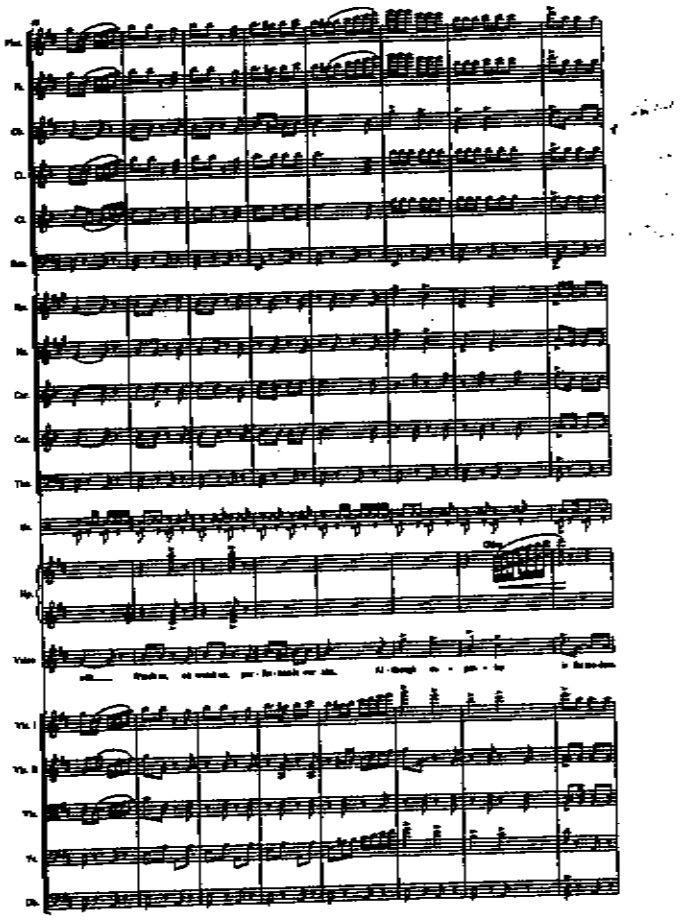


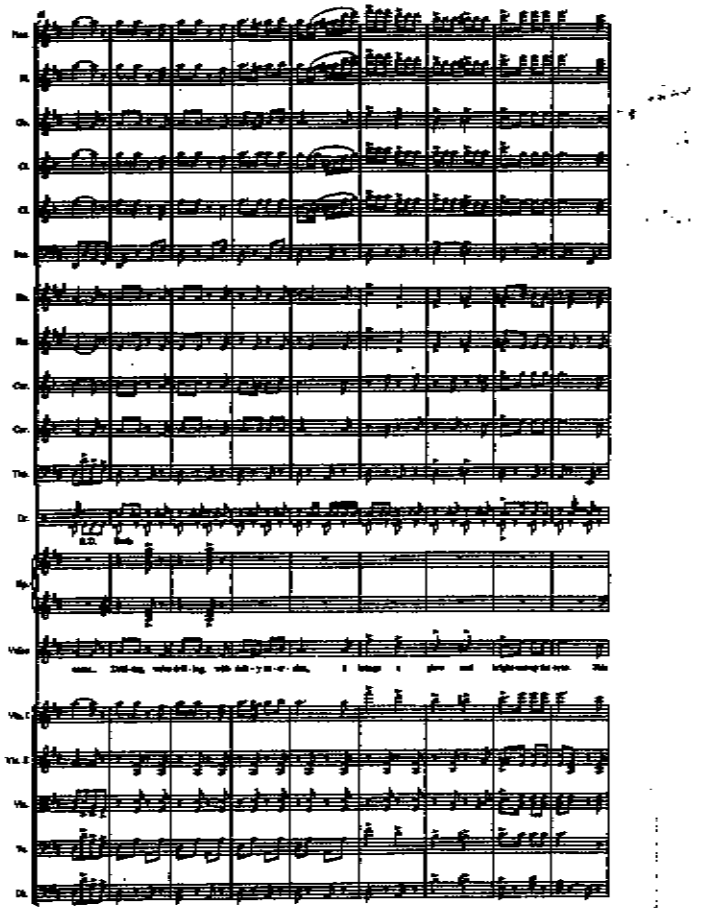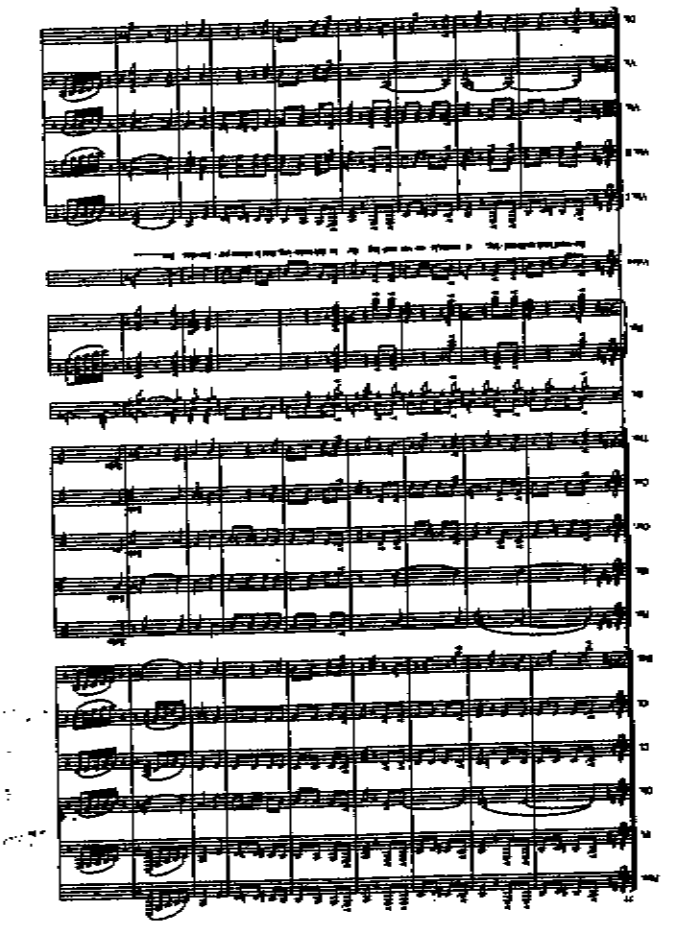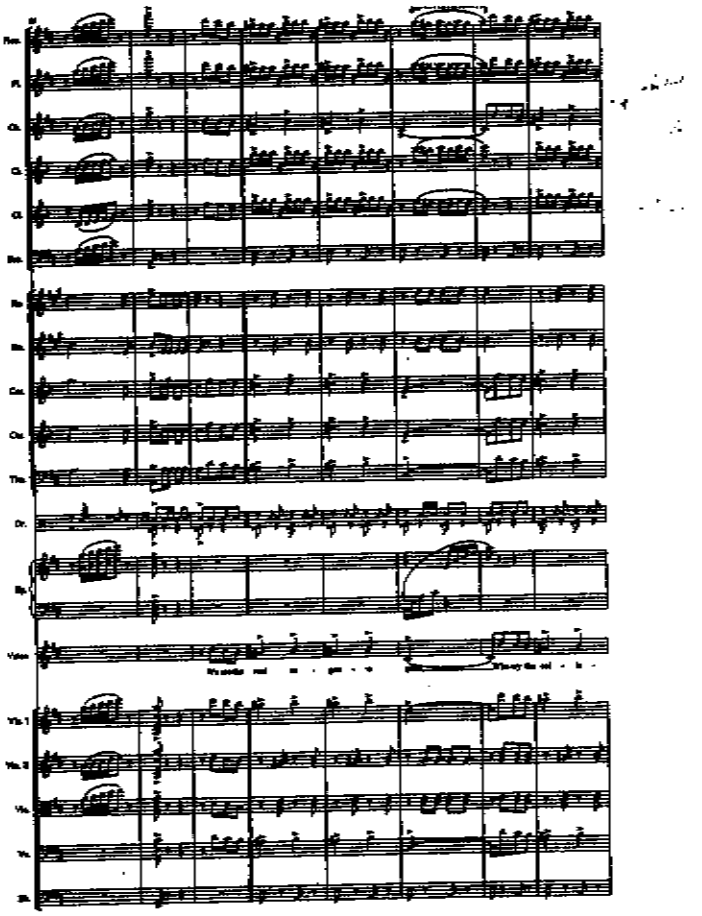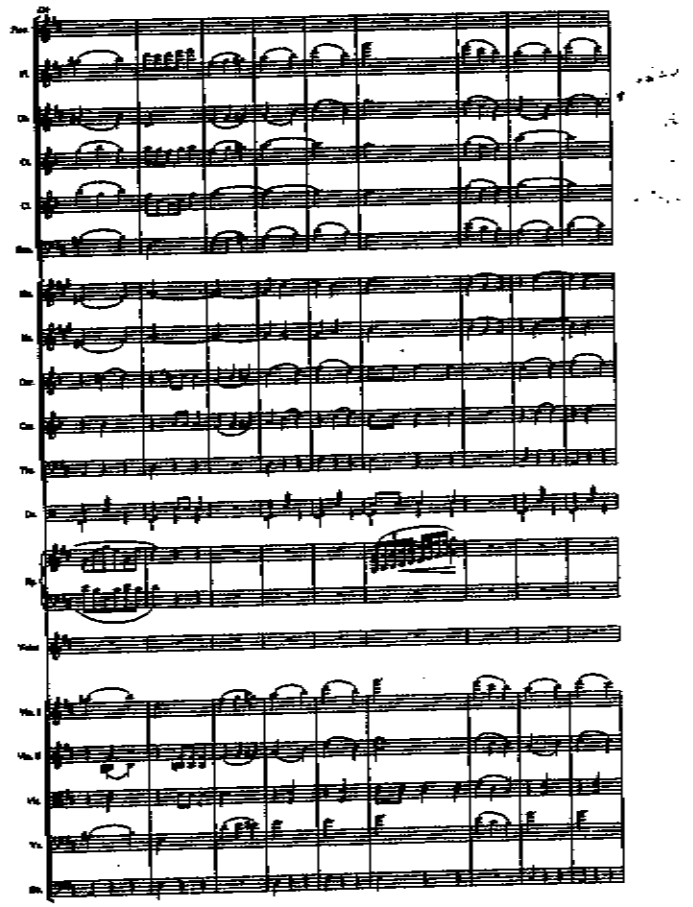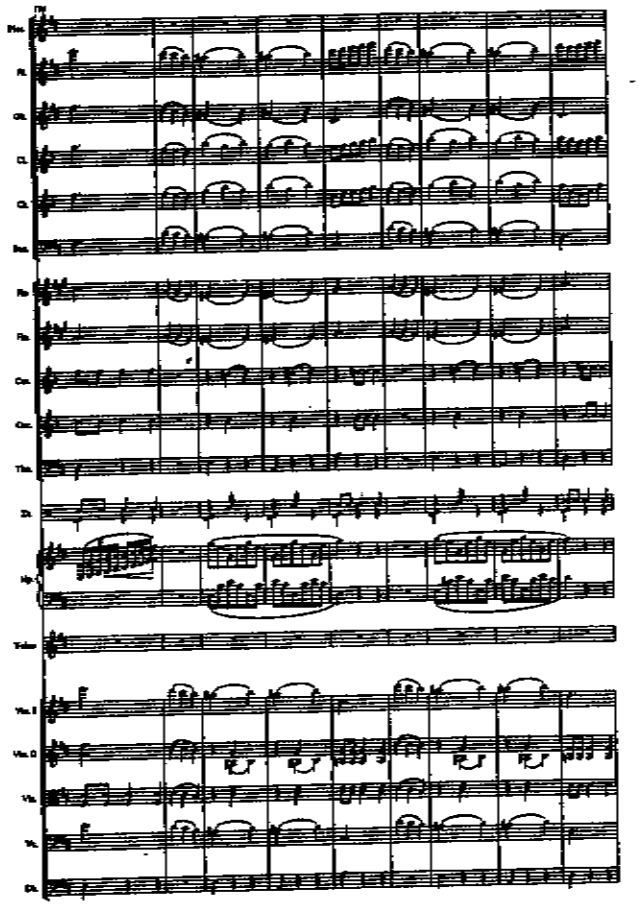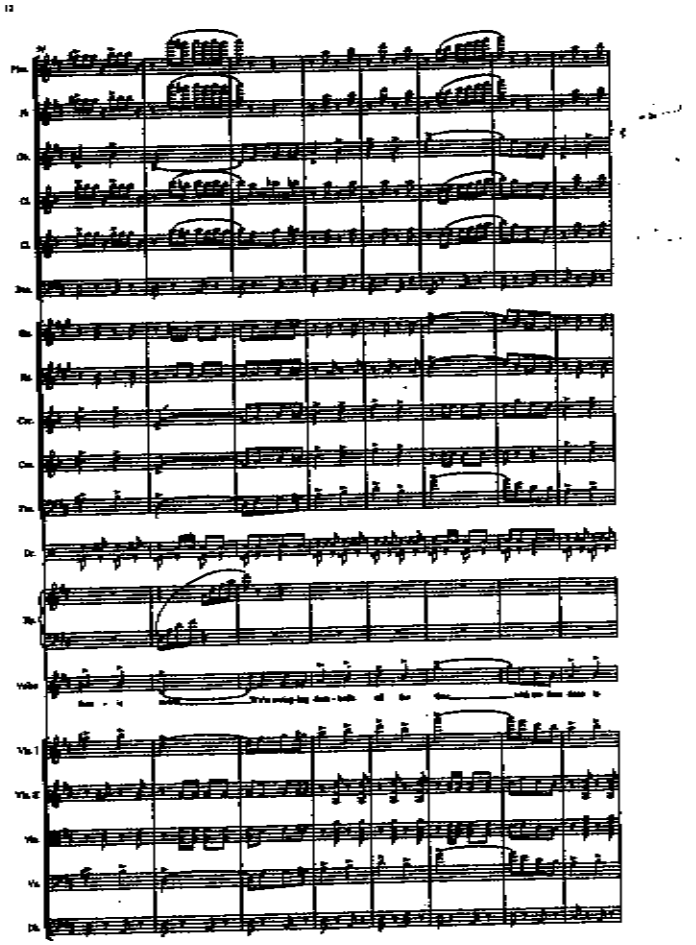












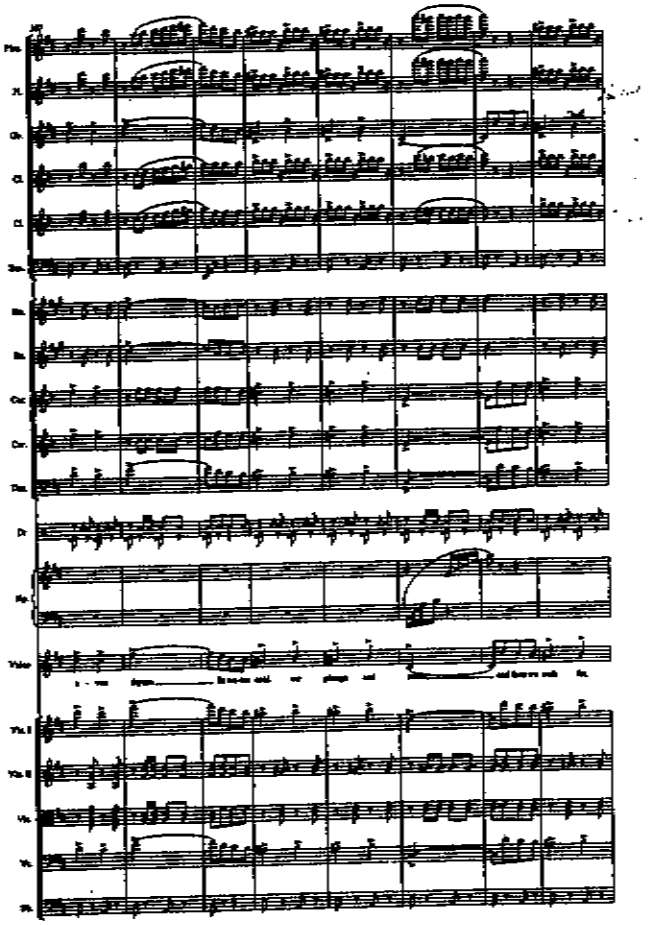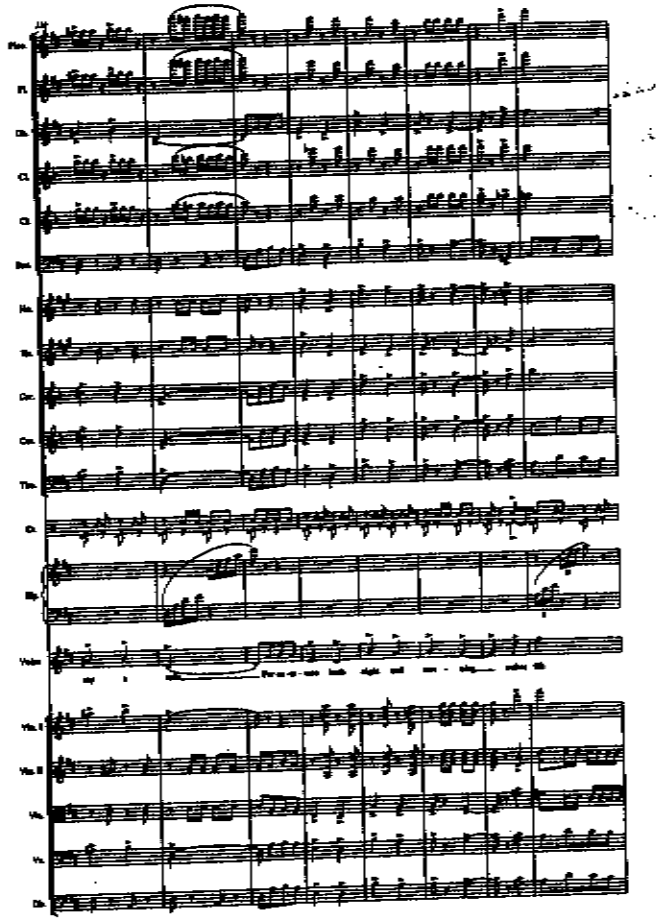




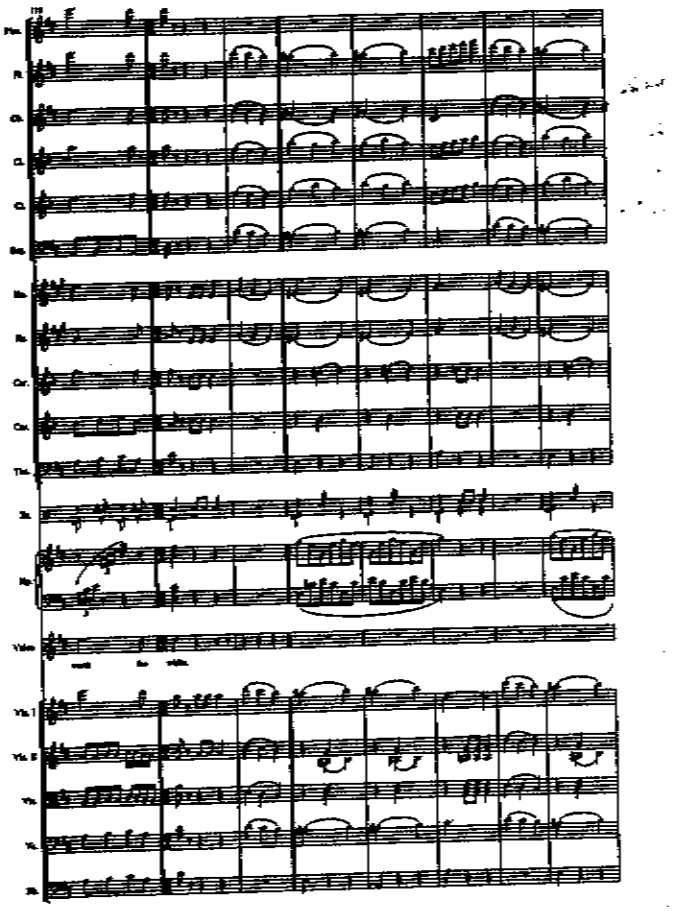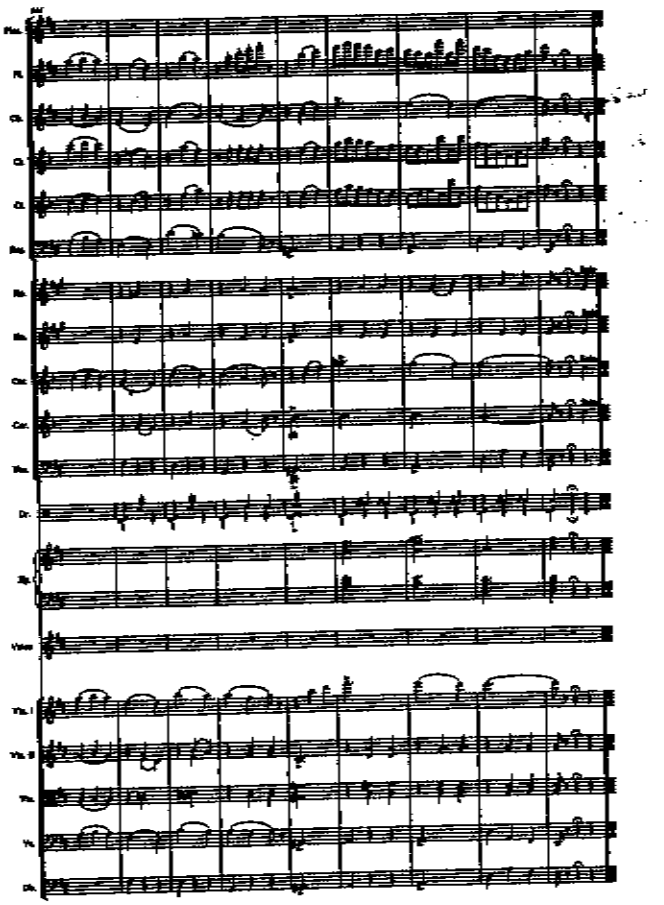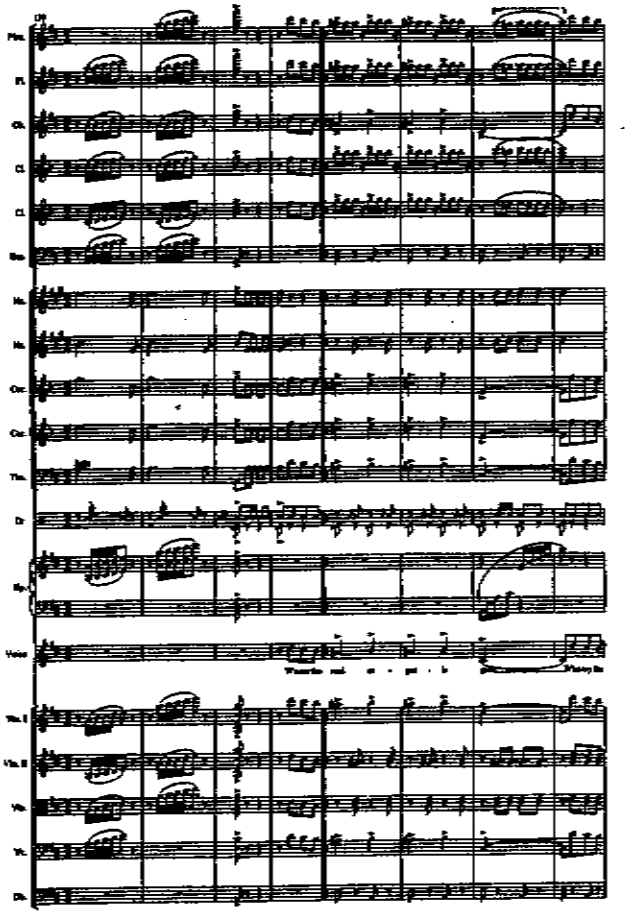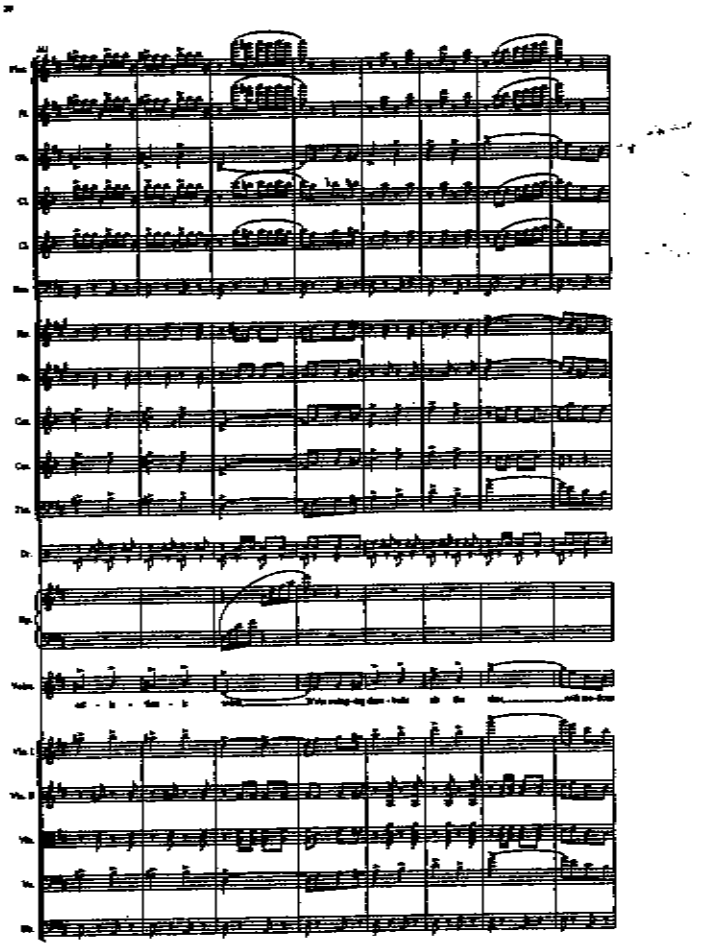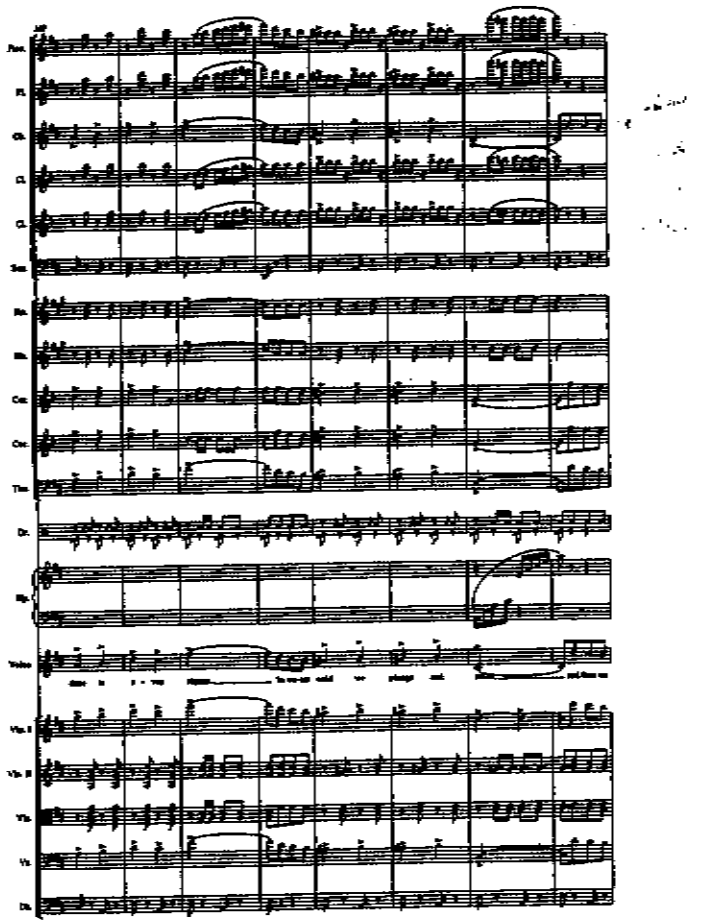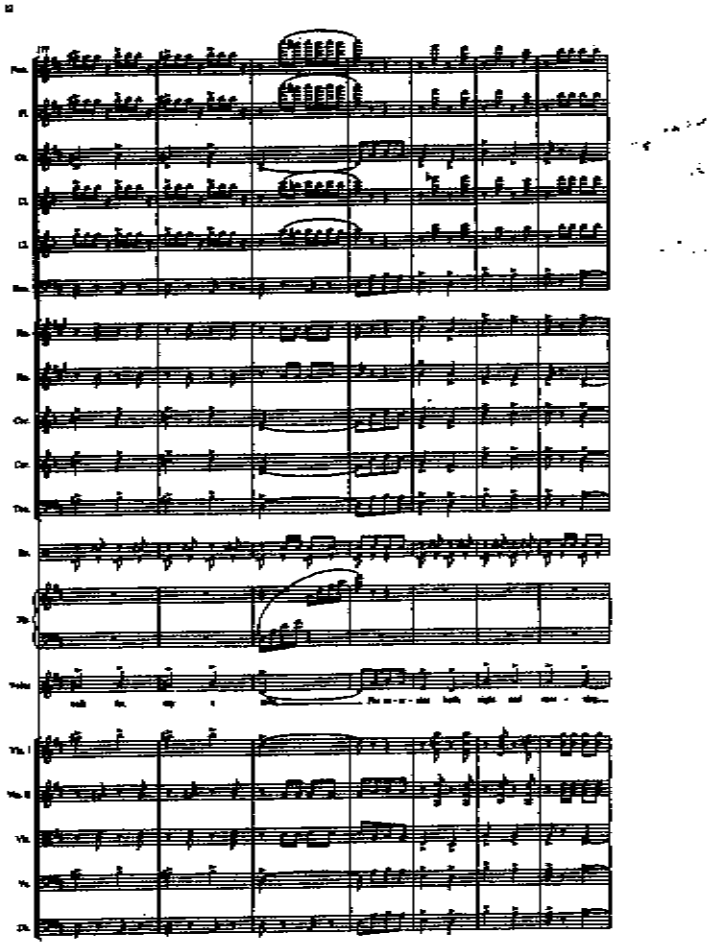












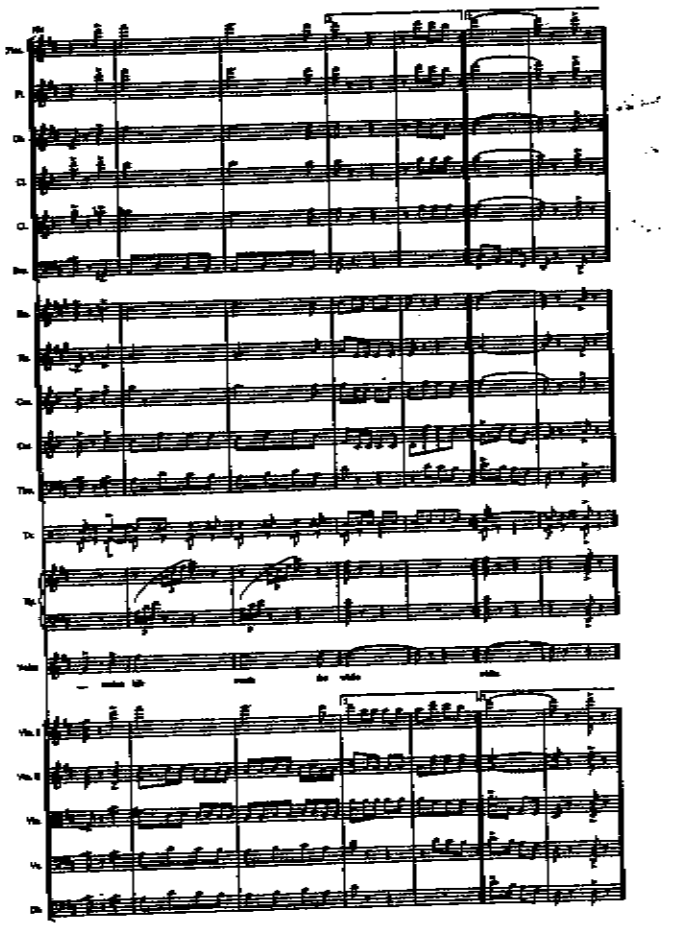


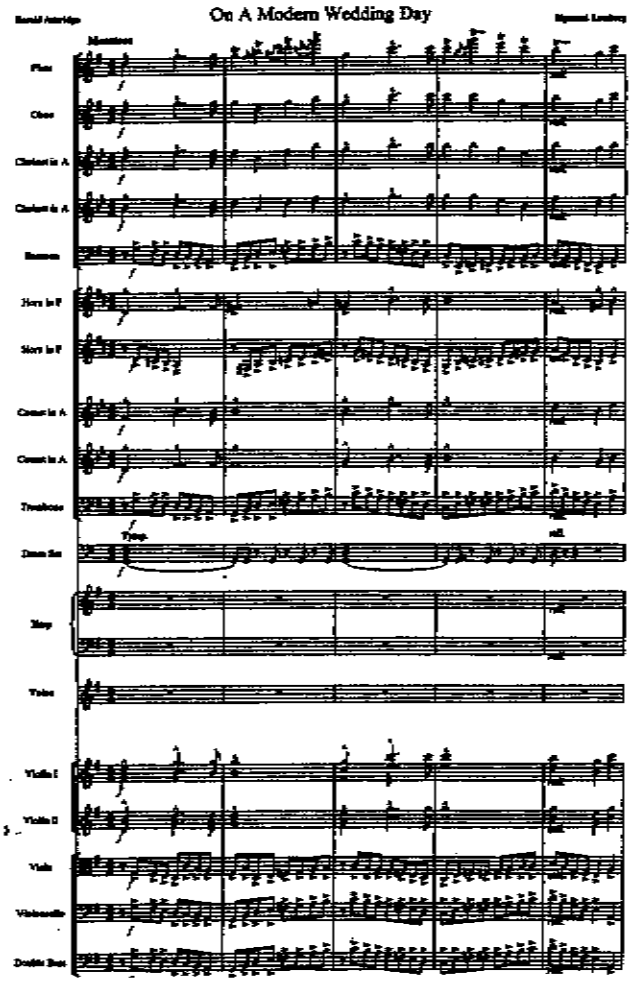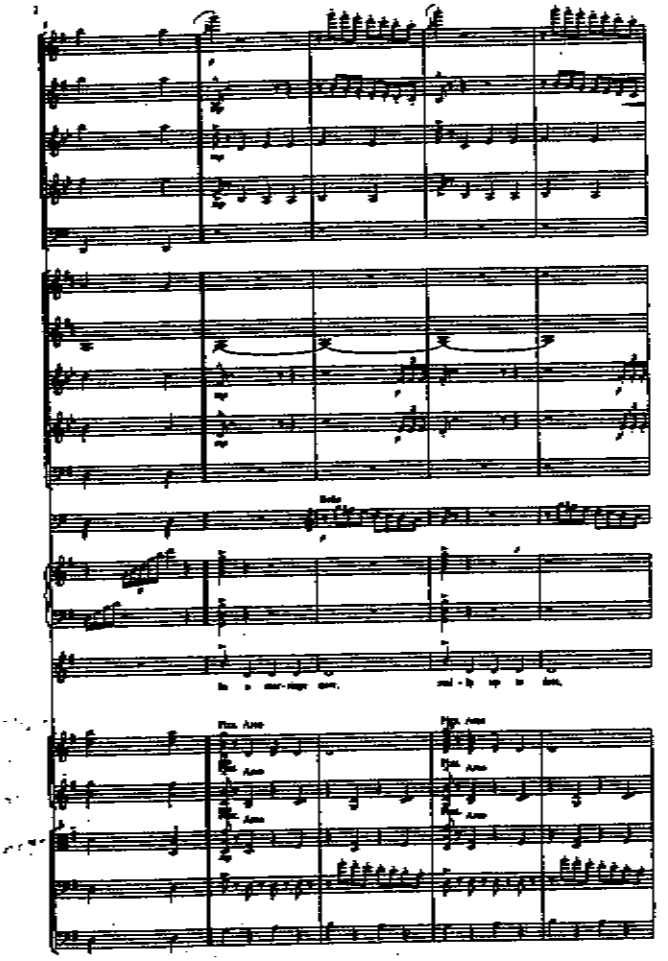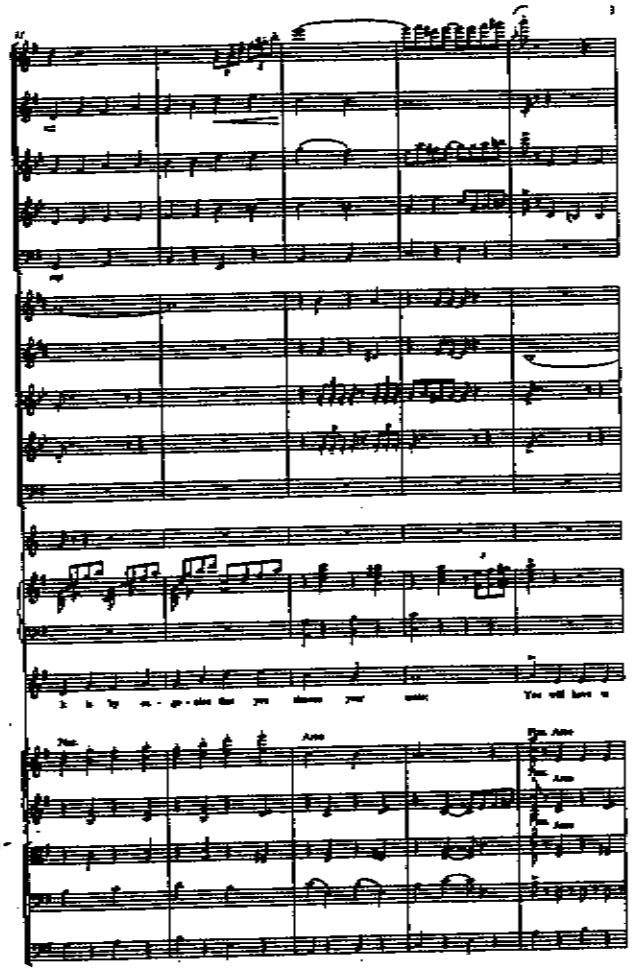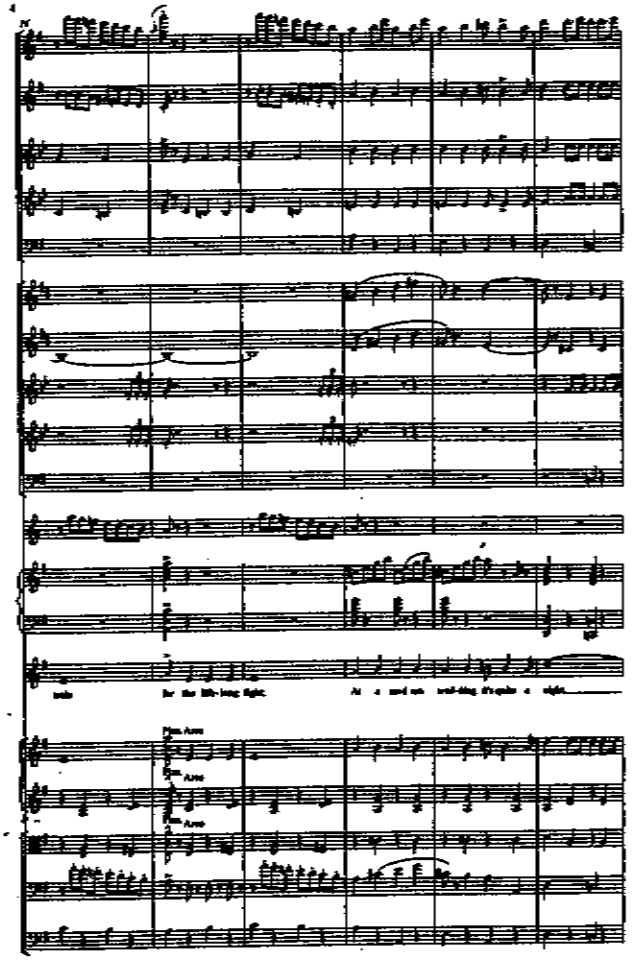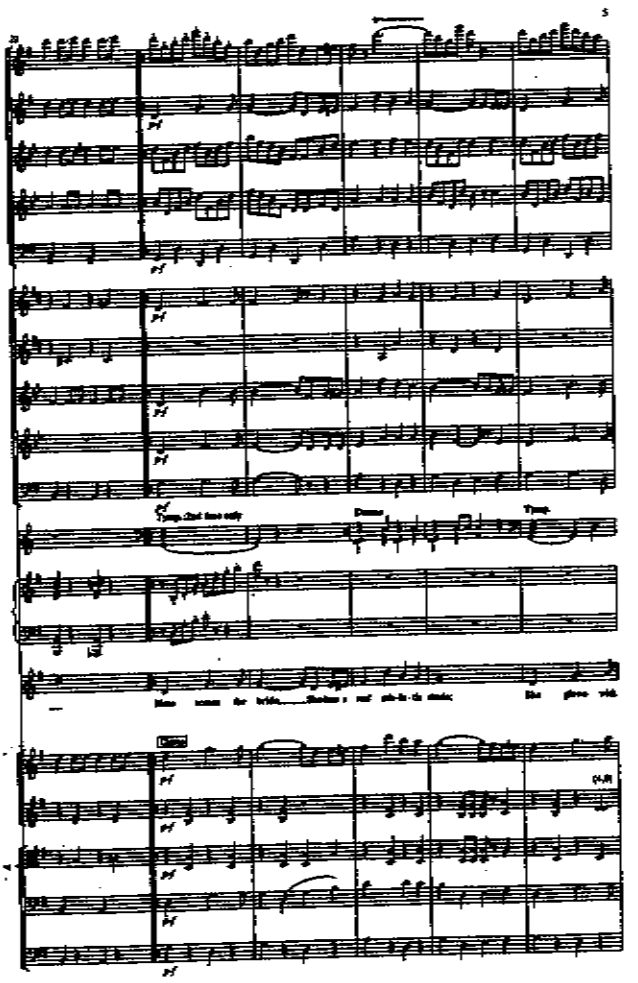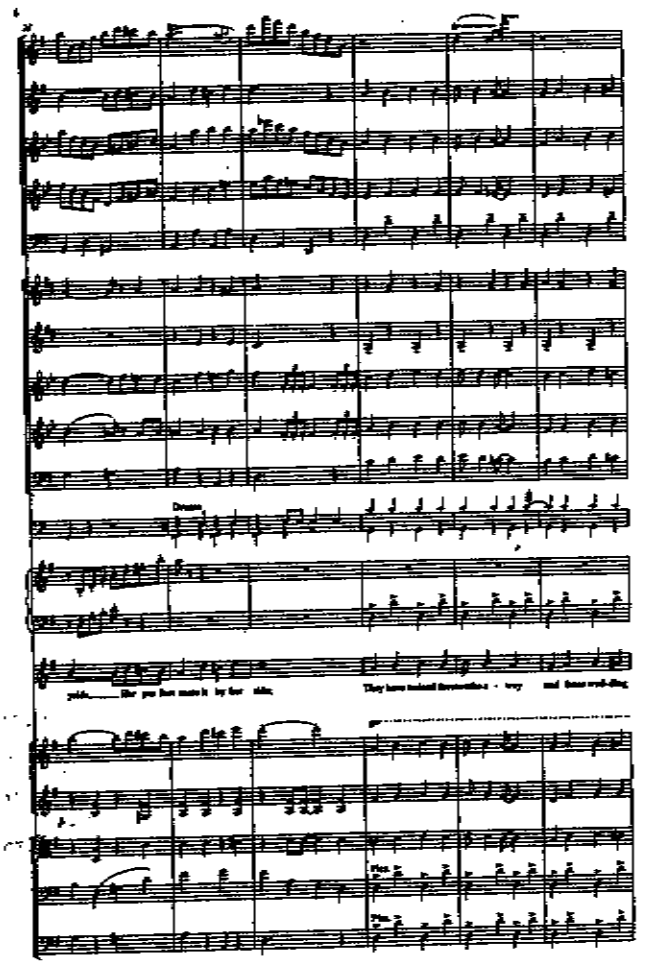











On A Modern Wedding Day
Flute
Oboe
Clarinet in A
Clarinet in A
Bassoon
Horn in F
Horn in F
Cornet in A
Cornet in A
Trombone
Timp.
Bass Dr.
Harp
Voice
Violin I
Violin II
Viola
Violoncello
Double Bass
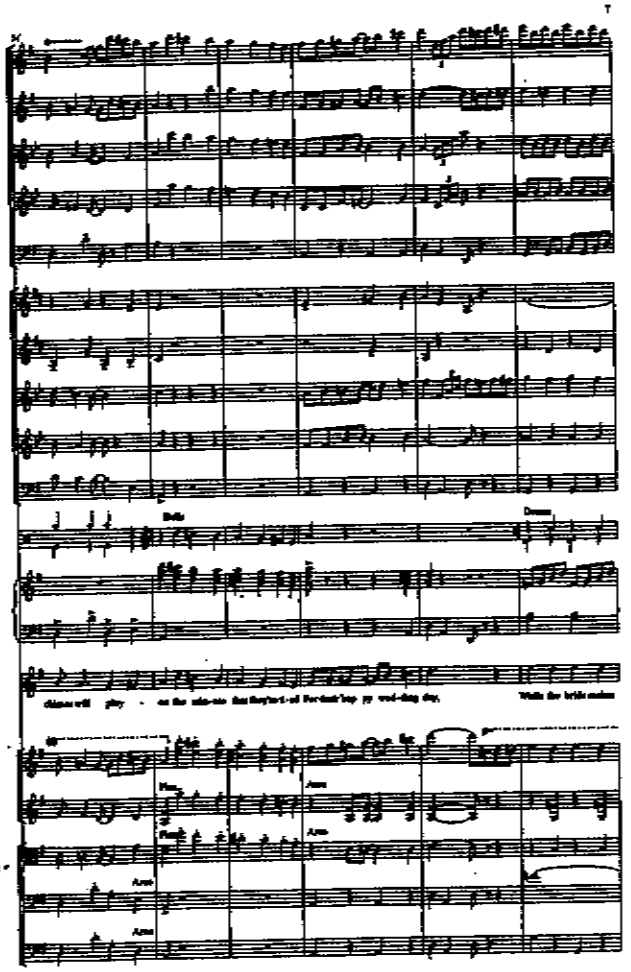

Solo
Fl. Arco
Fl. Arco
Fl. Arco
Fl. Arco
Fl. Arco
Fl. Arco
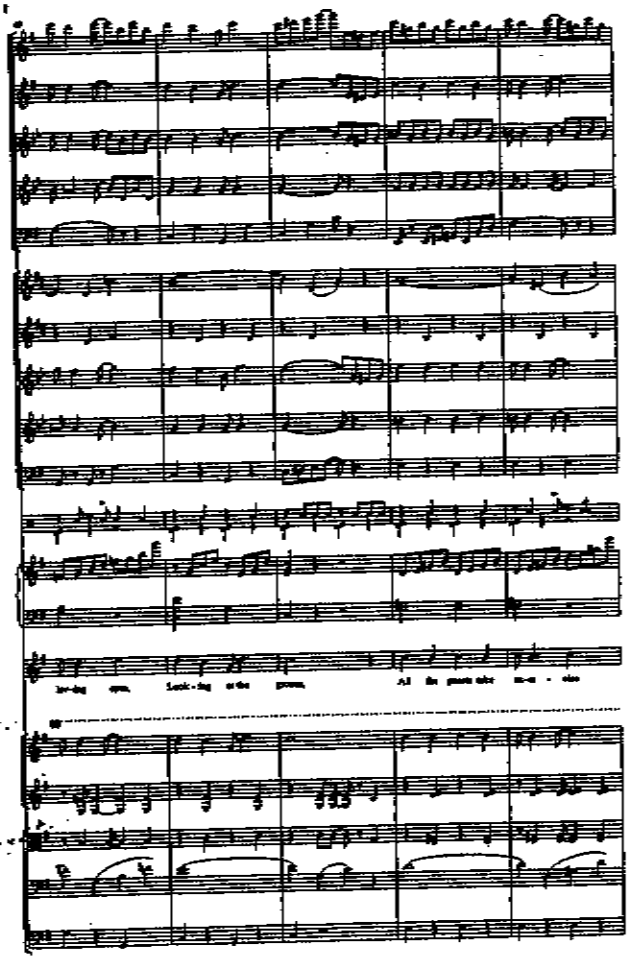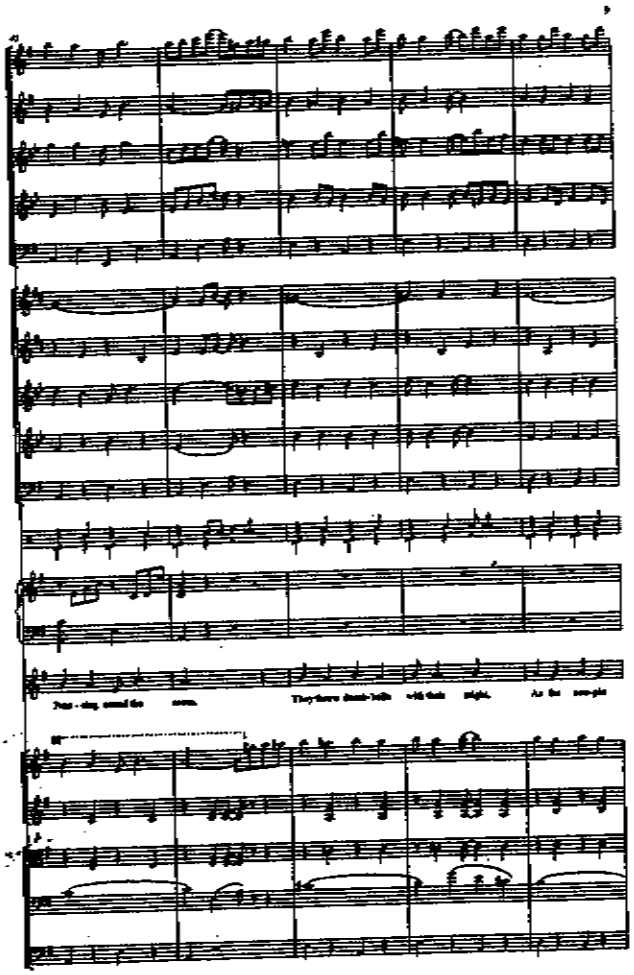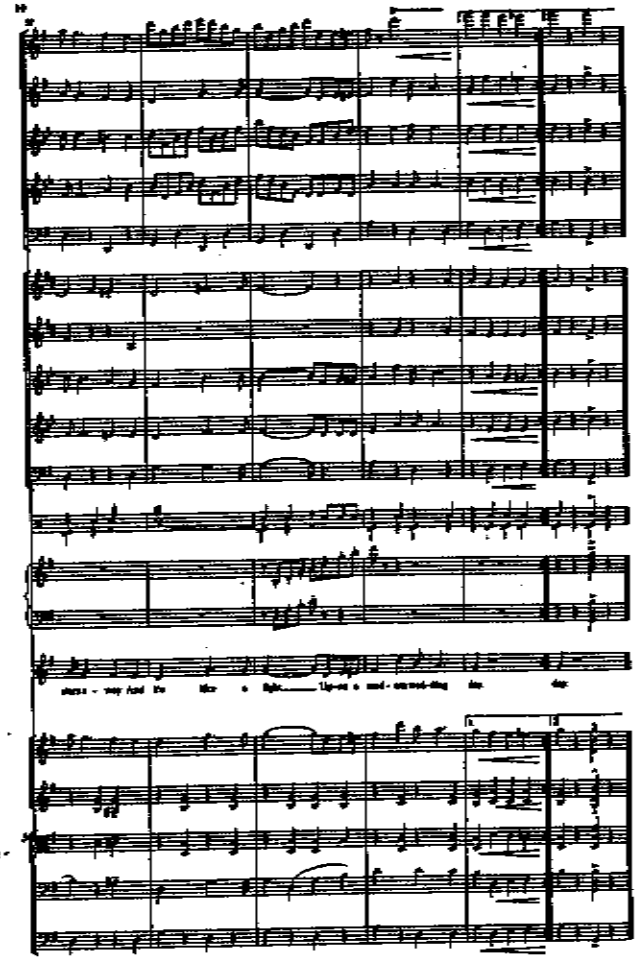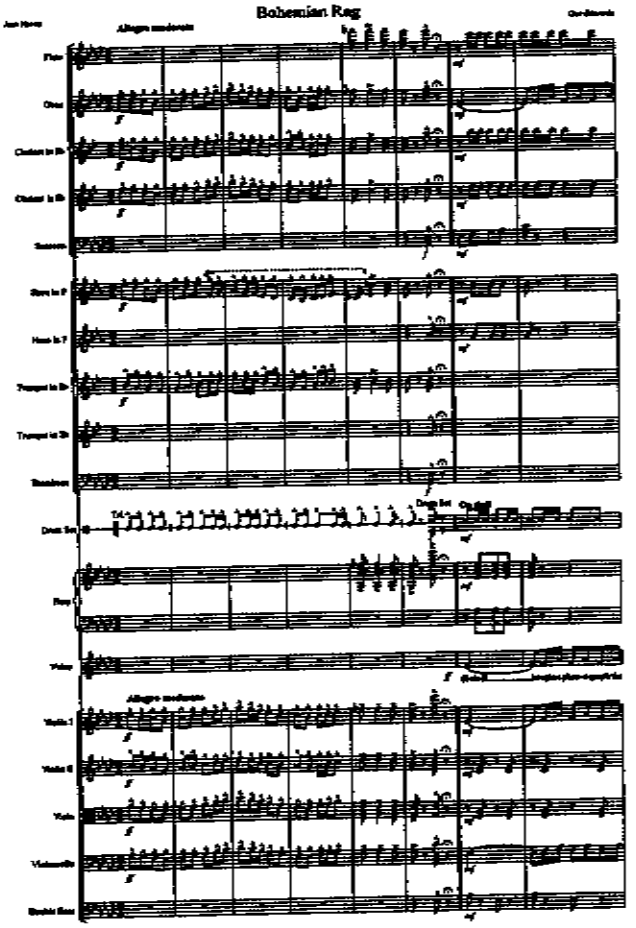







Drums
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Pno.
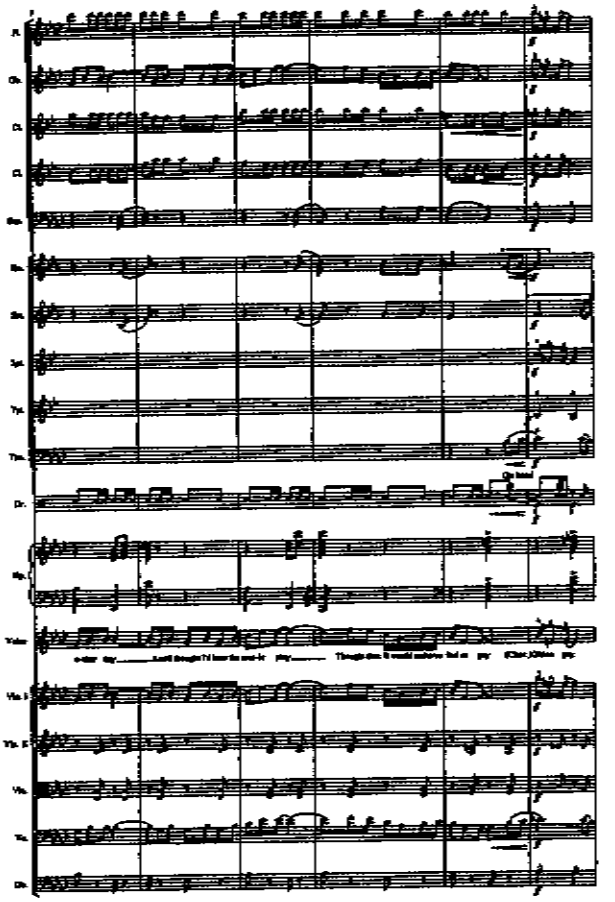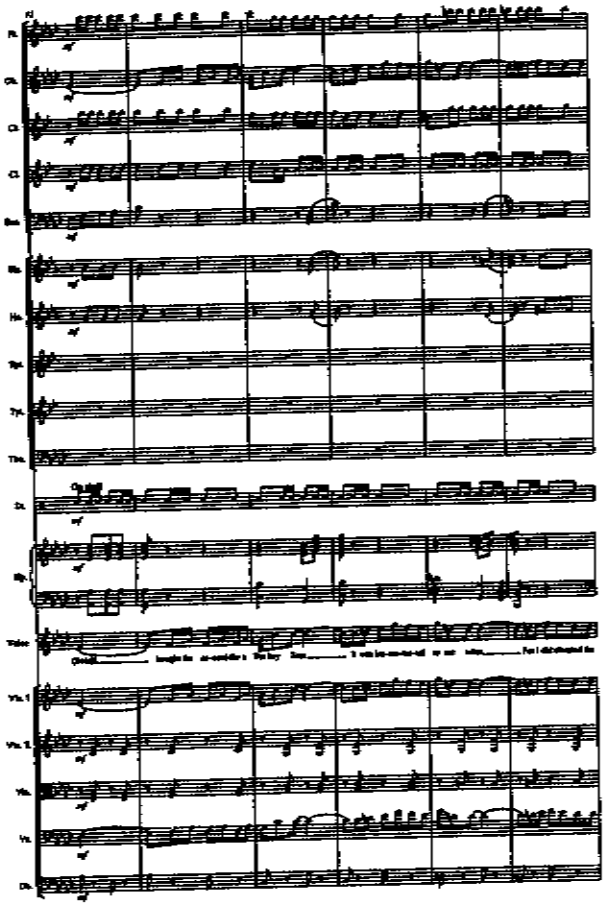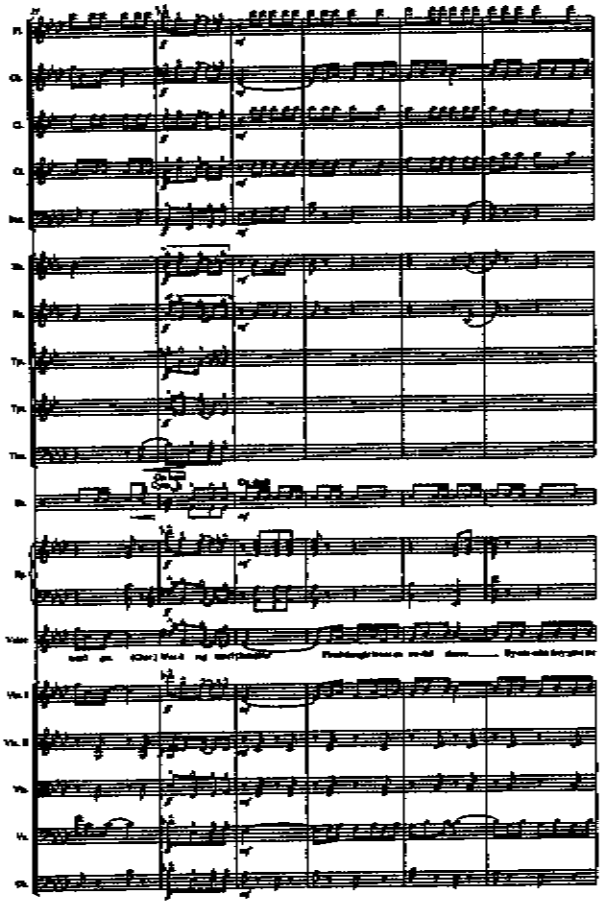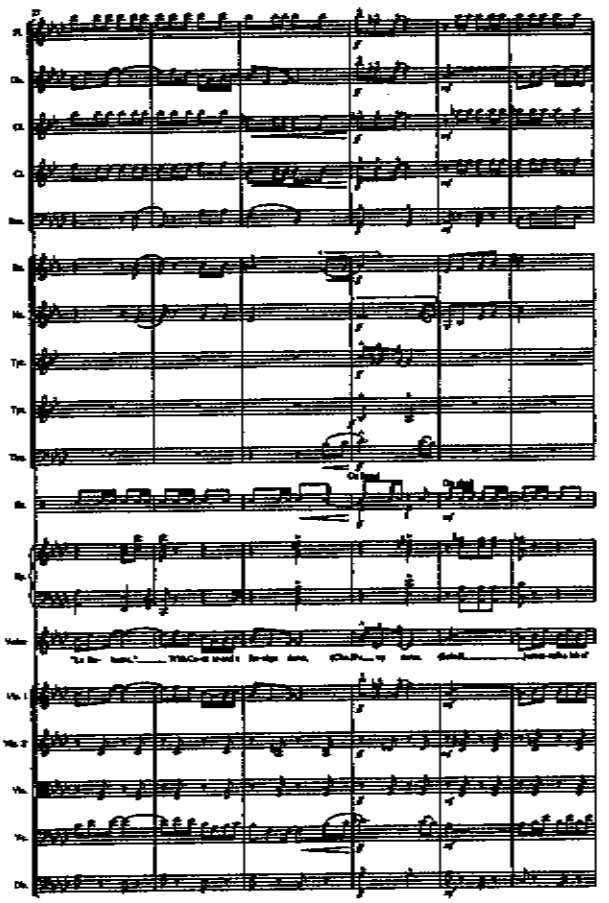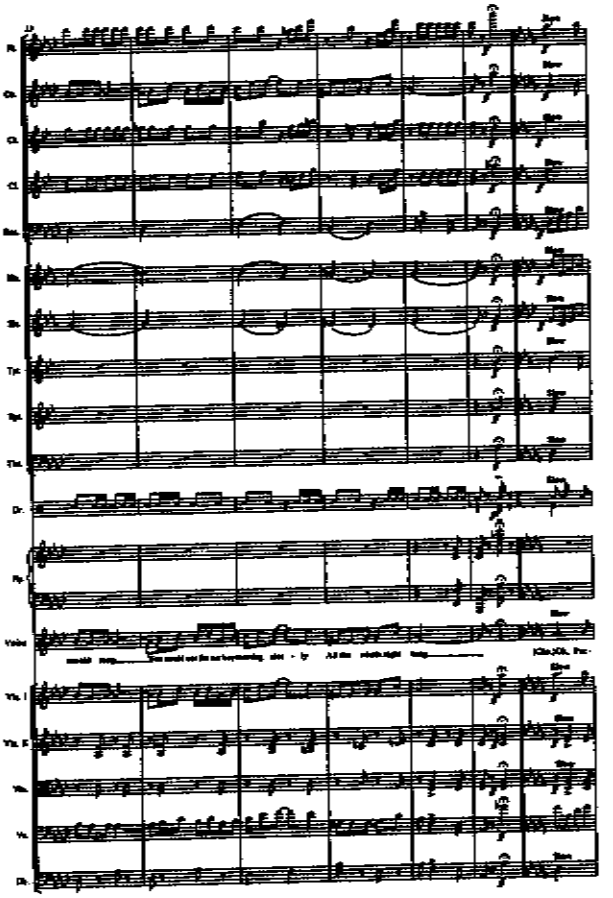









Bohemian Rag
Allegro moderato
Allegro moderato
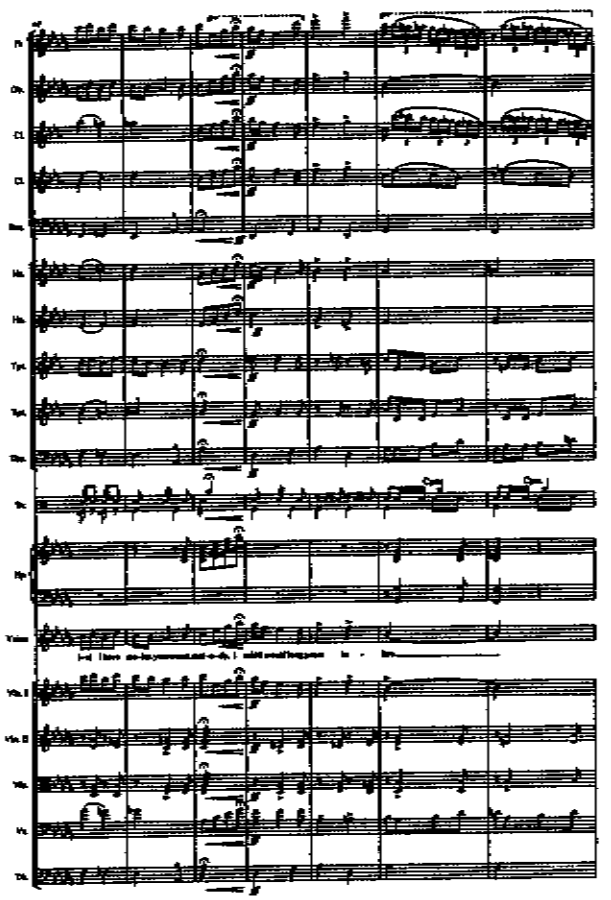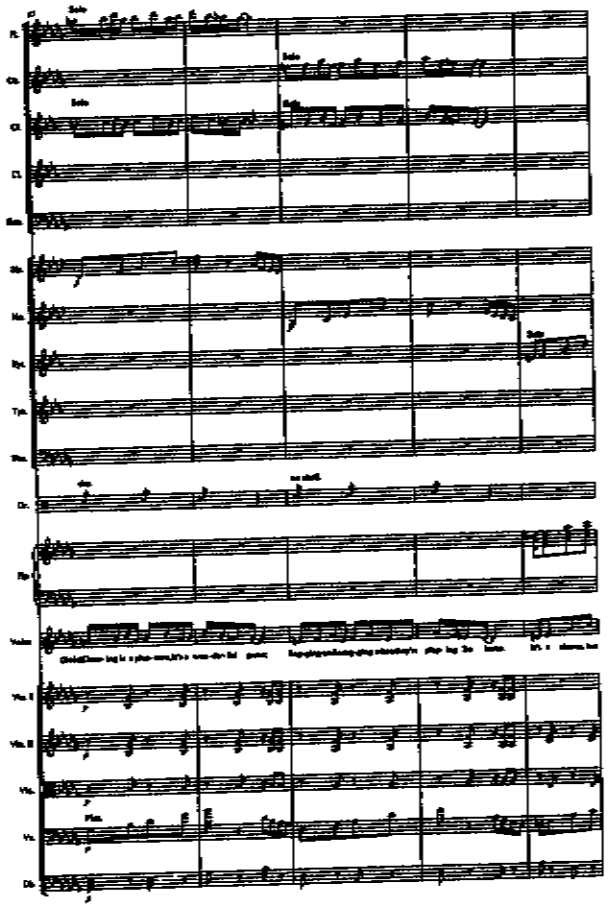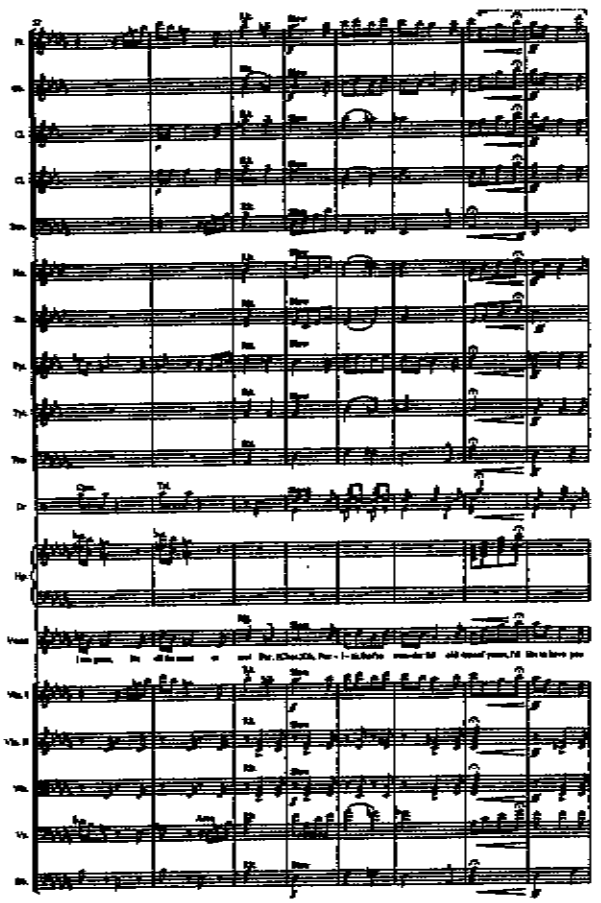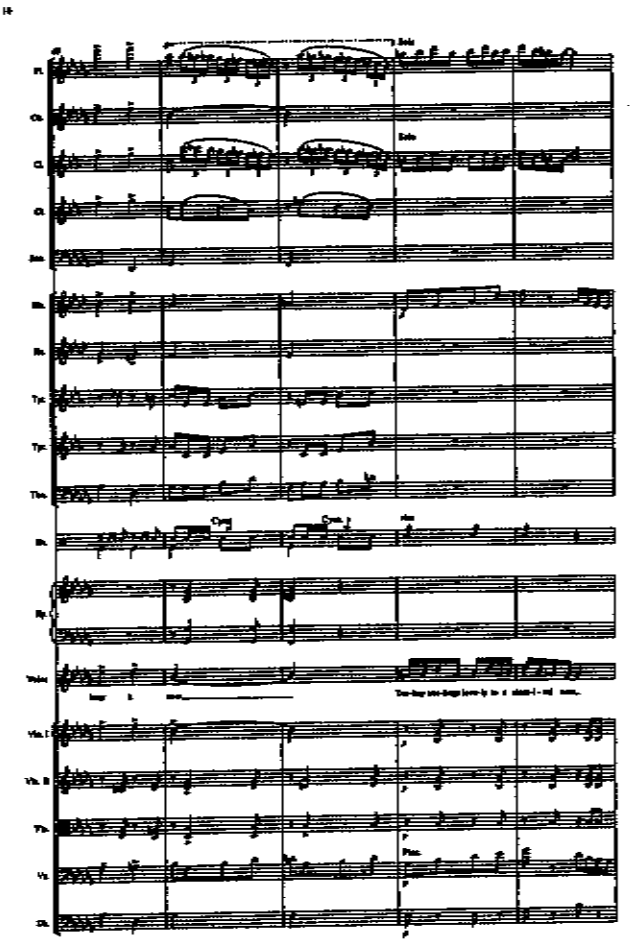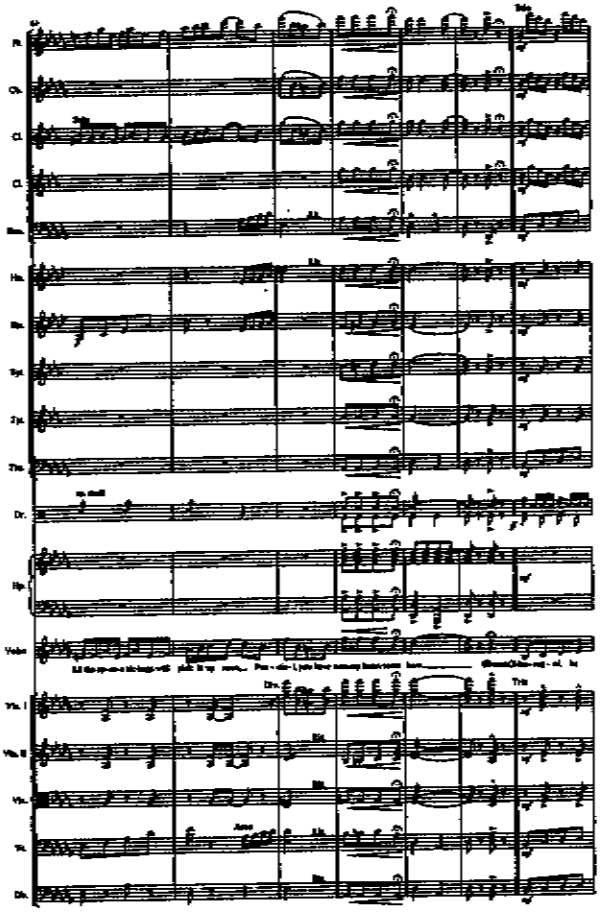










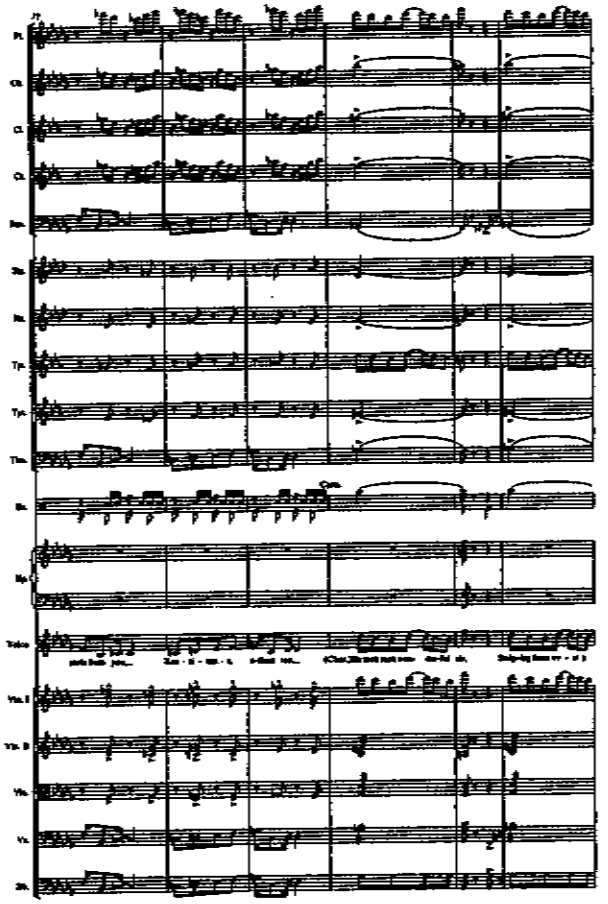




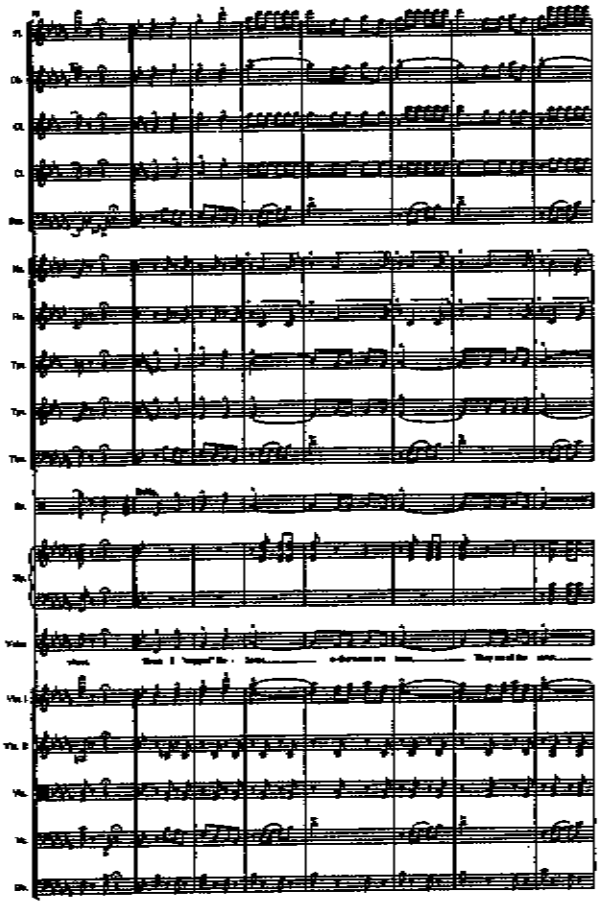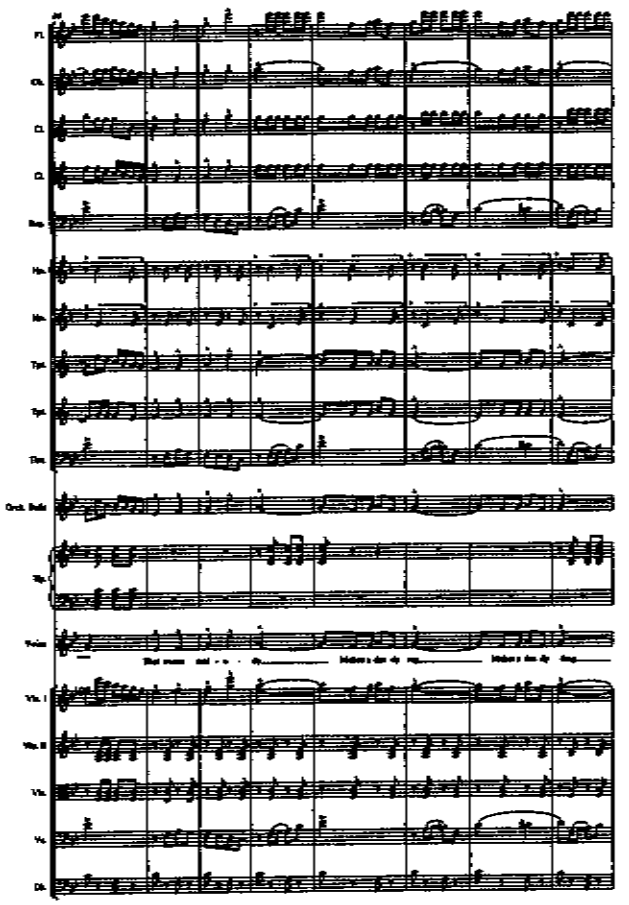




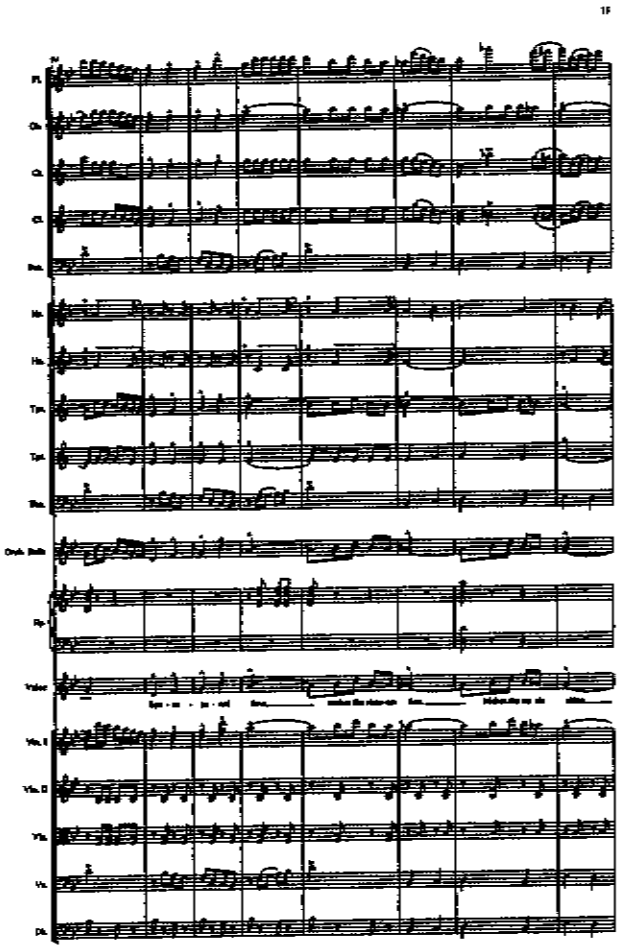


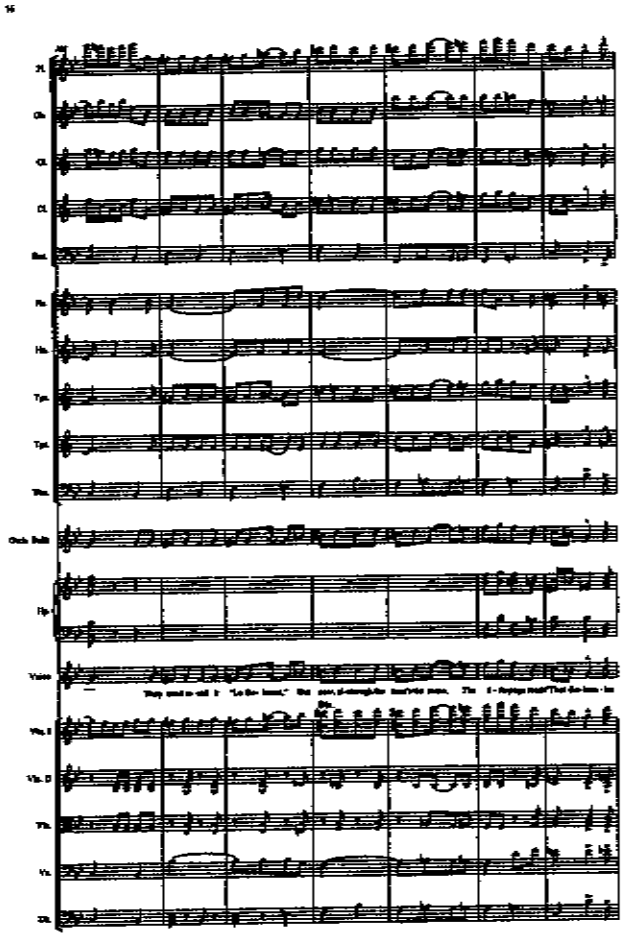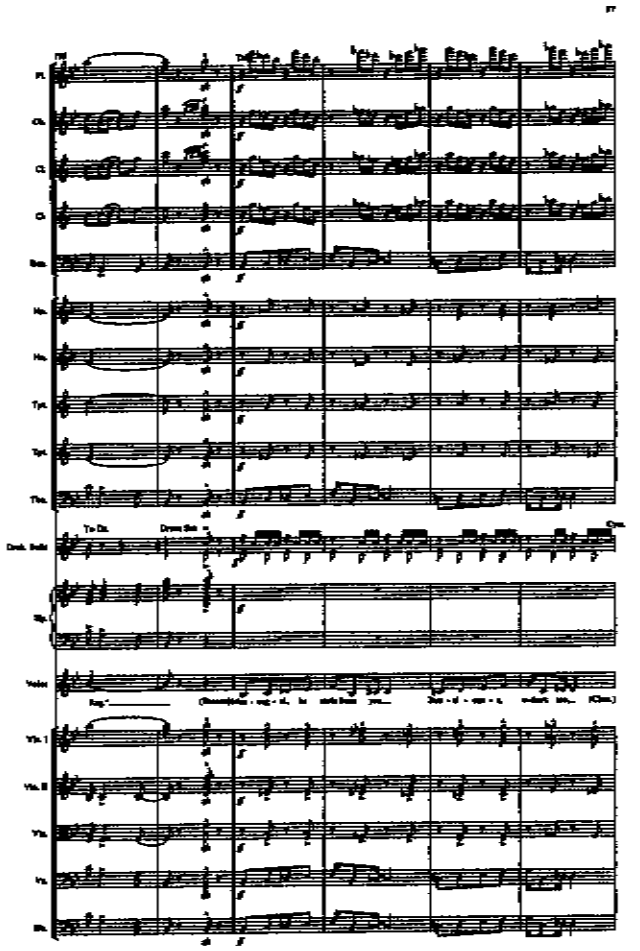


232

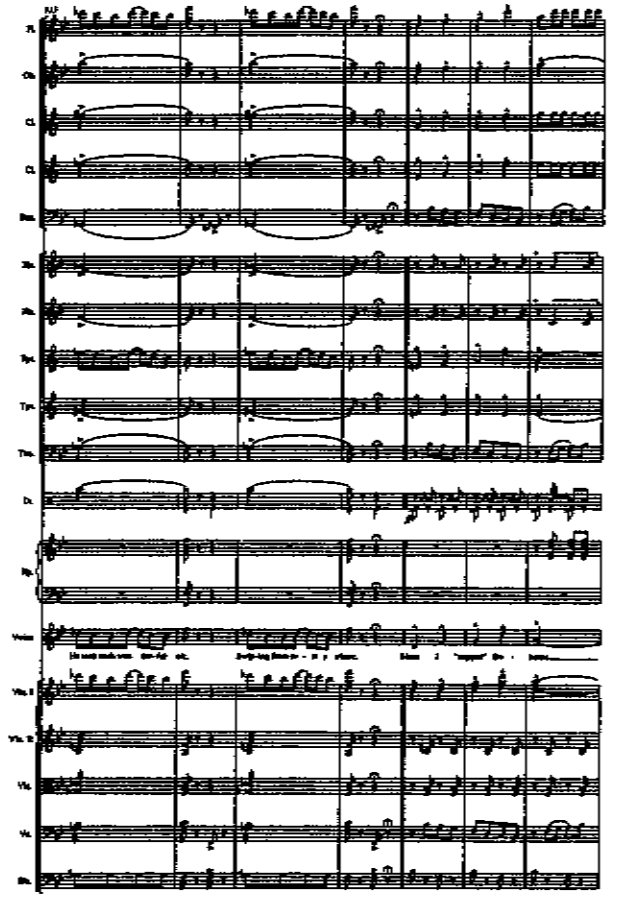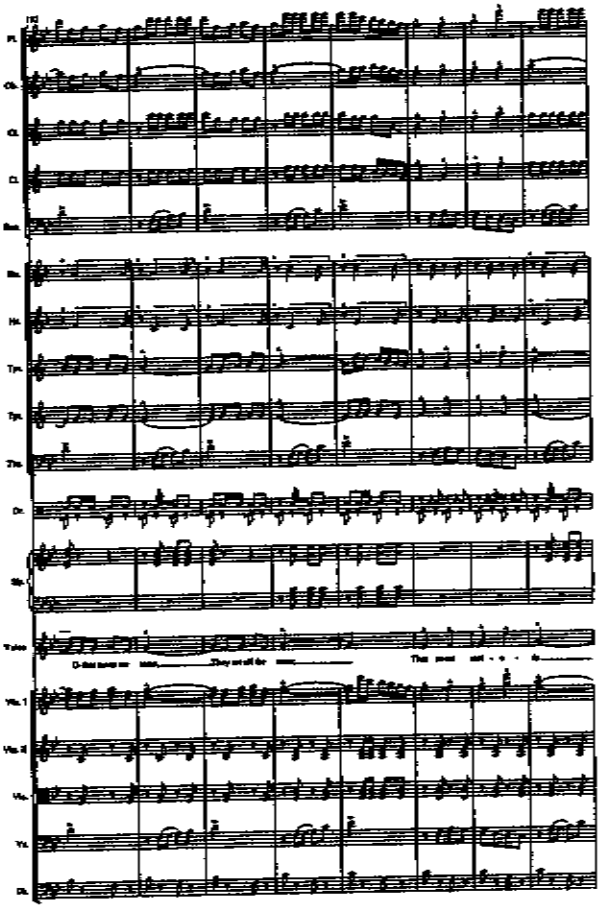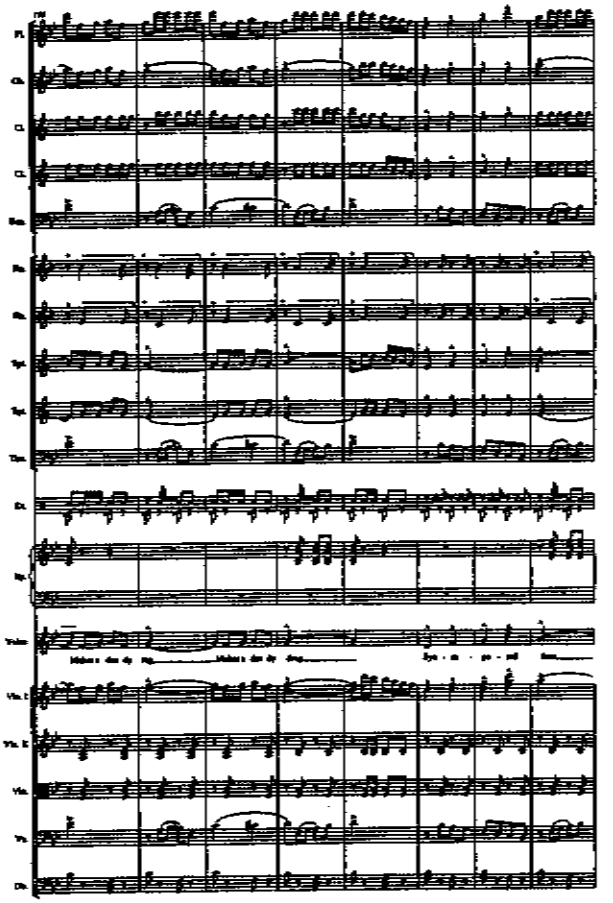






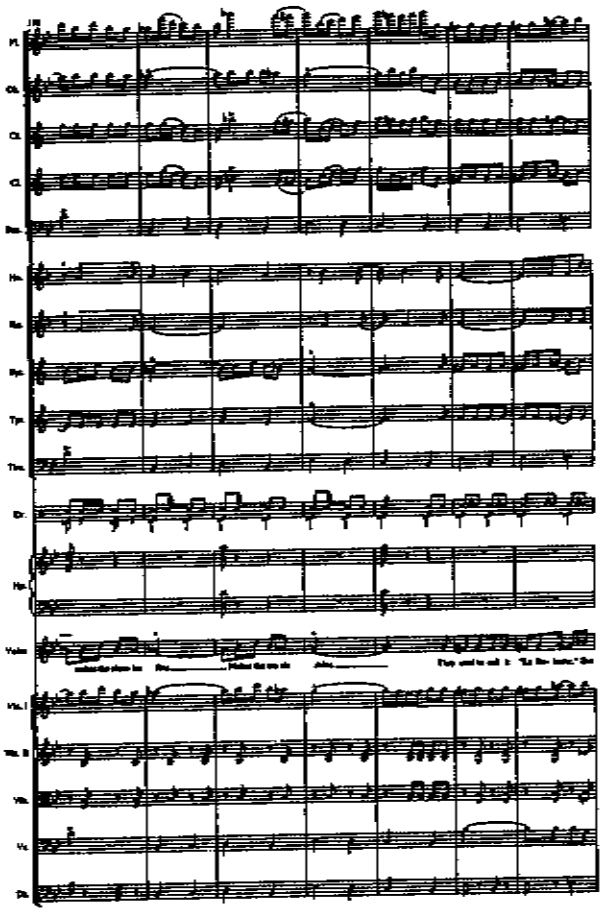


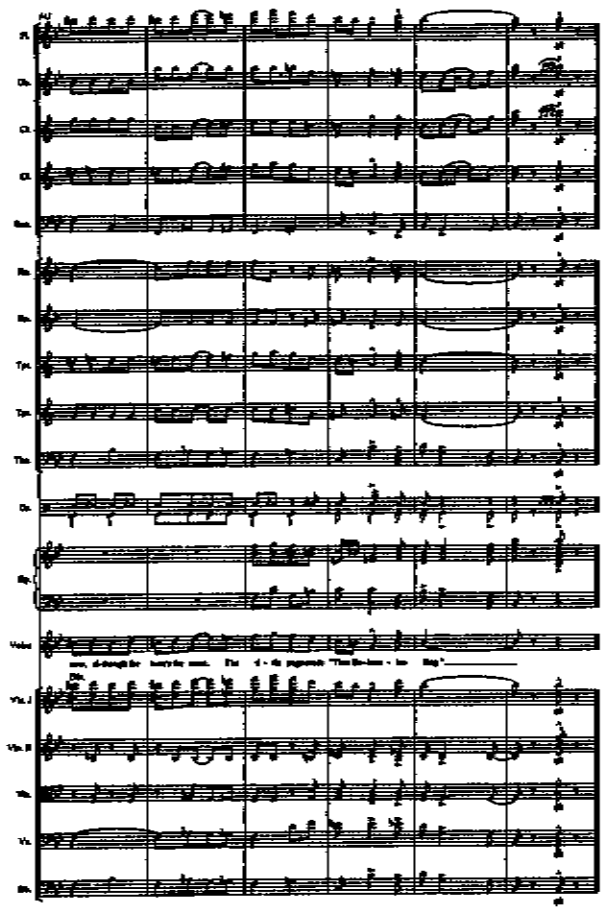


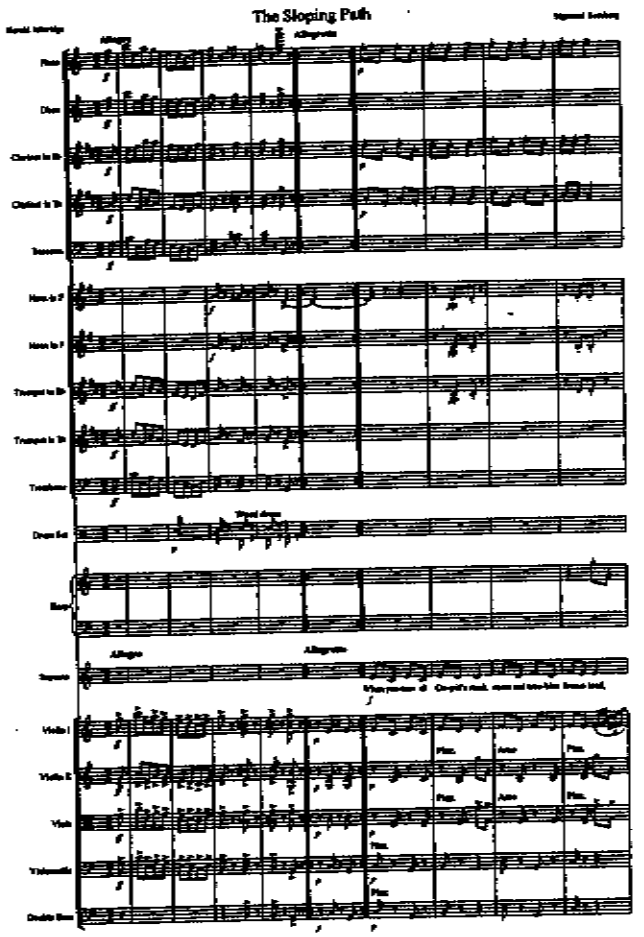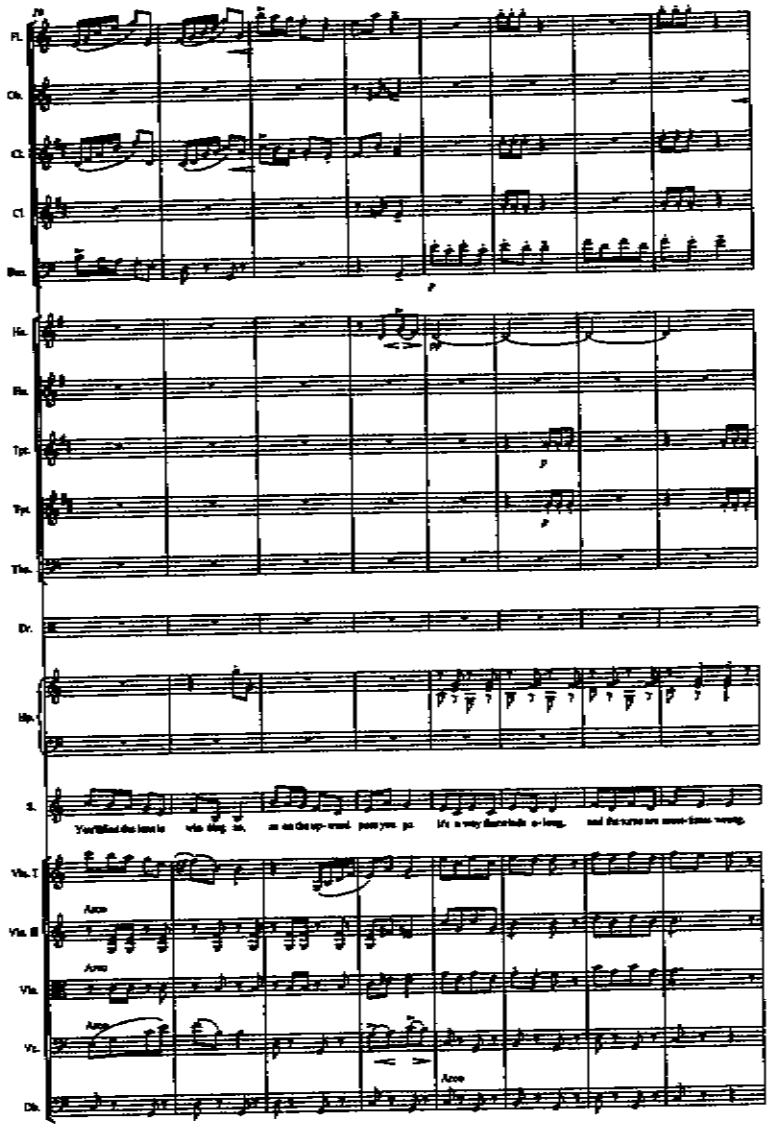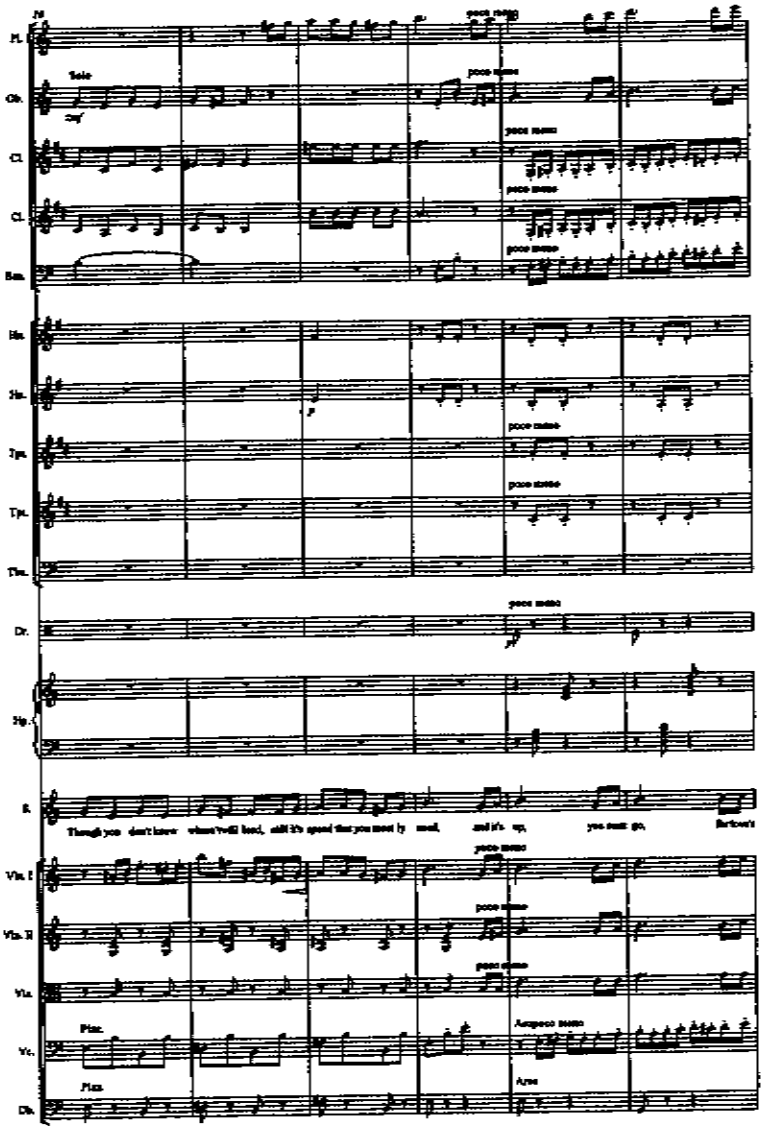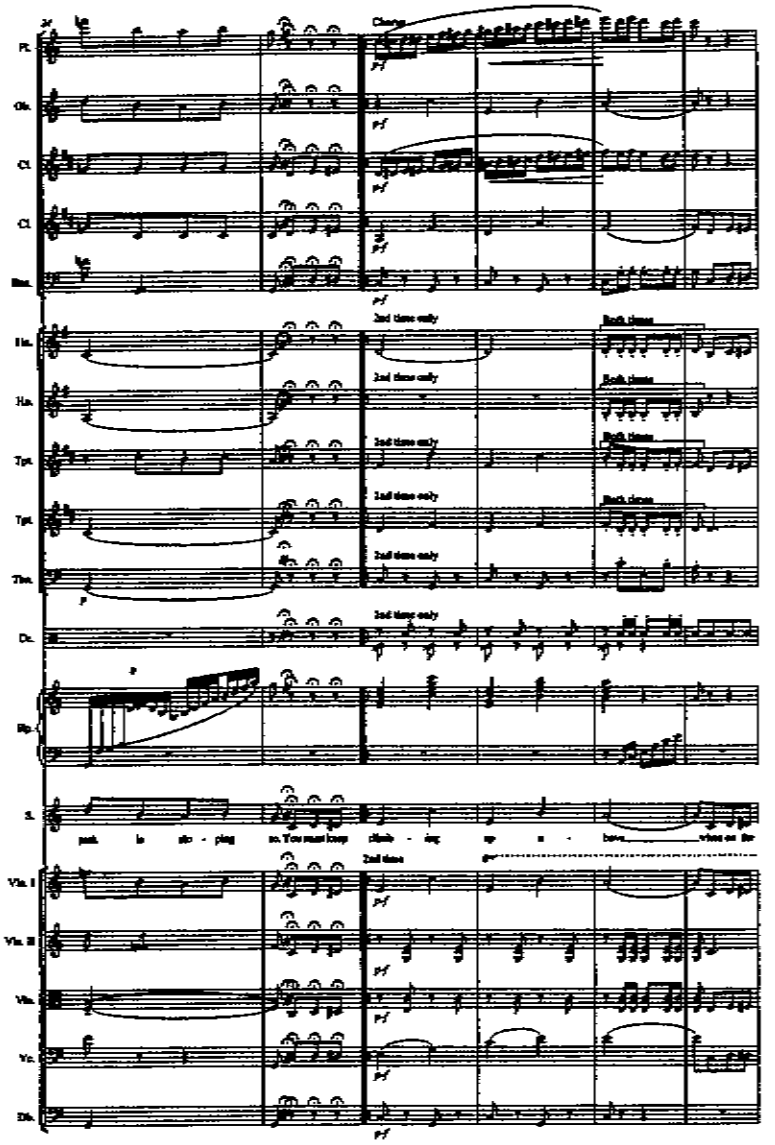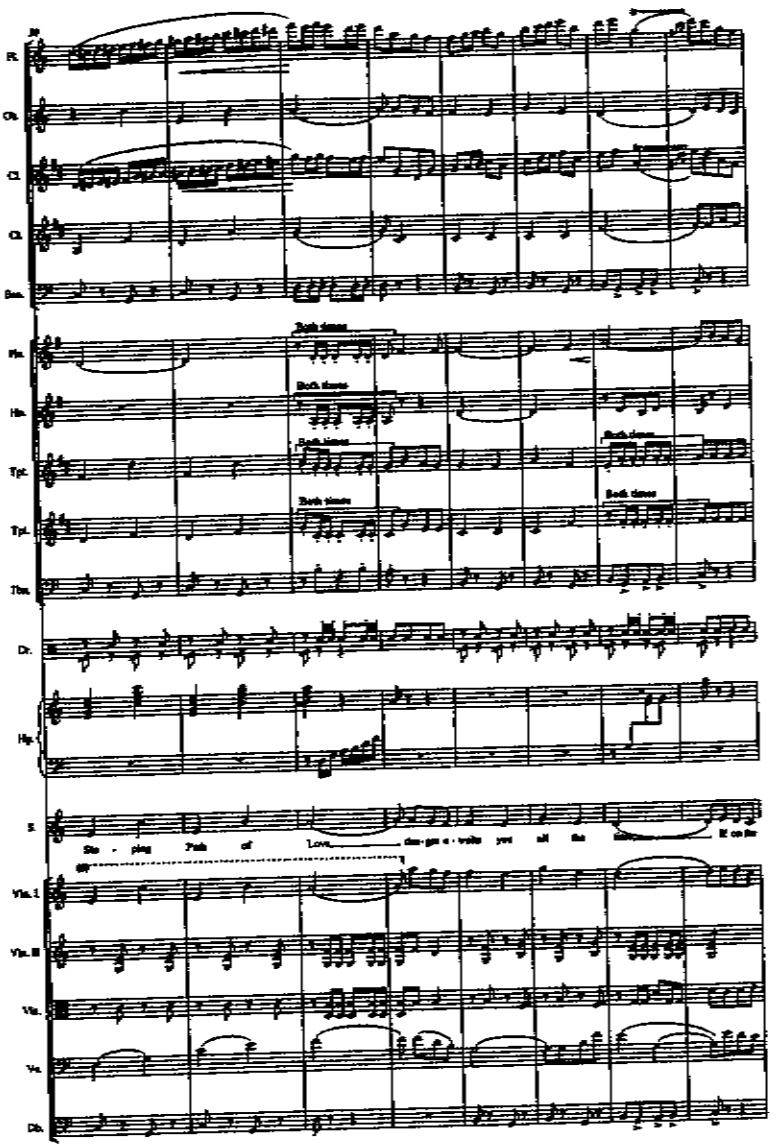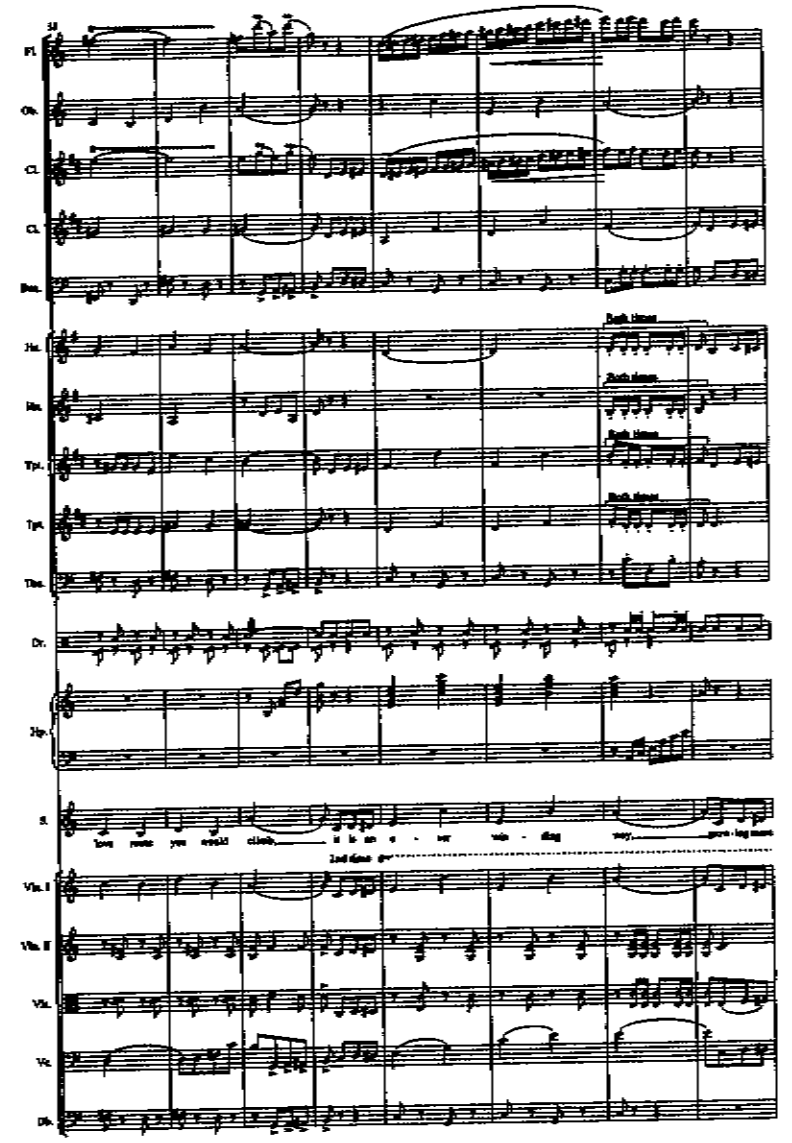











The Sloping Path
Allegro
Allegretto
Allegro
Allegretto
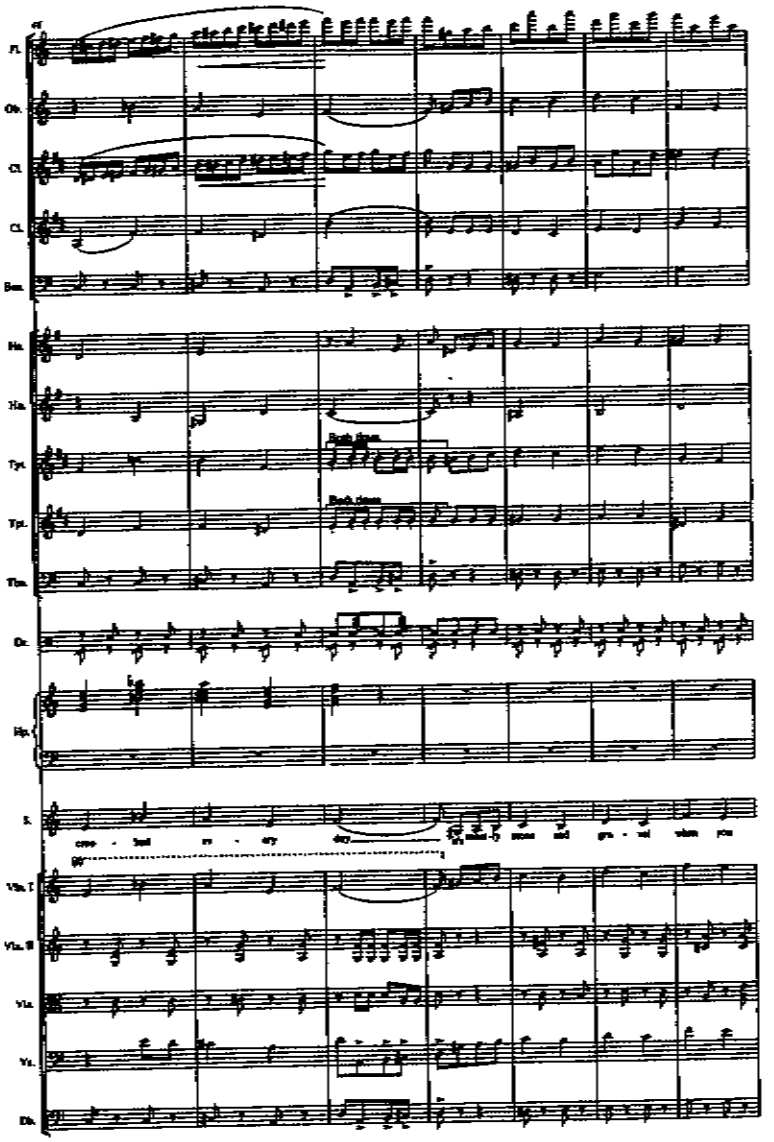

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Bs.
Tpt.
Tpt.
Tbn.
Dr.
Hp.
S.
Vln. I
Vln. II
Vla.
Vc.
Db.
Arco
Arco
Arco
Arco
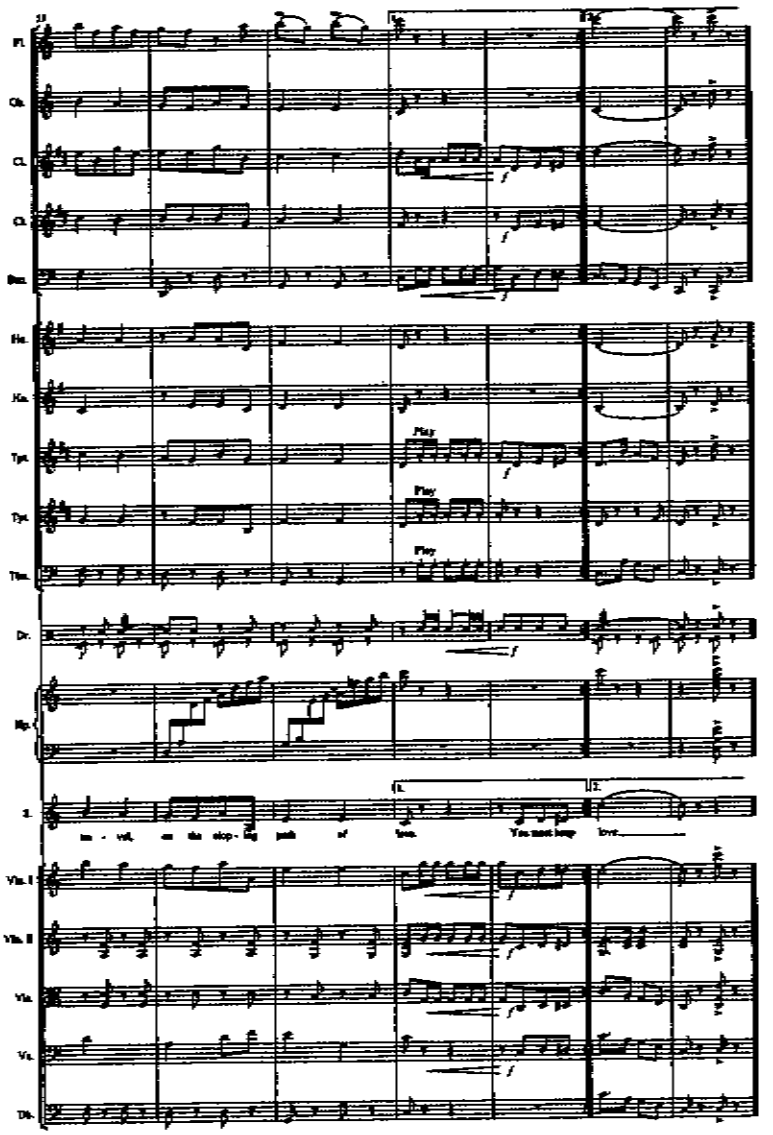

Though you don't know what will heal, still it's good that you must by soul, and it's up, you must go, Before's
Solo
poco meno
Arco
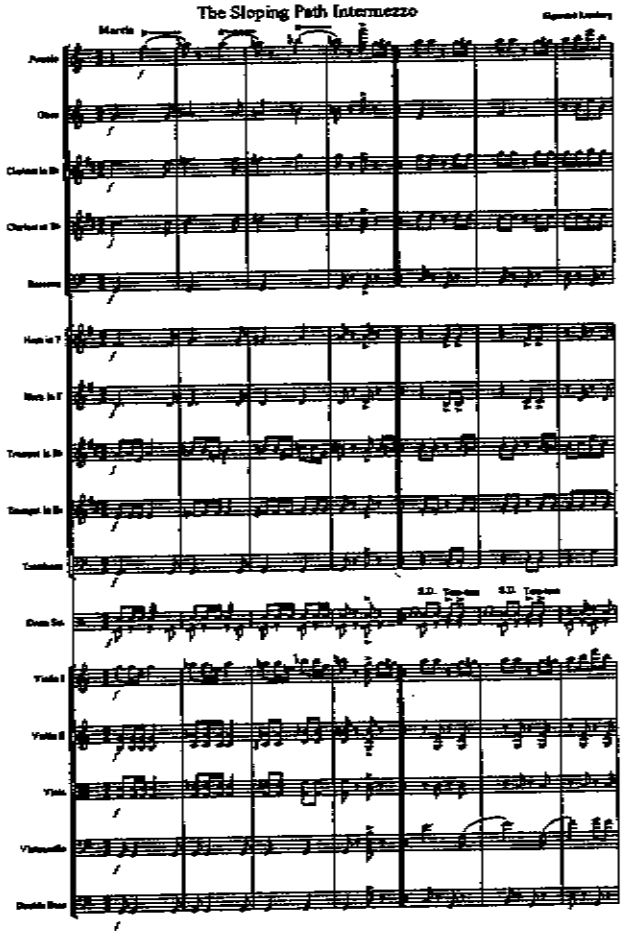

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Timp.
Perc.
S.
Vln. I
Vln. II
Vla.
Vc.
Db.
Change
2nd time only
Both times
2nd time
pp

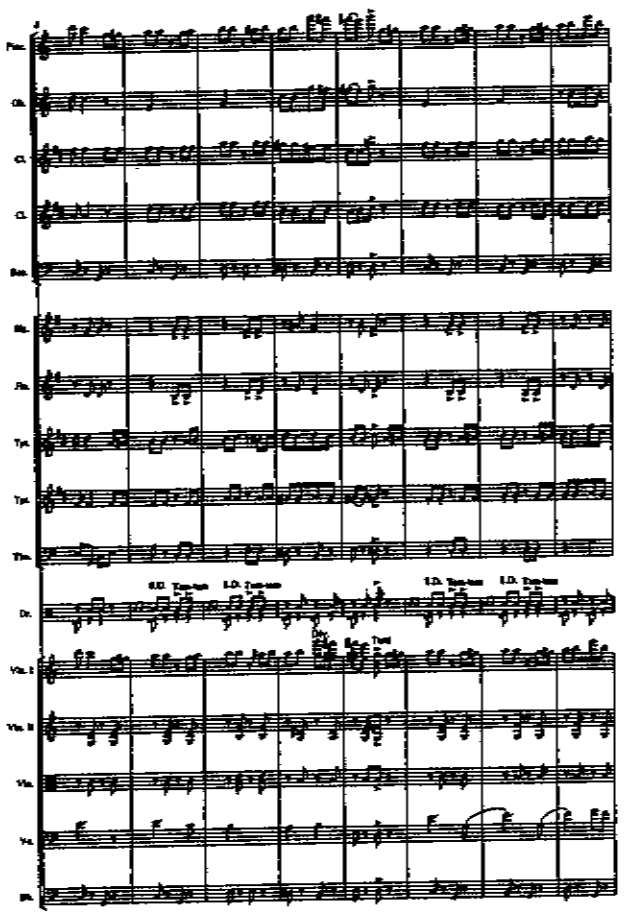

5
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Hp.
S.
Vln. I
Vln. II
Vla.
Vc.
Db.
Both times
Both times
Both times
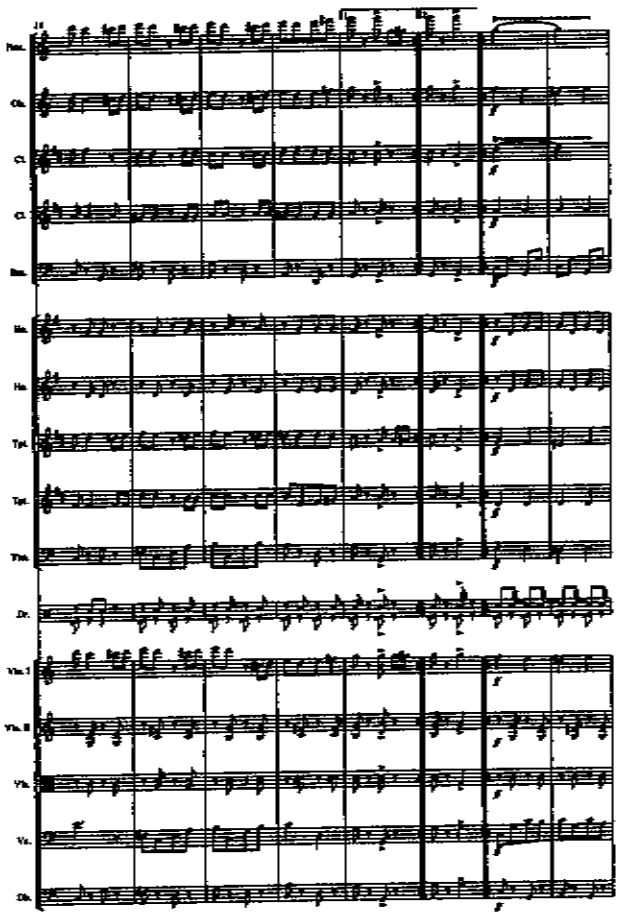

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Hp.
S.
Vln. I
Vln. II
Vla.
Vc.
Db.

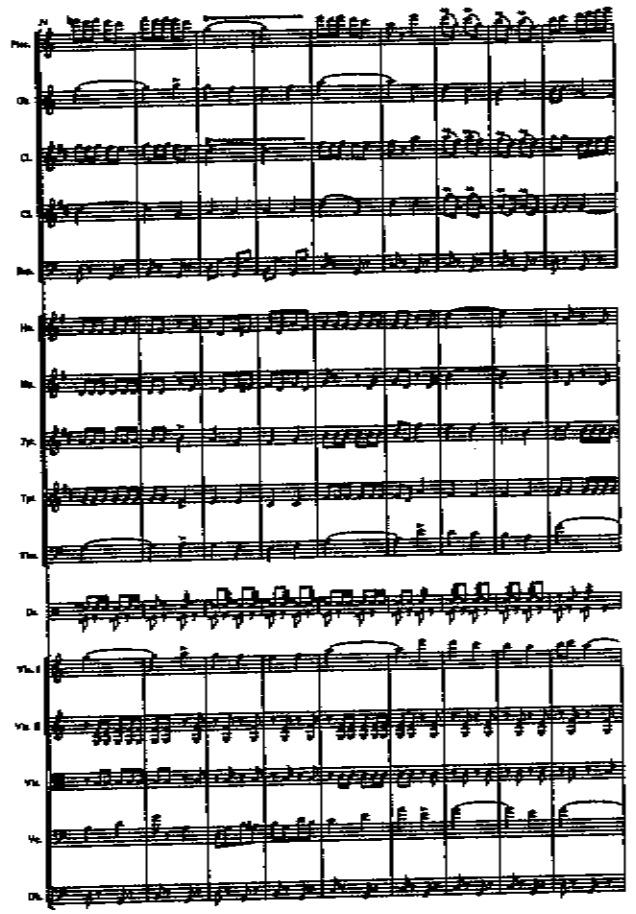

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Hp.
S.
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Vln. II
Vla.
Vc.
Db.

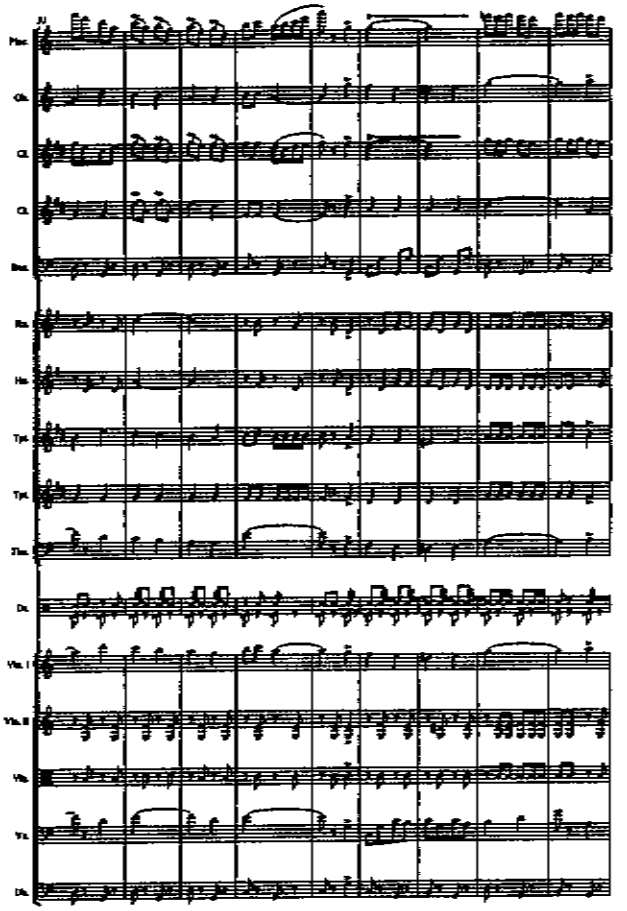

Play
Play
Play
1.
2.
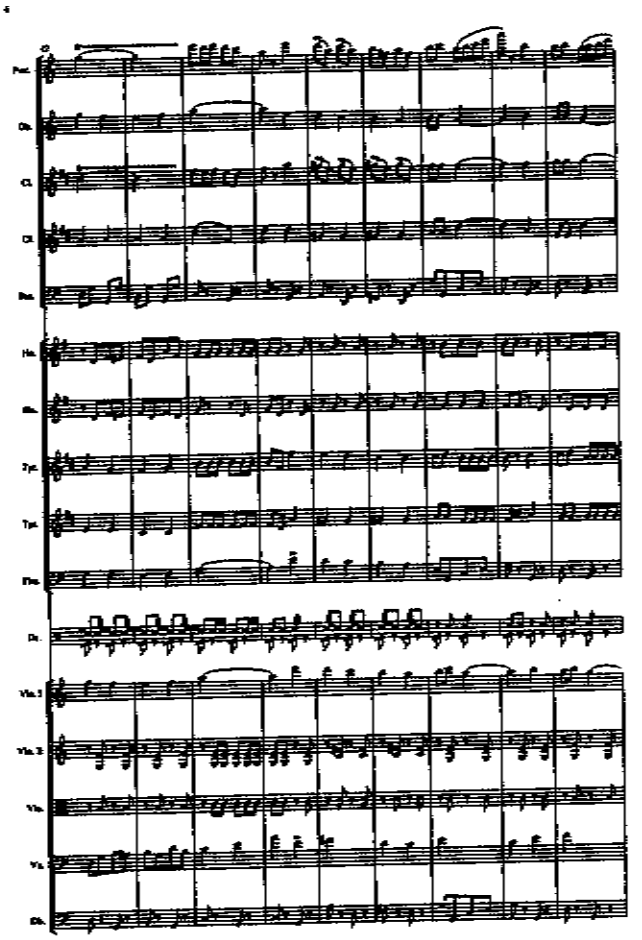

The Sloping Path Intermezzo
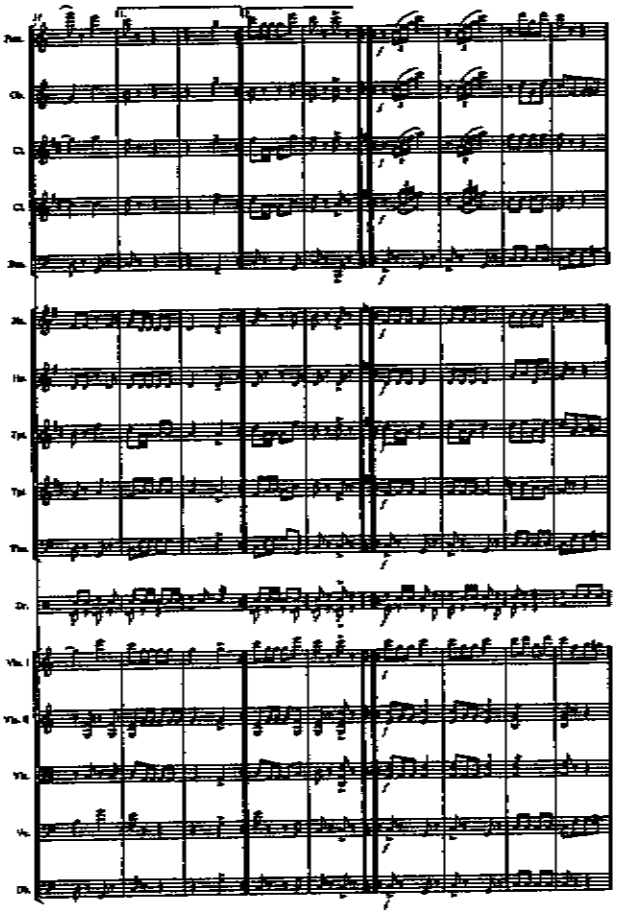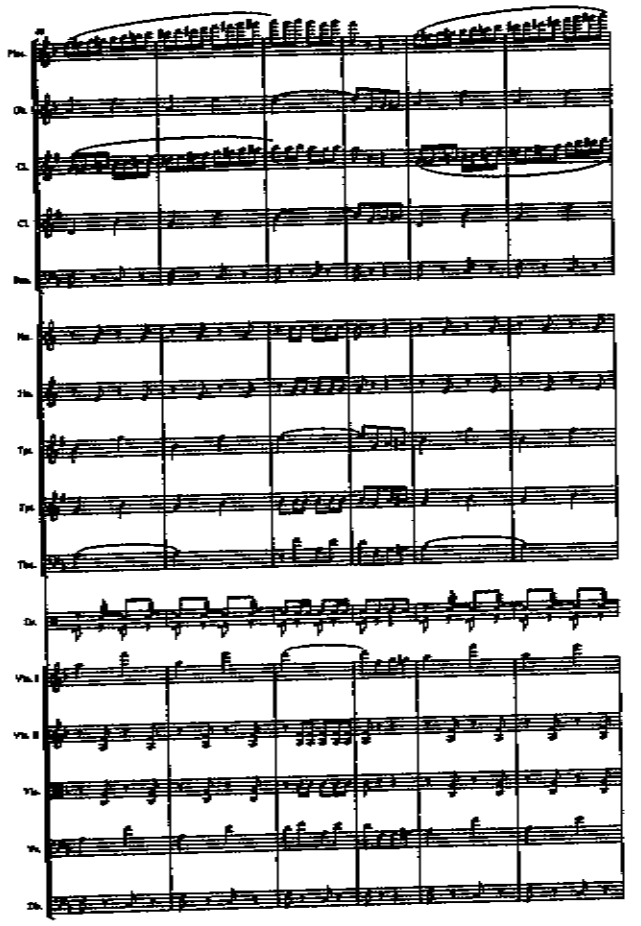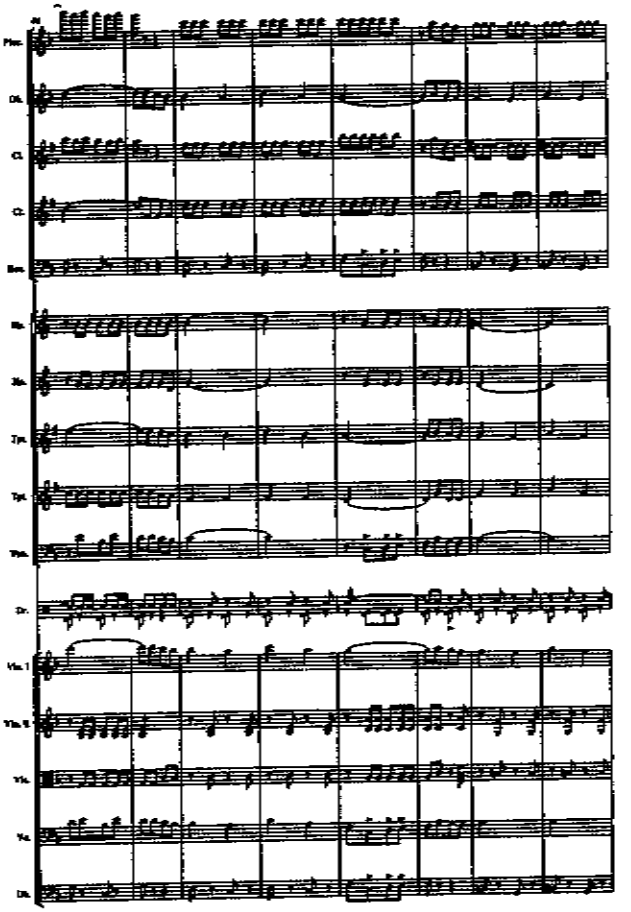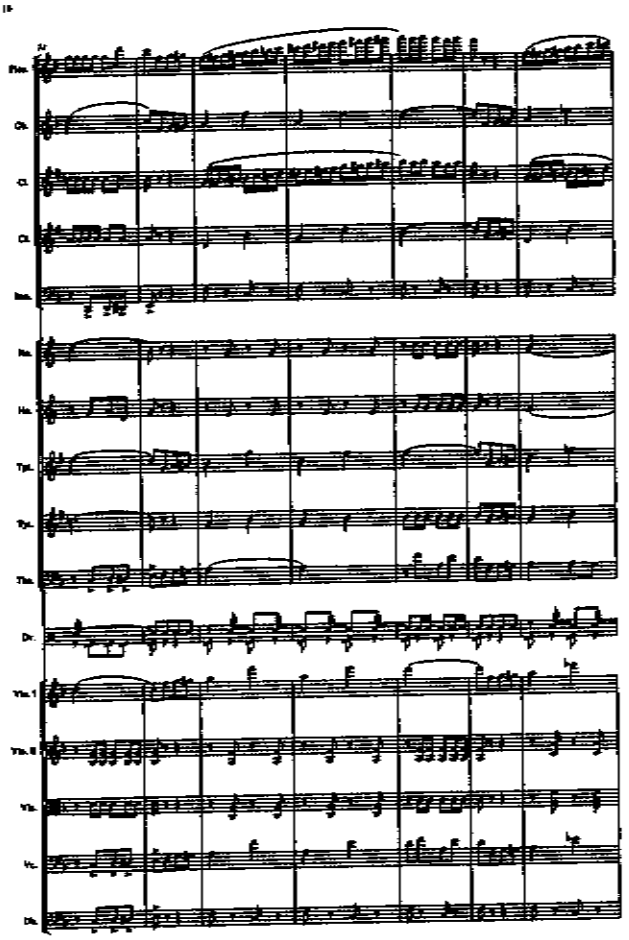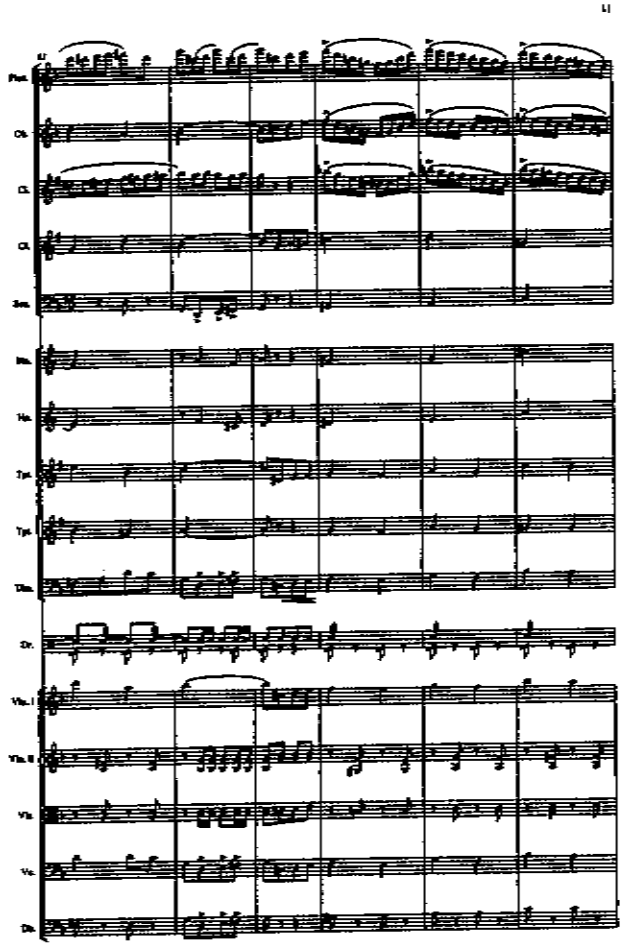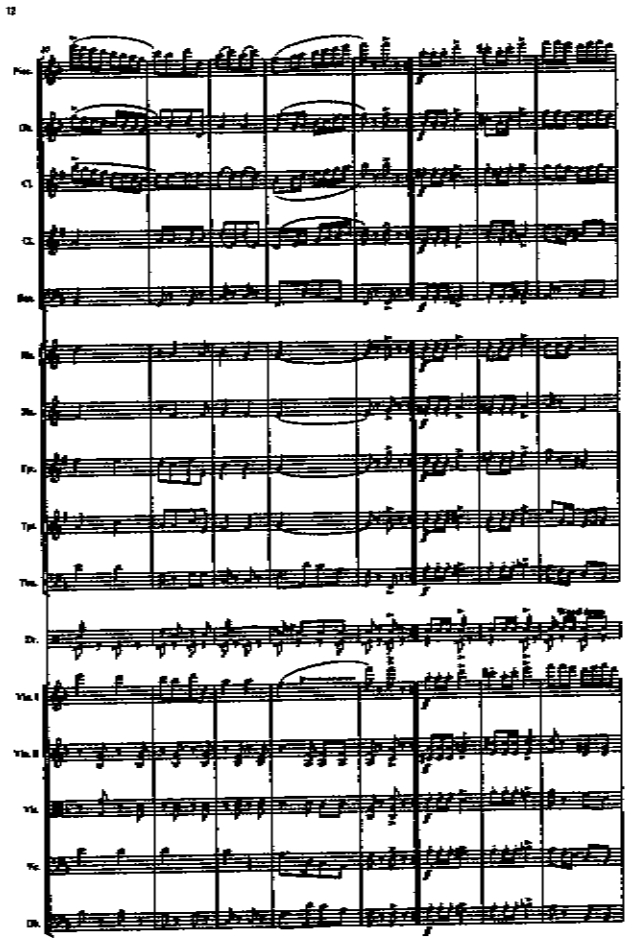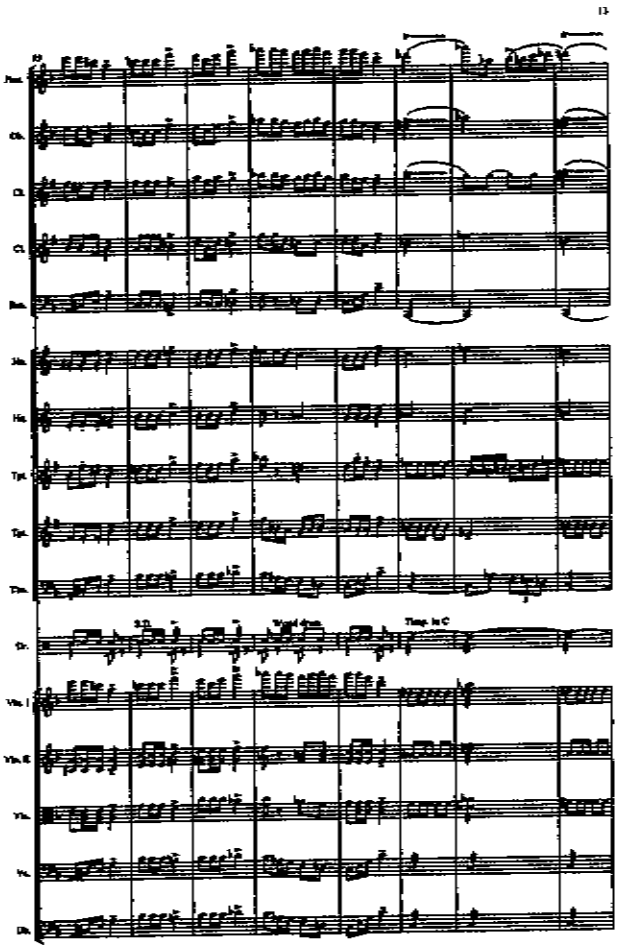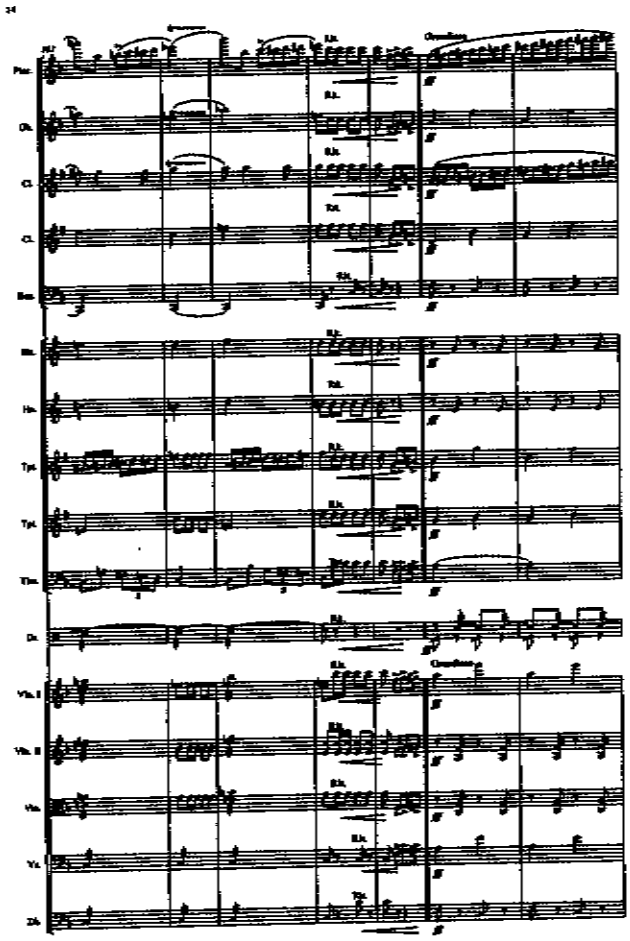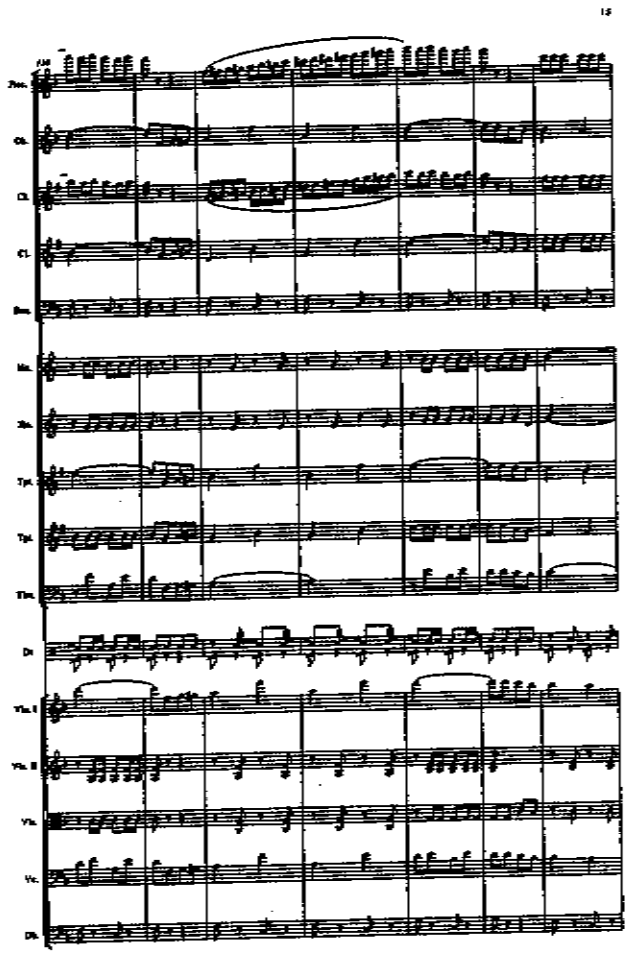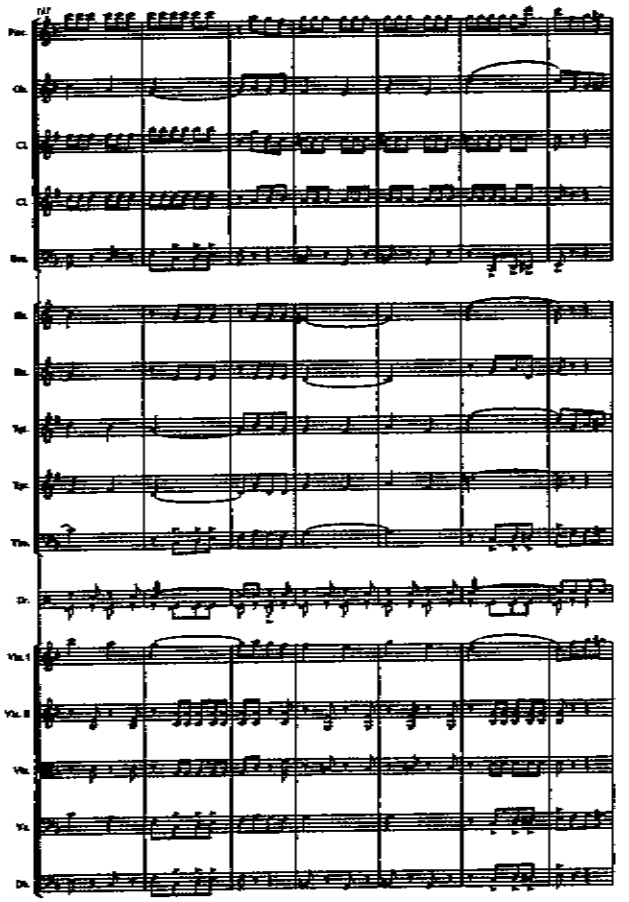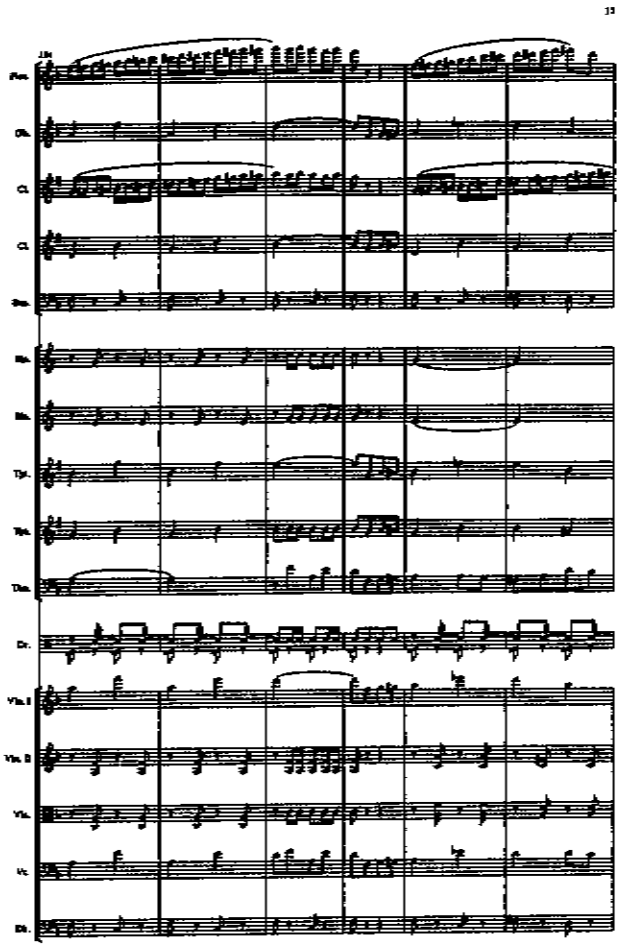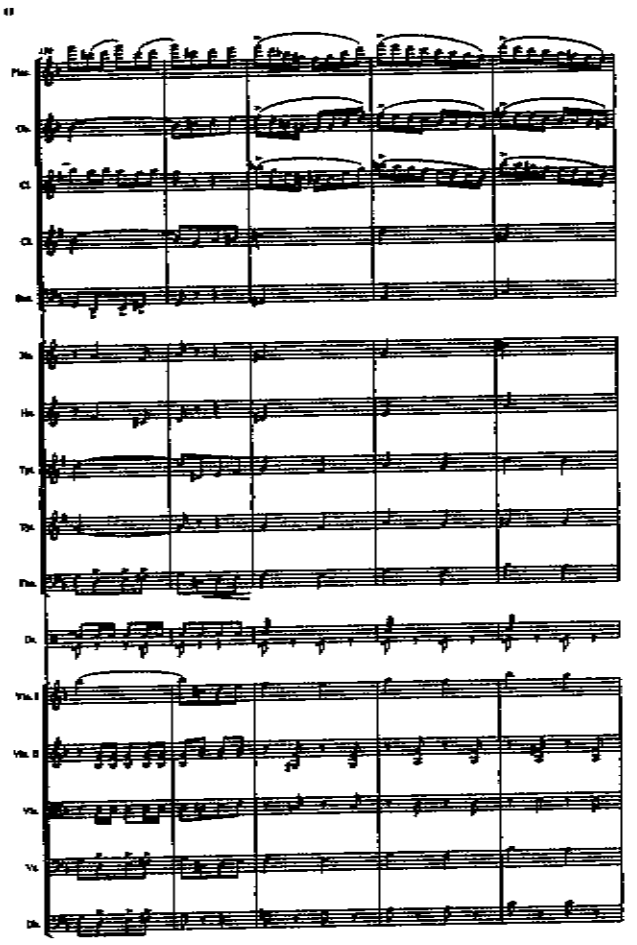
























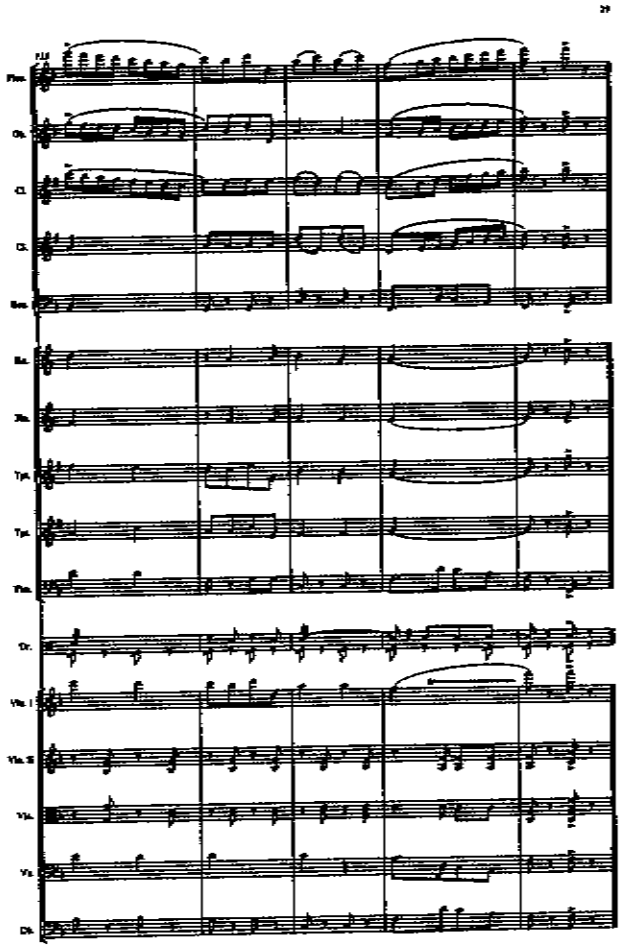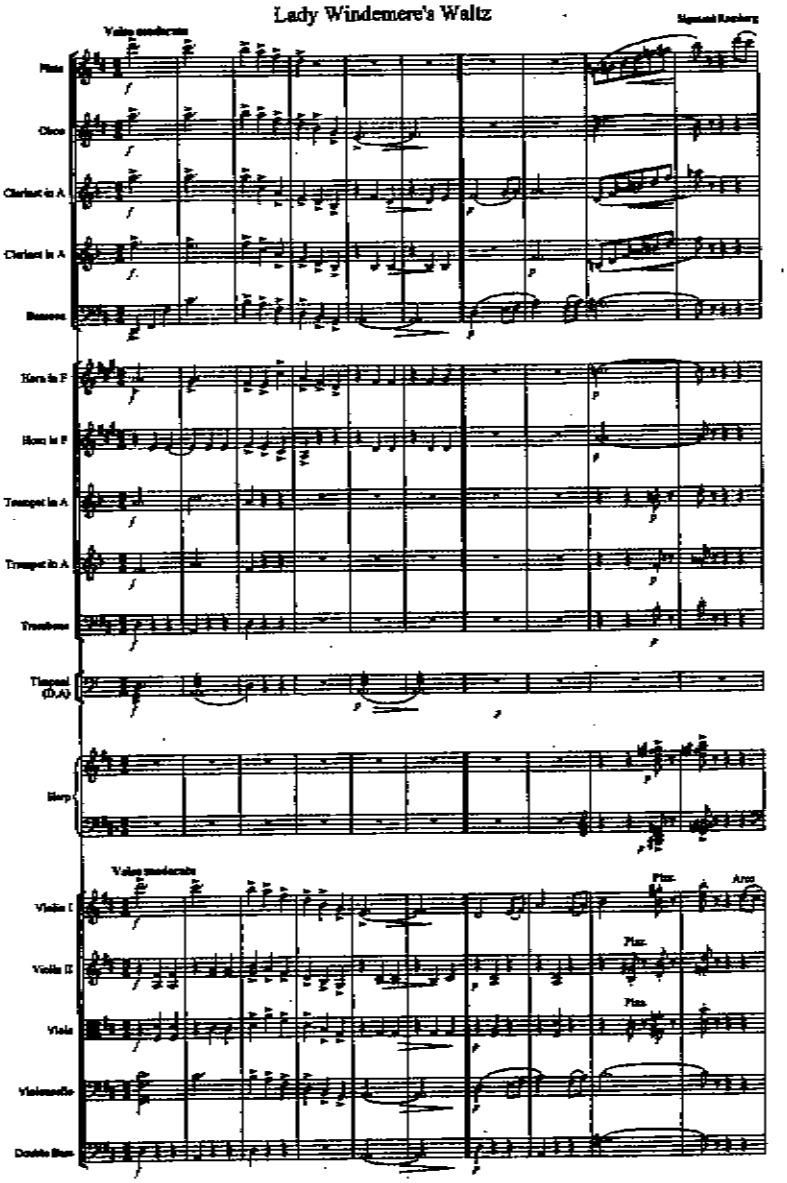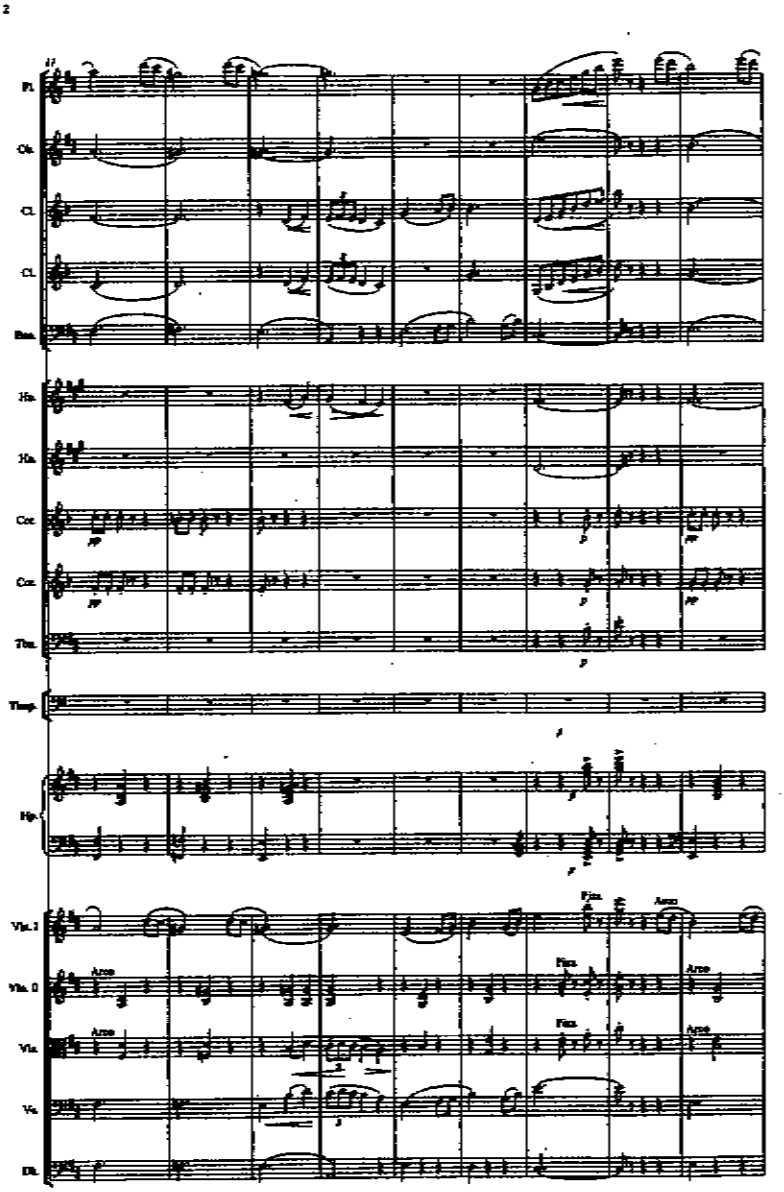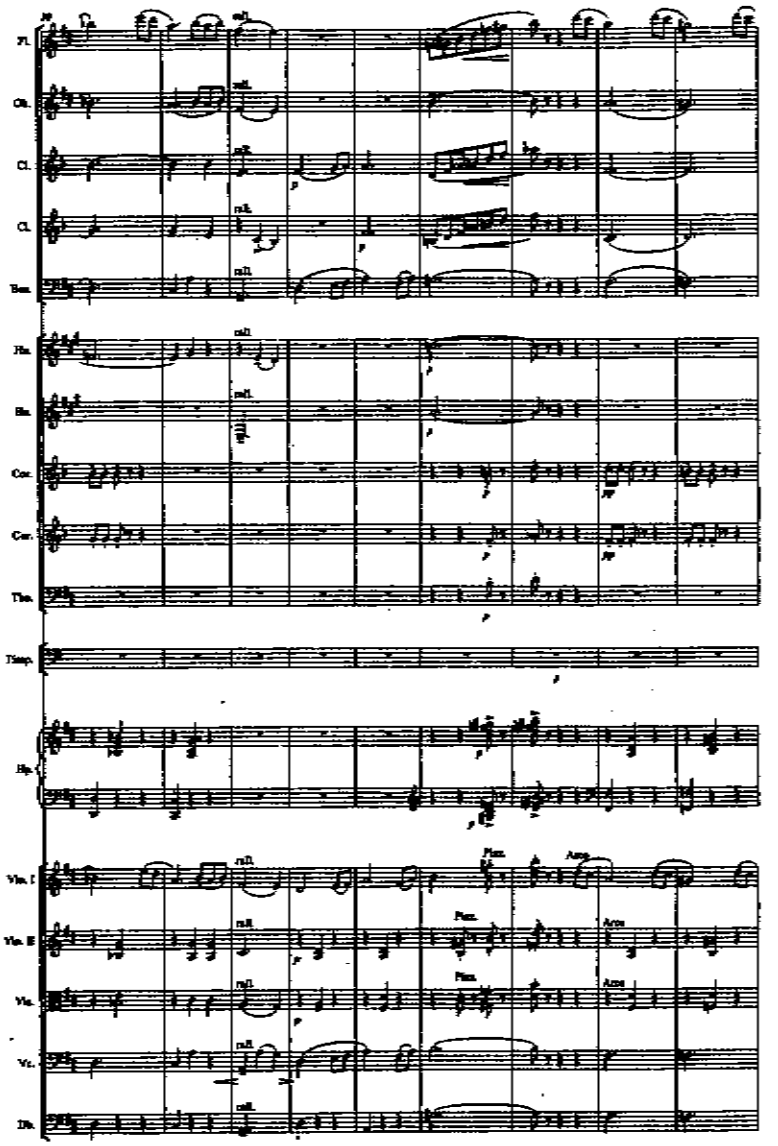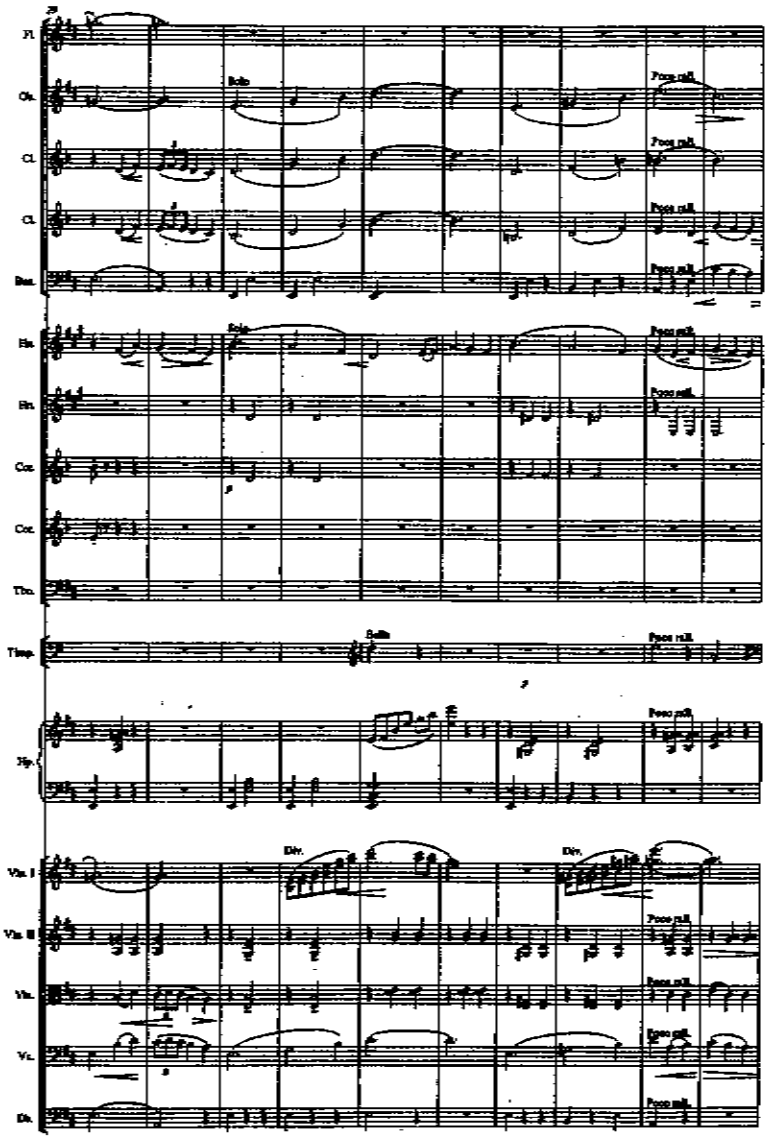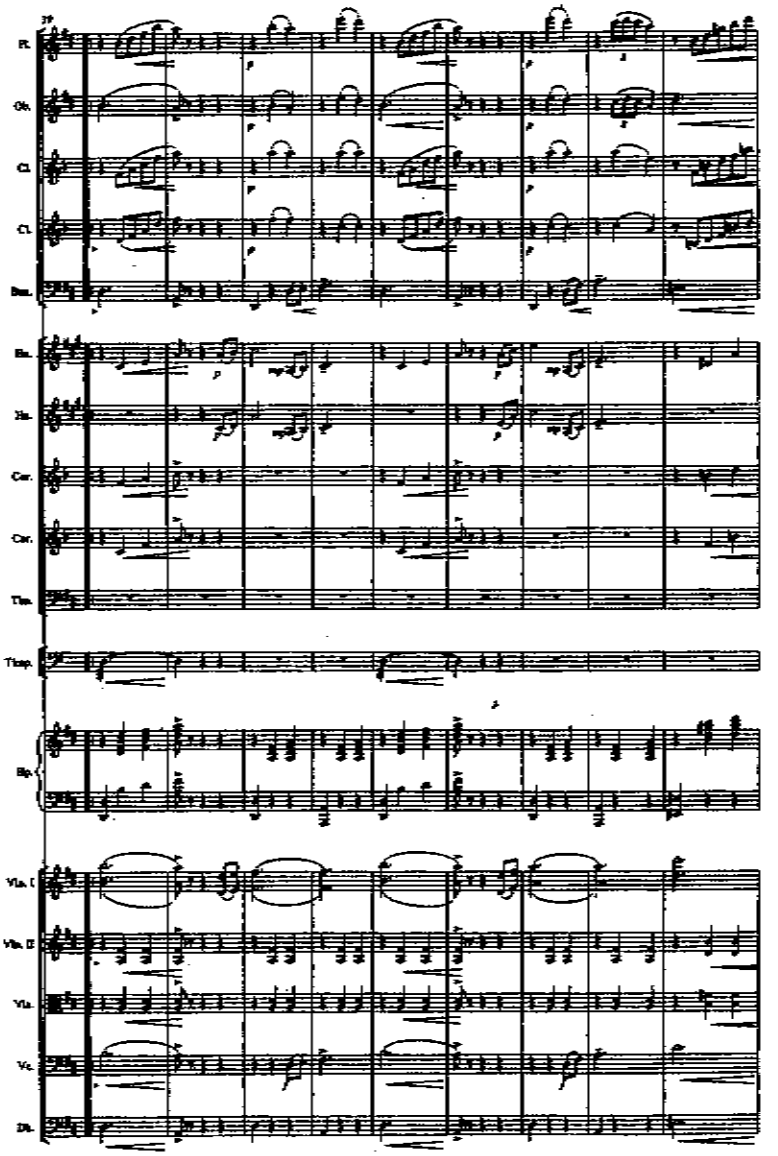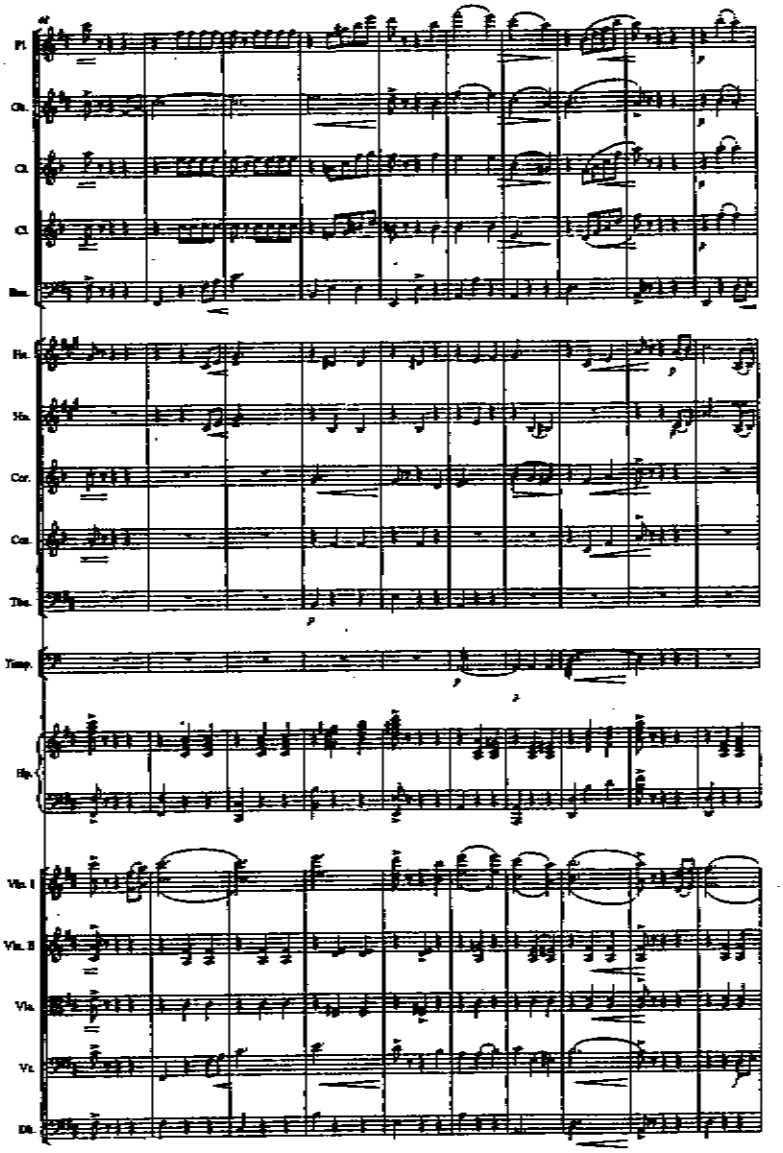













Lady Windemere's Waltz
Valse moderato
Flute
Oboe
Clarinet in A
Clarinet in A
Bassoon
Horn in F
Horn in F
Trumpet in A
Trumpet in A
Trombone
Timpani (D,A)
Harp
Valse moderato
Violin I
Violin II
Viola
Violoncello
Double Bass
Pizz.
Arco
Pizz.
Pizz.
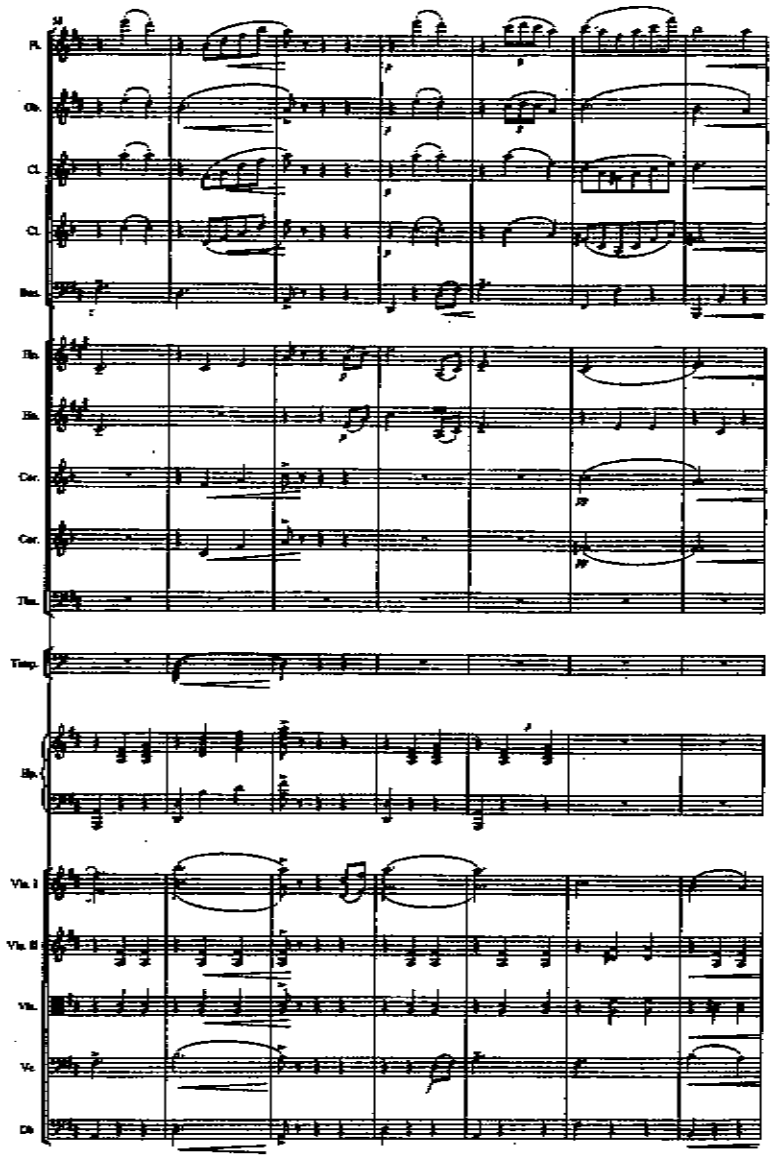

2
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
Arco
Pizz.
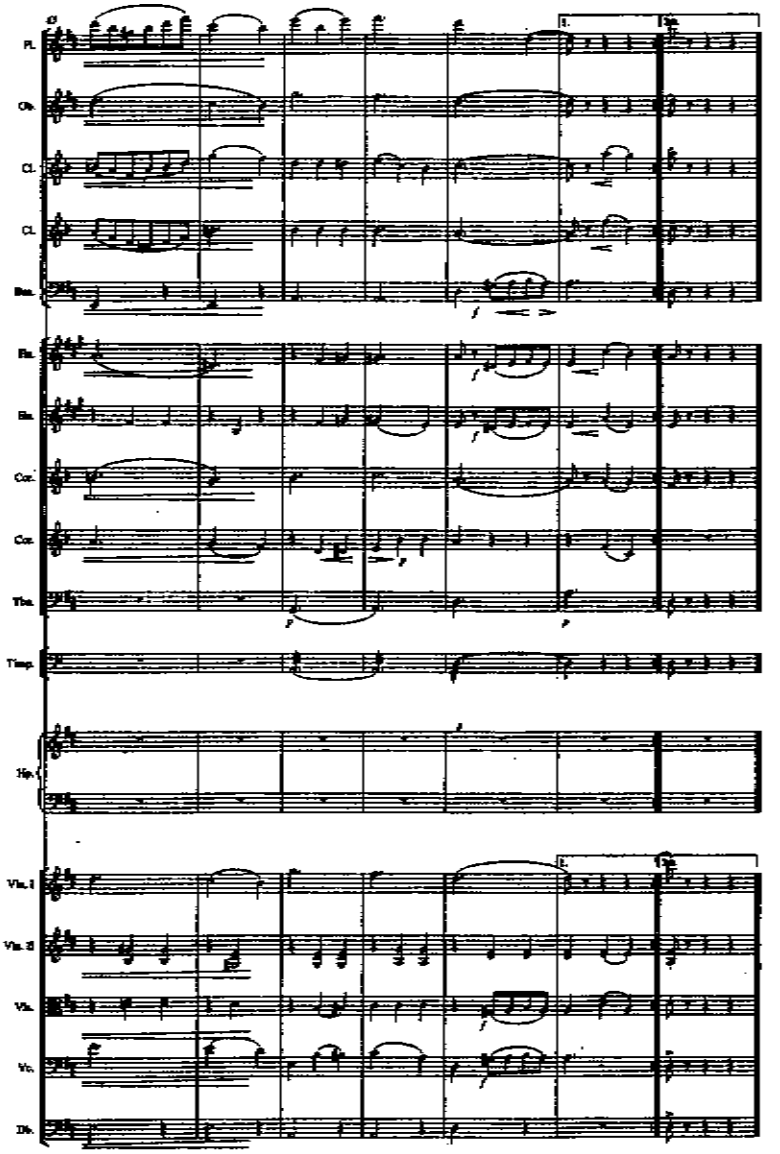

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Bn.
Cor.
Cor.
Tbn.
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pizz.
Arco
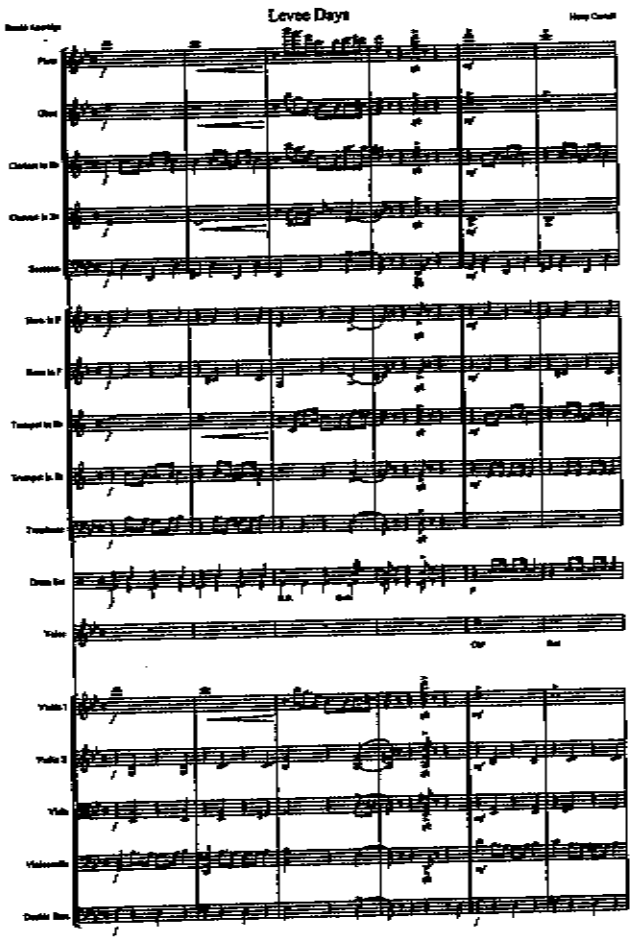

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
Solo
Div.
Poco rit.
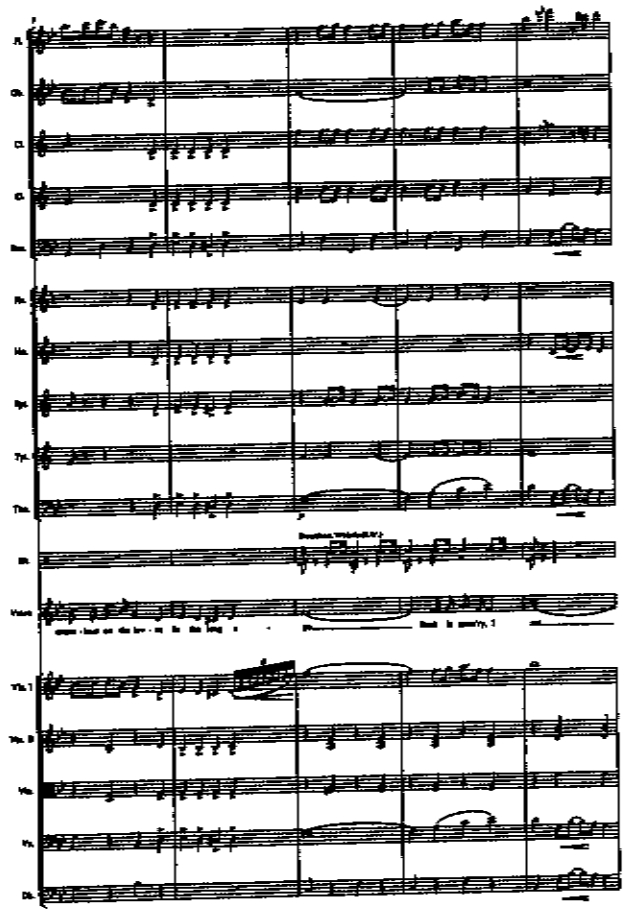

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Timp.
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Vln. I
Vln. II
Vla.
Vc.
Db.
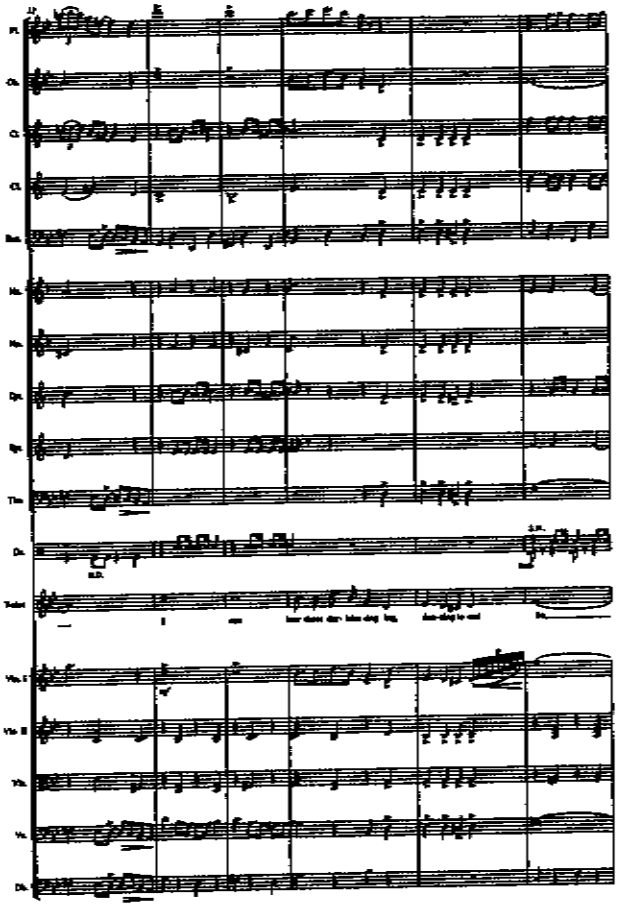

Fl.
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Cl.
Bsn.
Hn.
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Cnt.
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Vln. II
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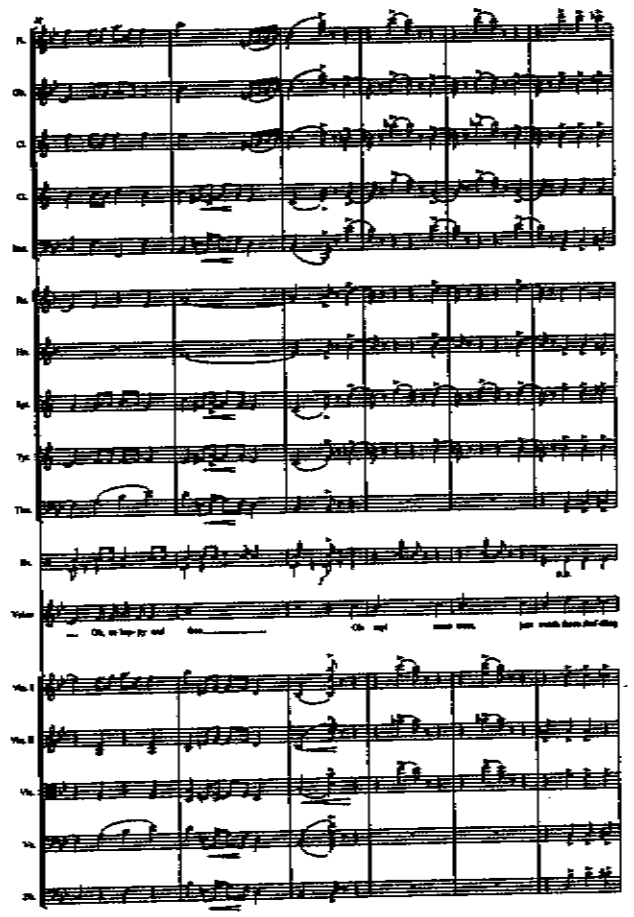

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db

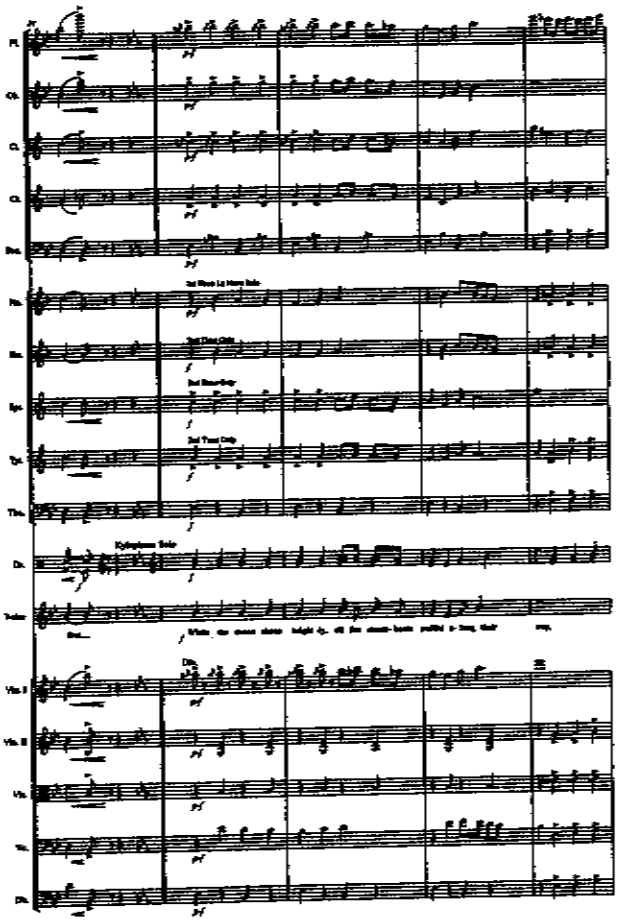

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

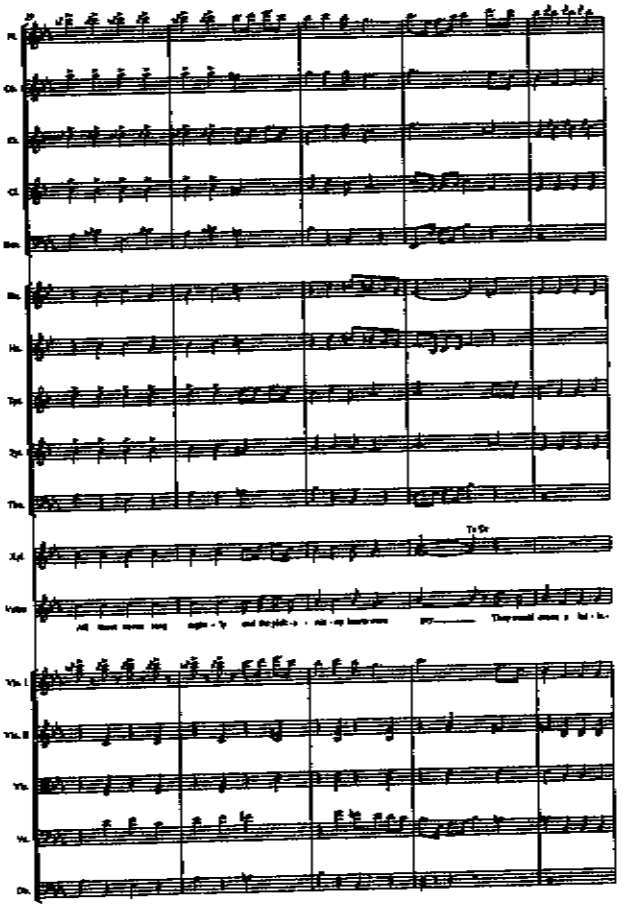

Levee Days
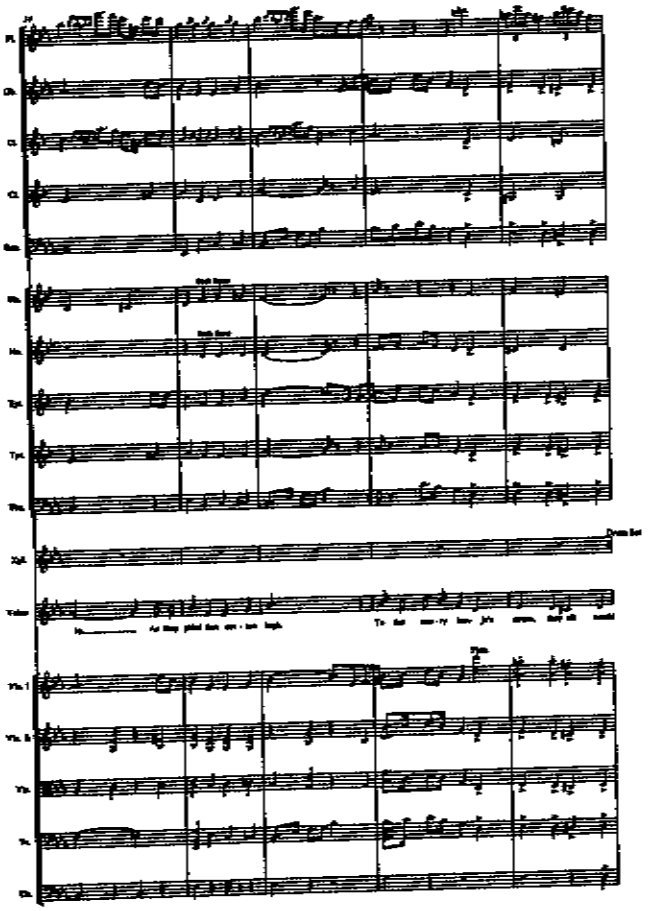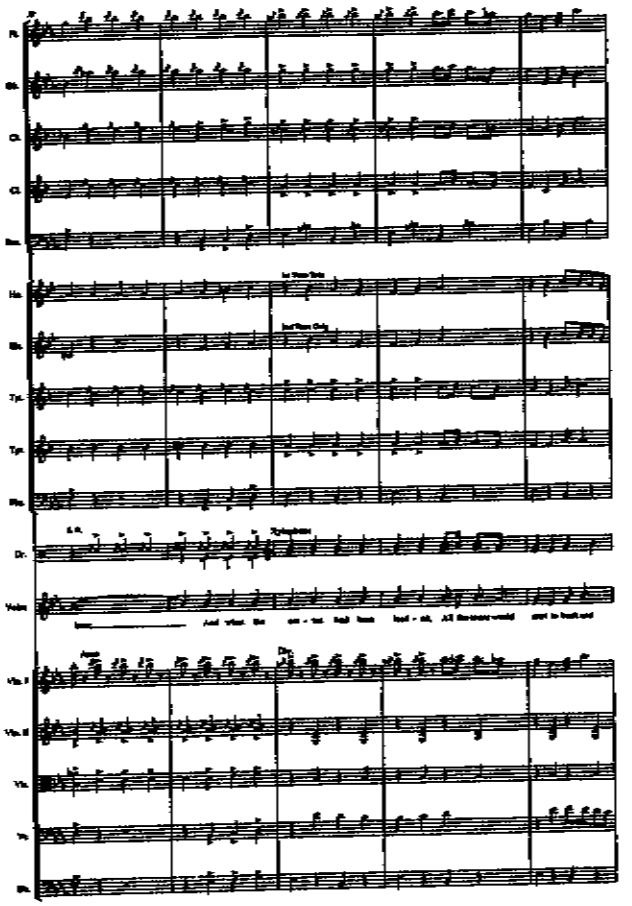




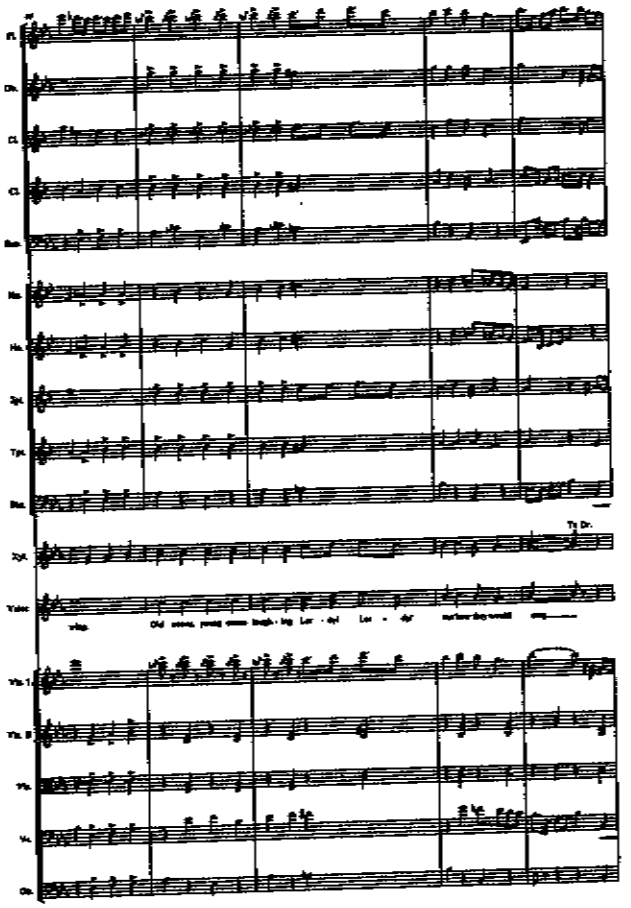


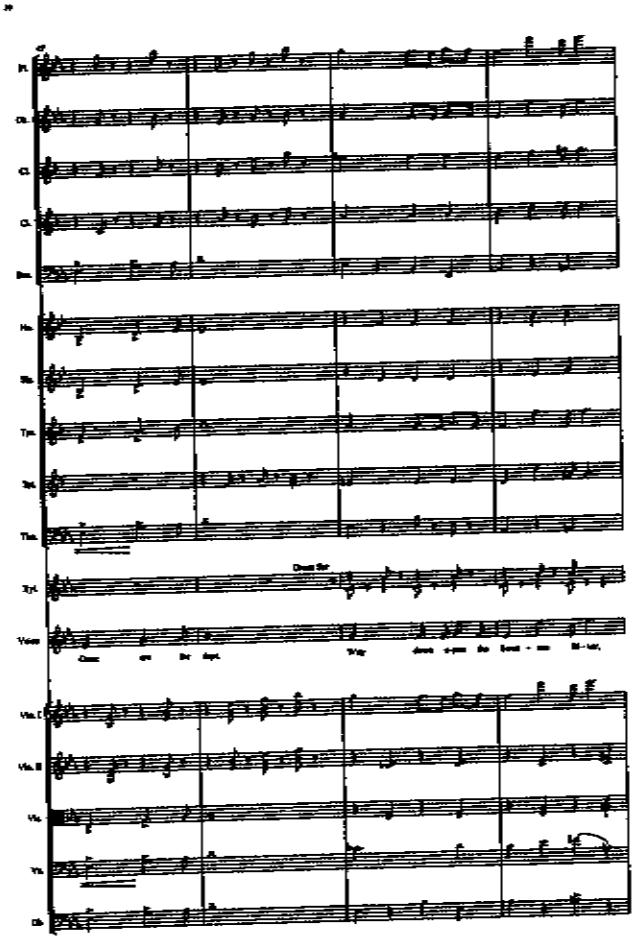


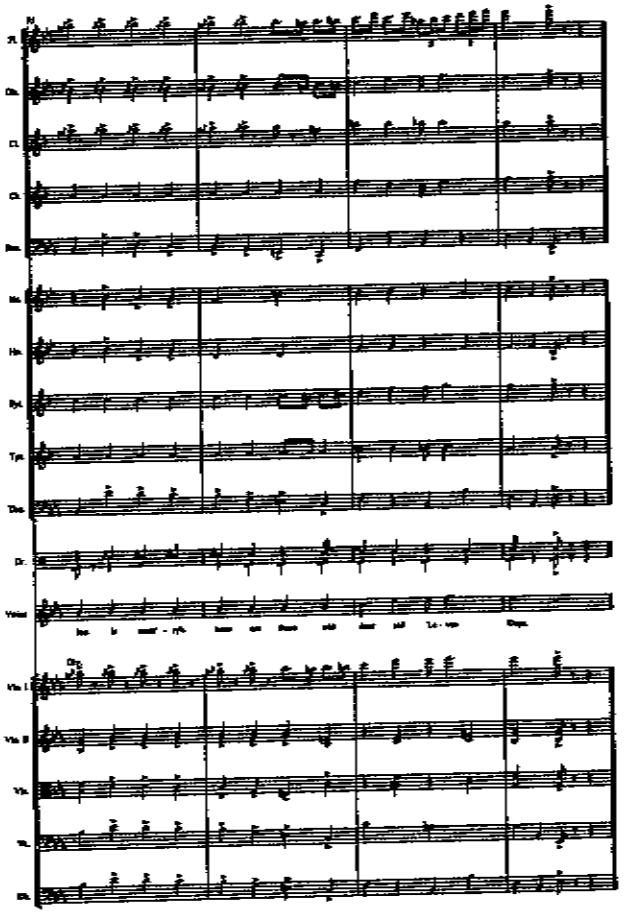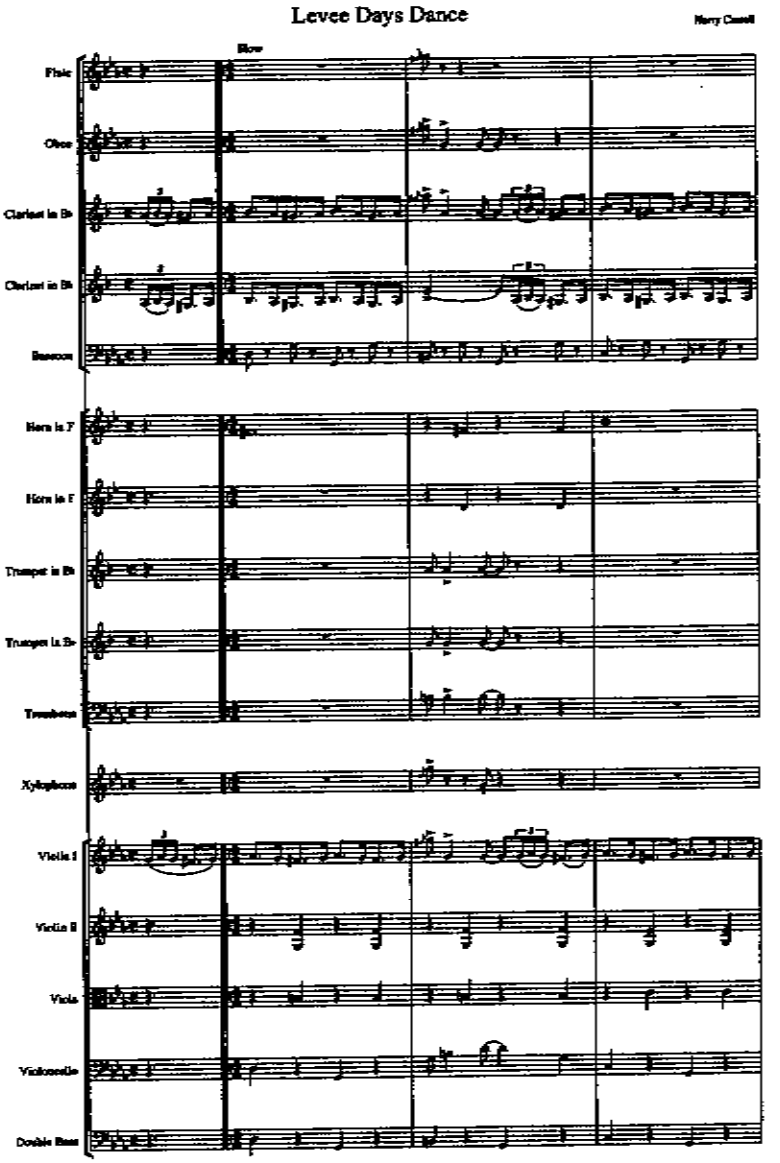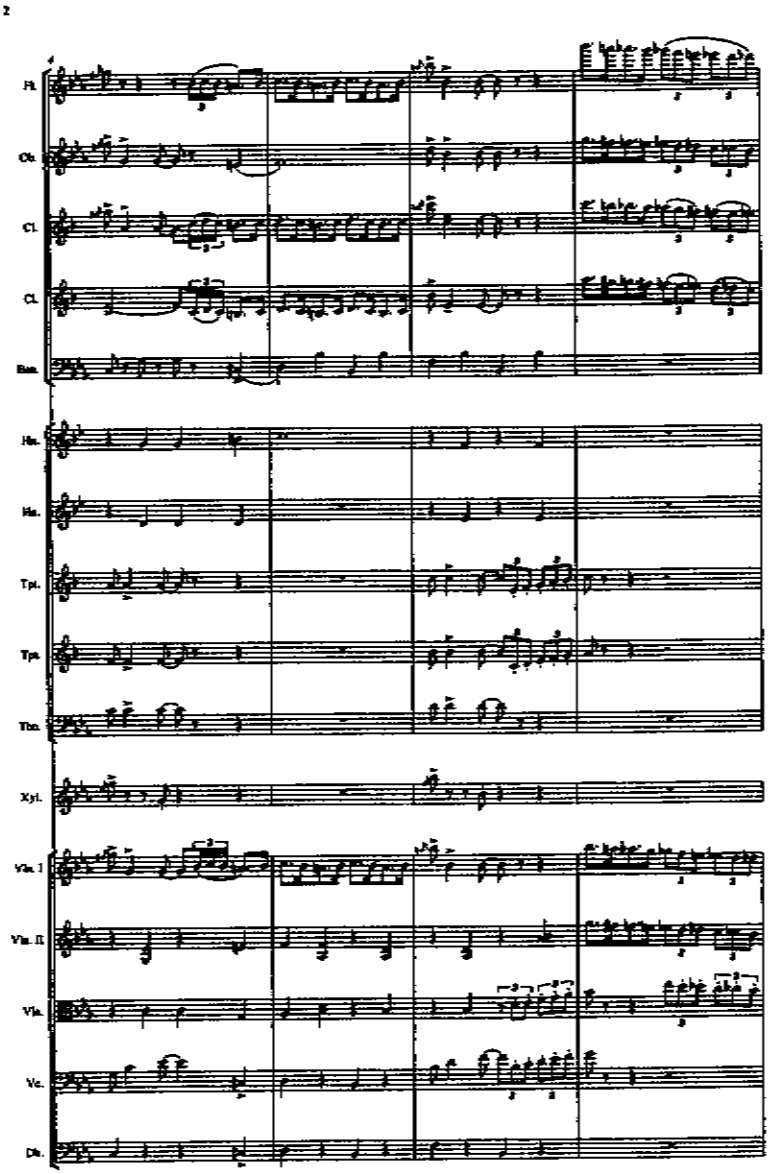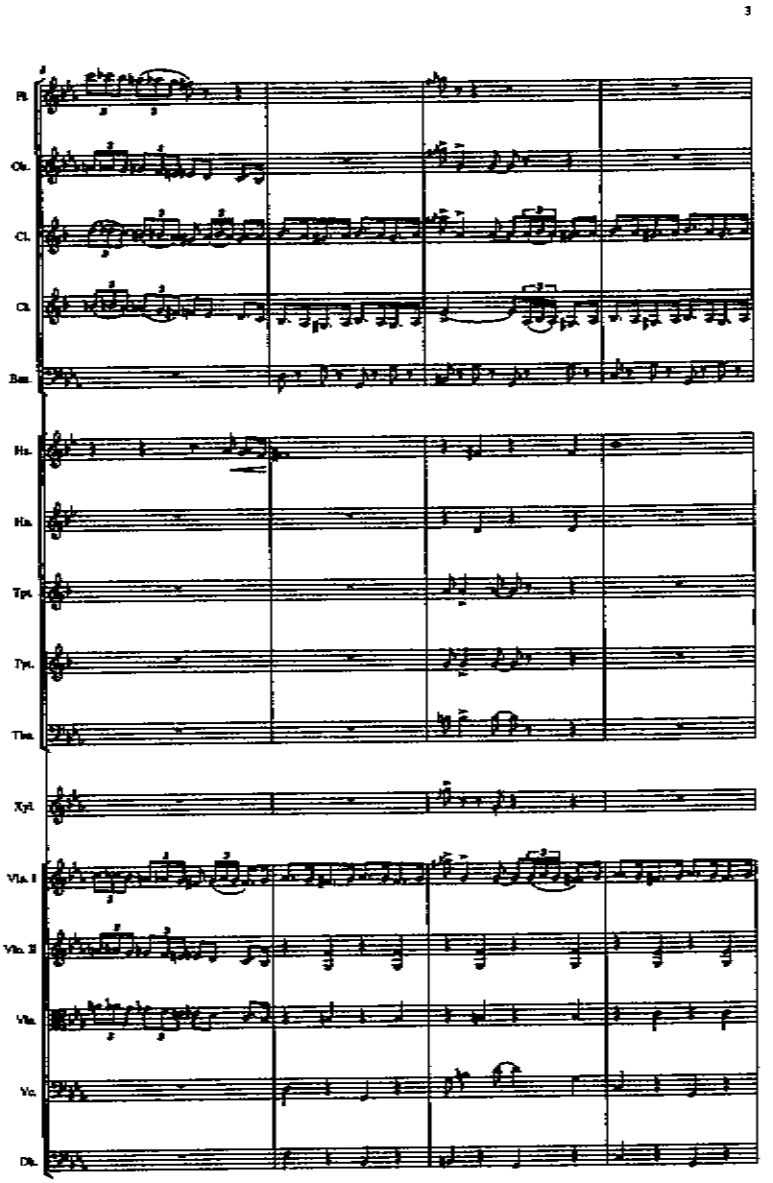







Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tp.
Timp.
Tri Dr.
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.
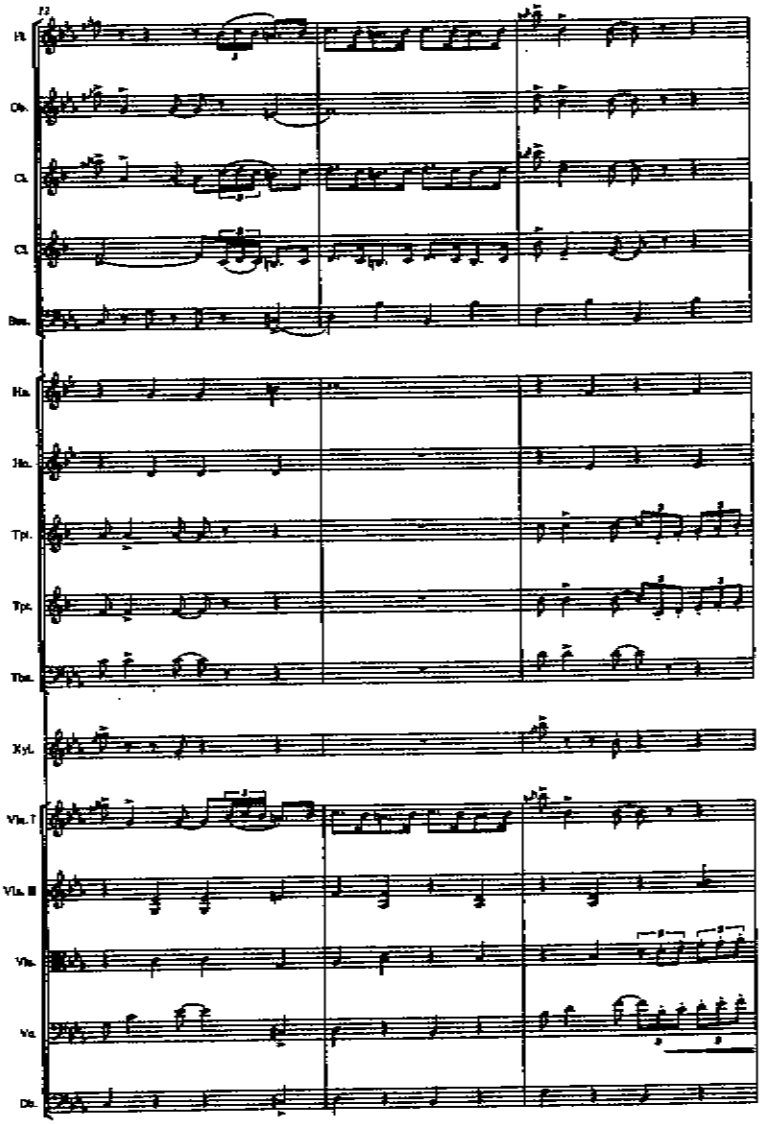


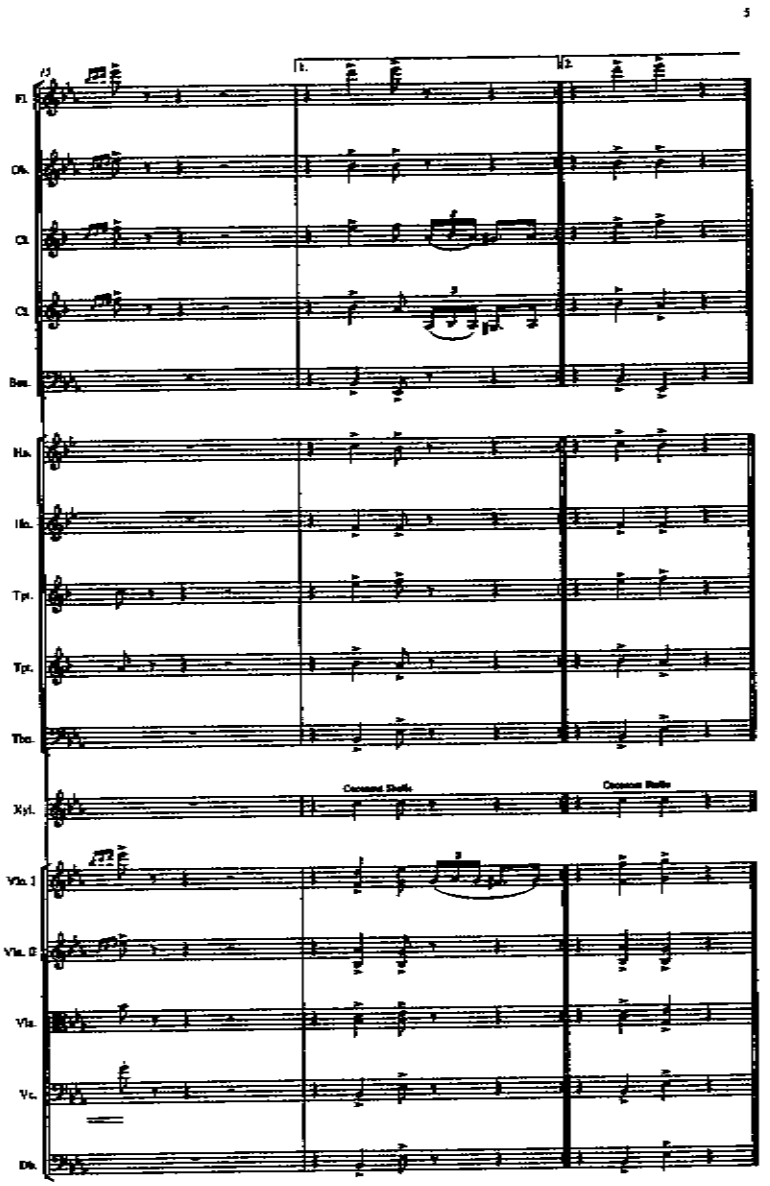


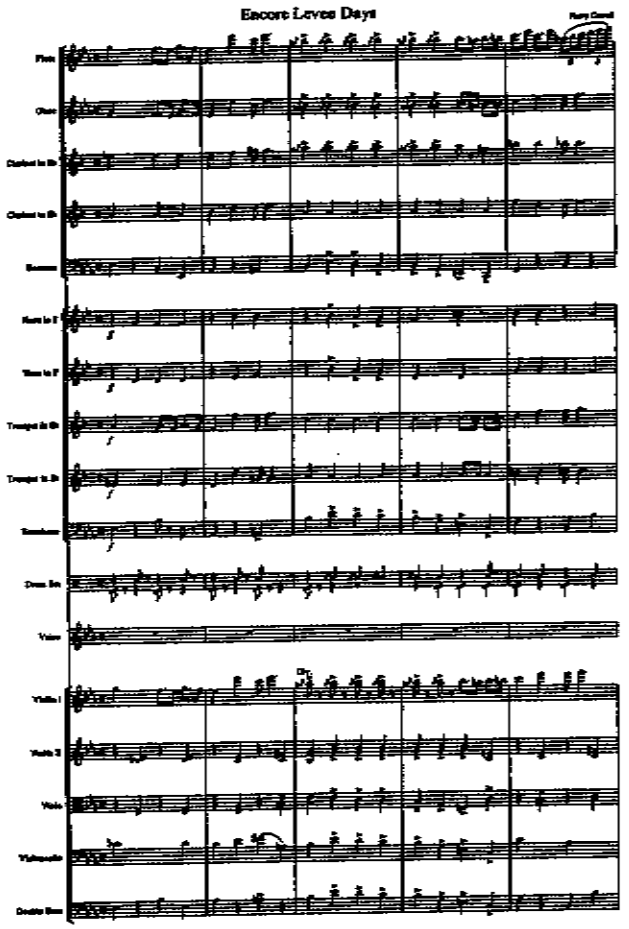

Levee Days Dance
Harry Cowell
Slow
Flute
Oboe
Clarinet in Bb
Clarinet in Bb
Bassoon
Horn in F
Horn in F
Trumpet in Bb
Trumpet in Bb
Trombone
Xylophone
Violin I
Violin II
Viola
Violoncello
Double Bass
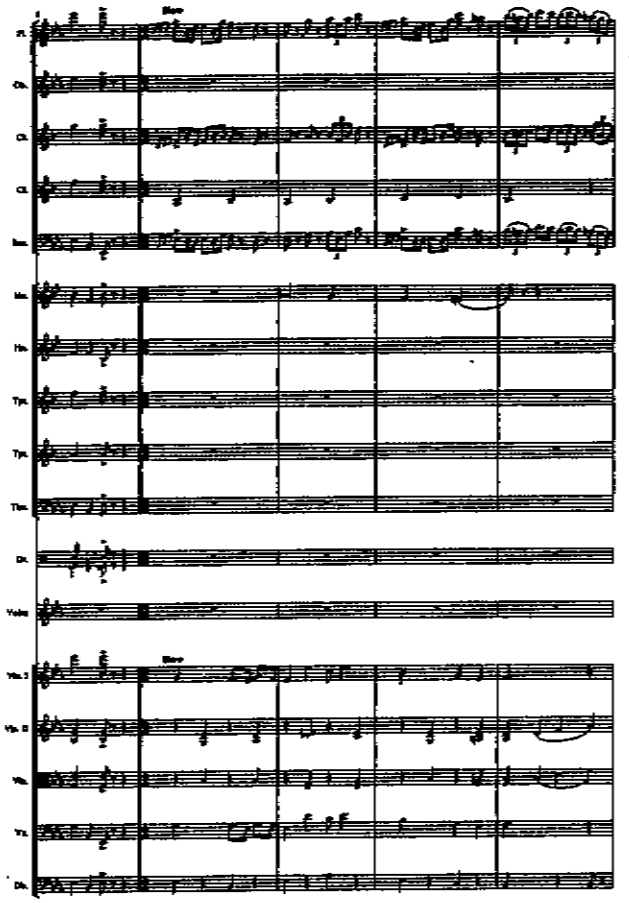

2
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Xyl.
Vln. I
Vln. II
Vla.
Vc.
Db.

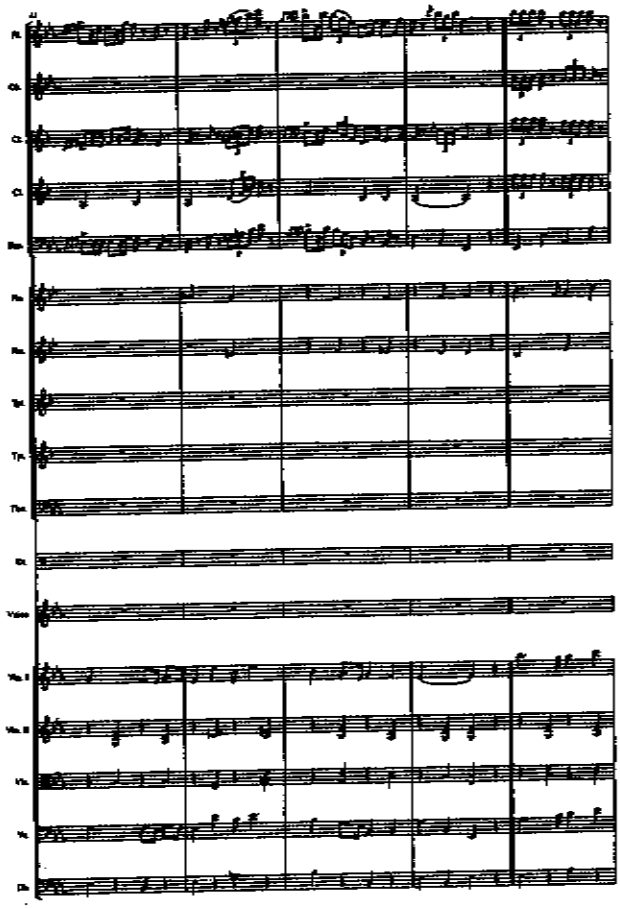

3
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Xyl.
Vln. I
Vln. II
Vla.
Vc.
Db.

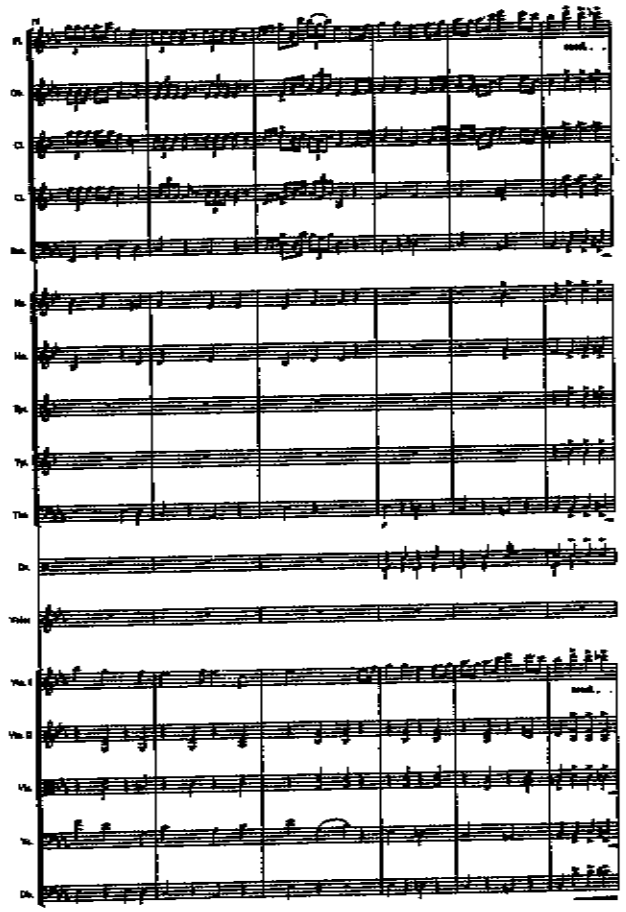

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Xyl.
Vln. I
Vln. II
Vla.
Vc.
Db.
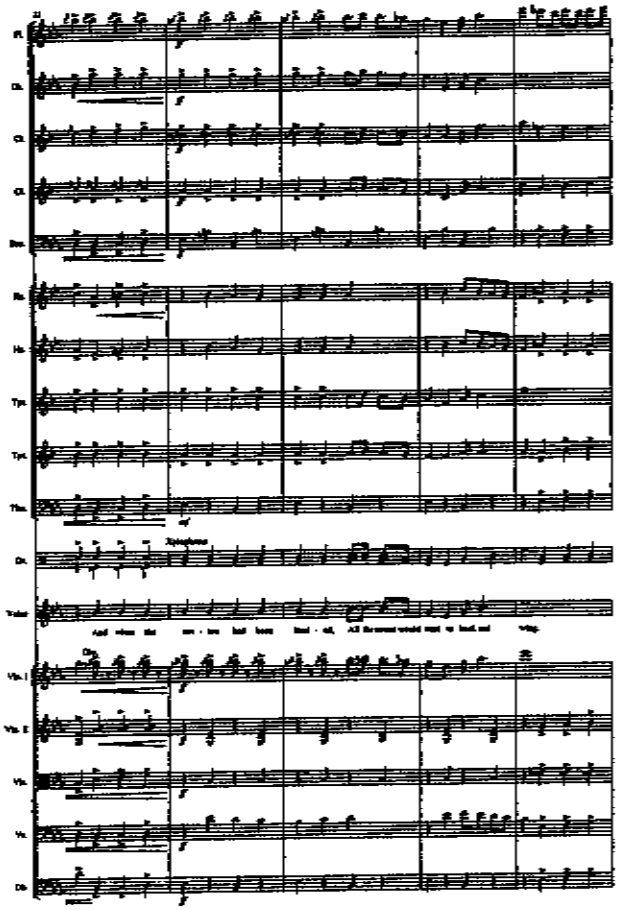

5
1.
2.
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Xyl.
Vln. I
Vln. II
Vla.
Vc.
Db.
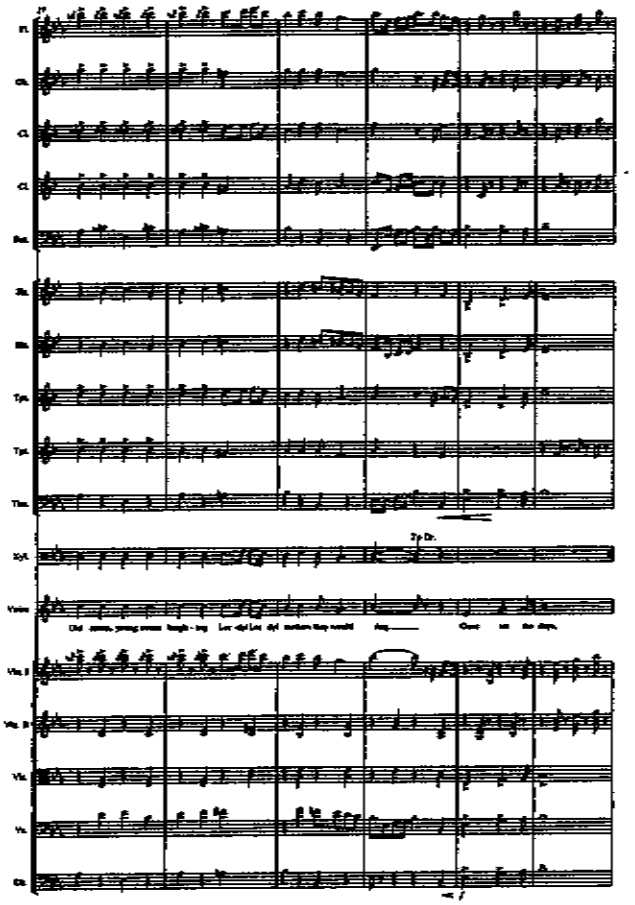

Encore Loves Days

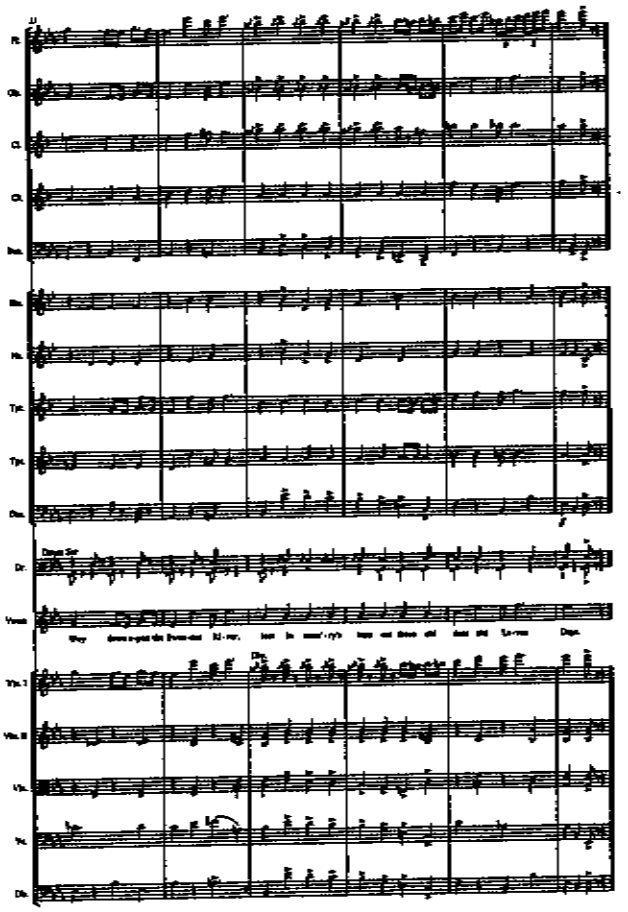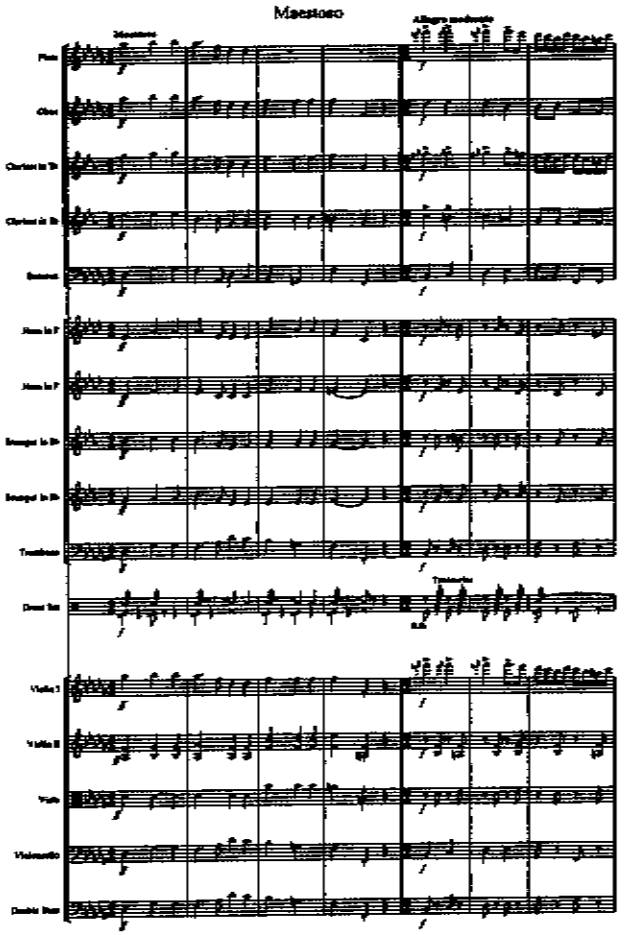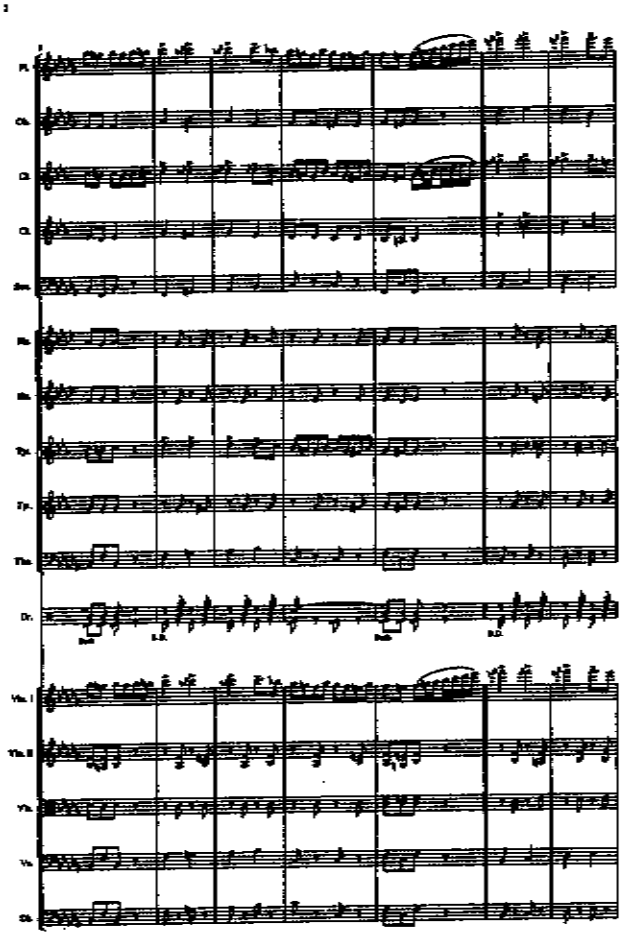






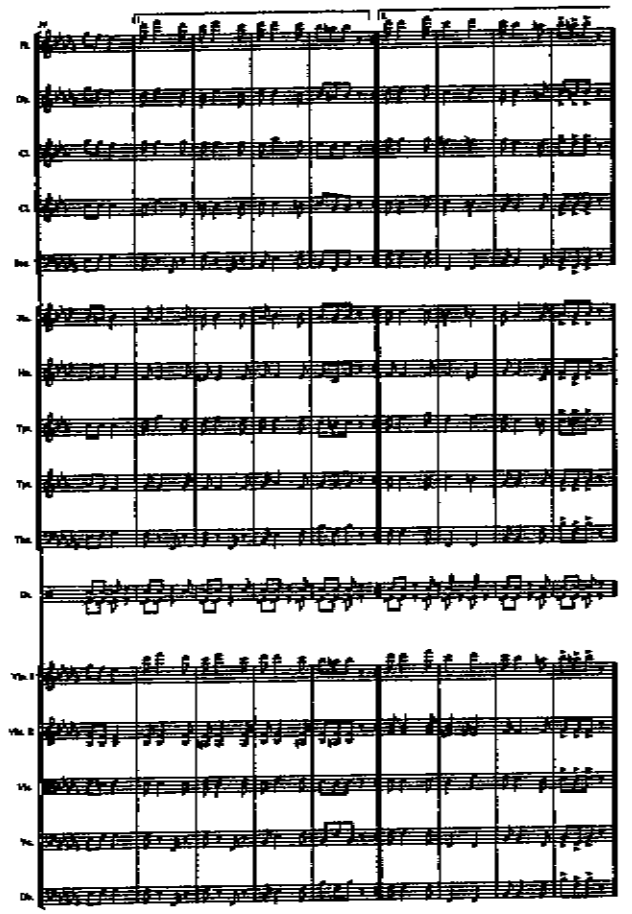




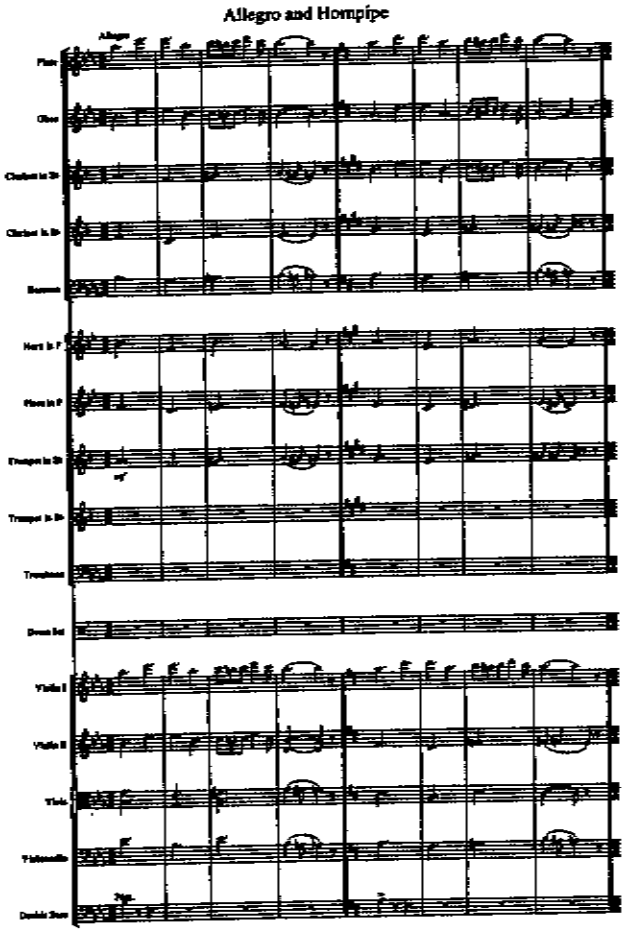



Maestoso
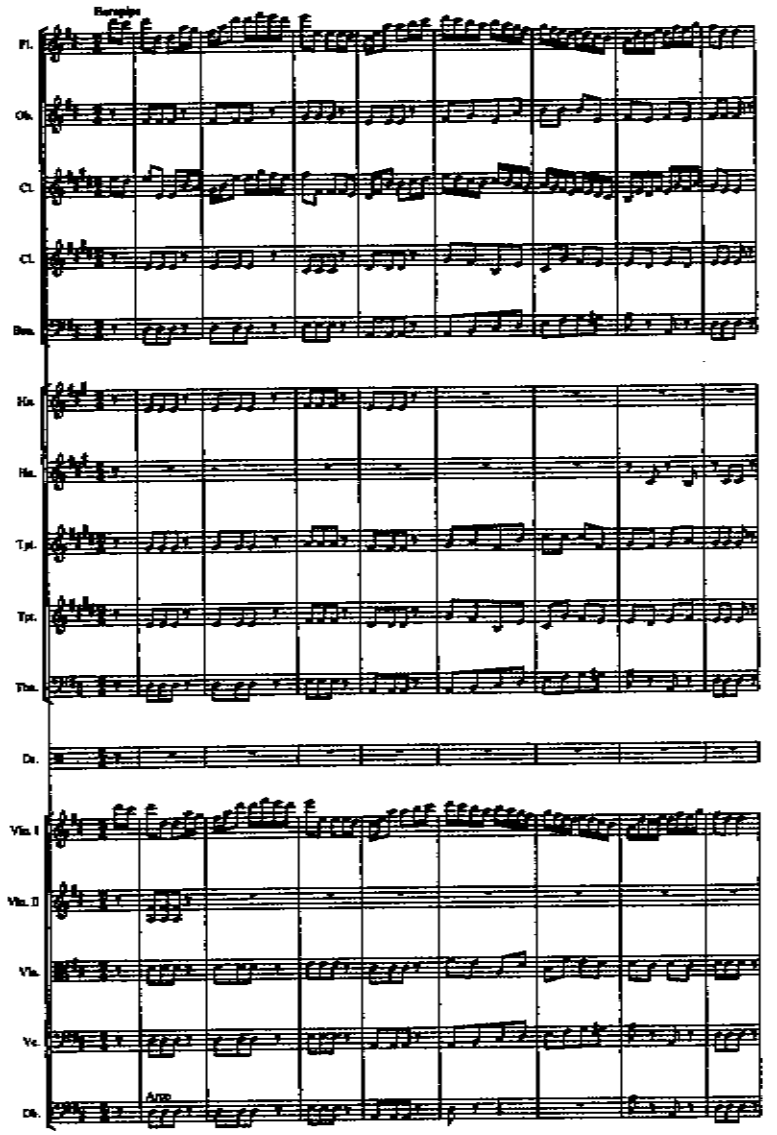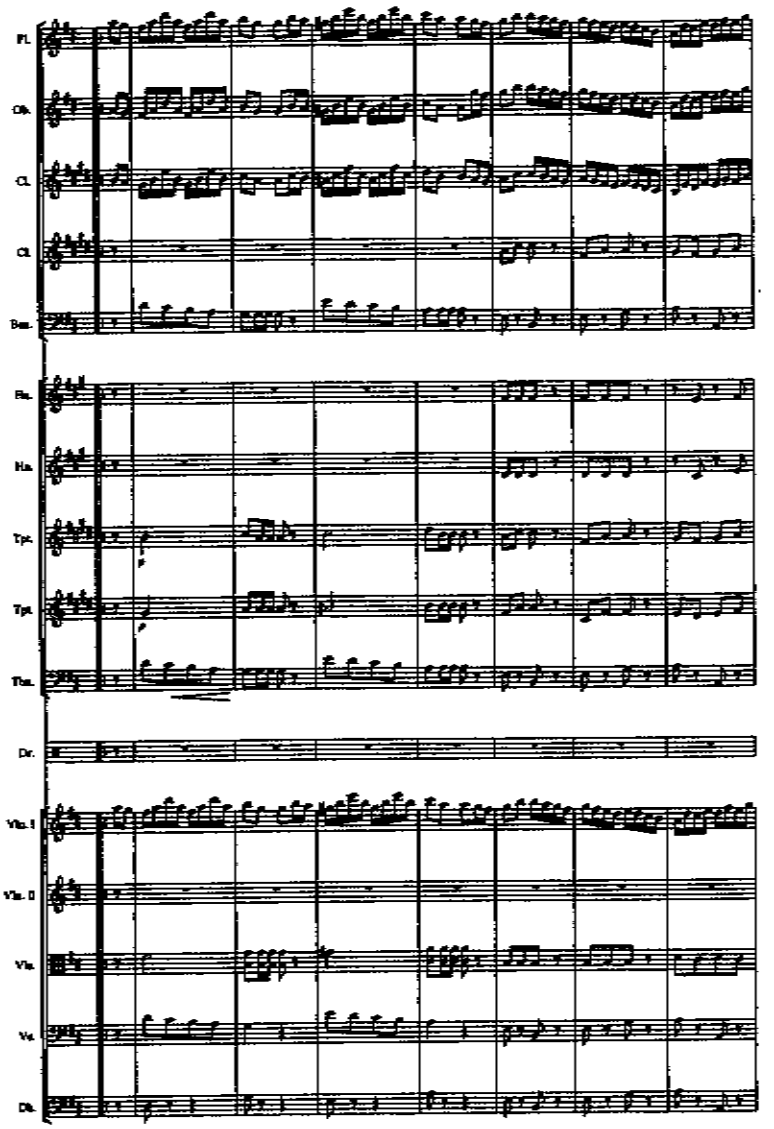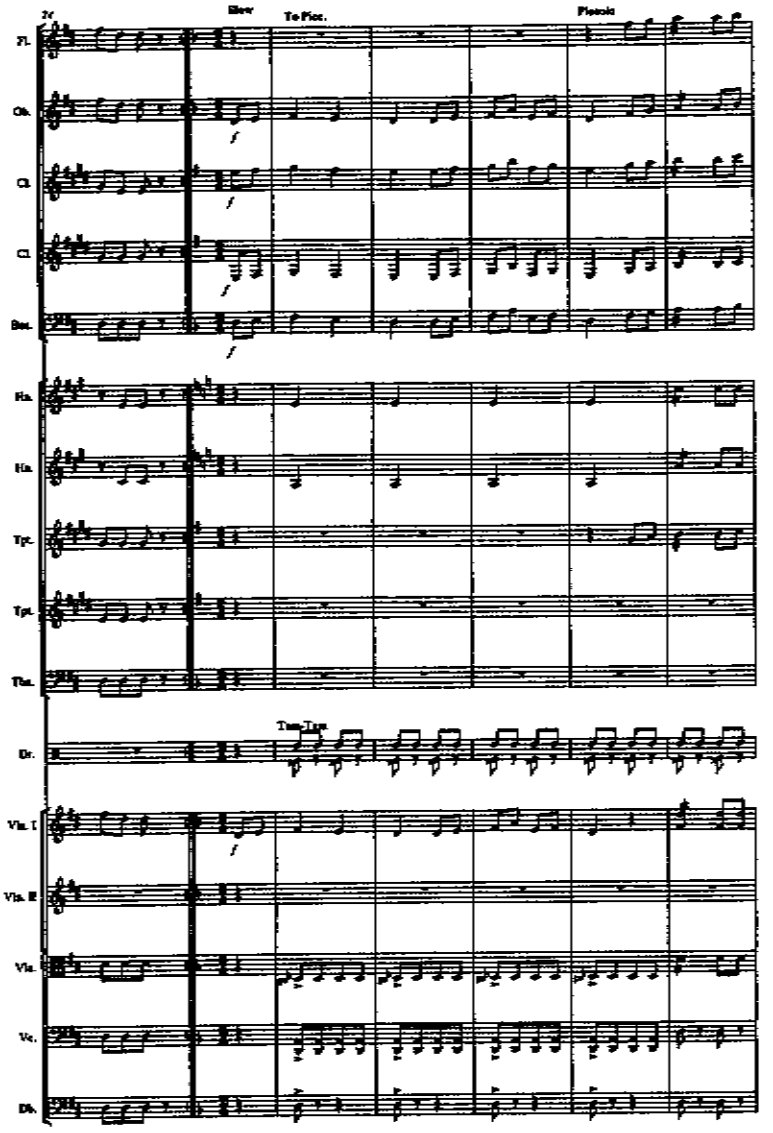




Allegro and Hompipe
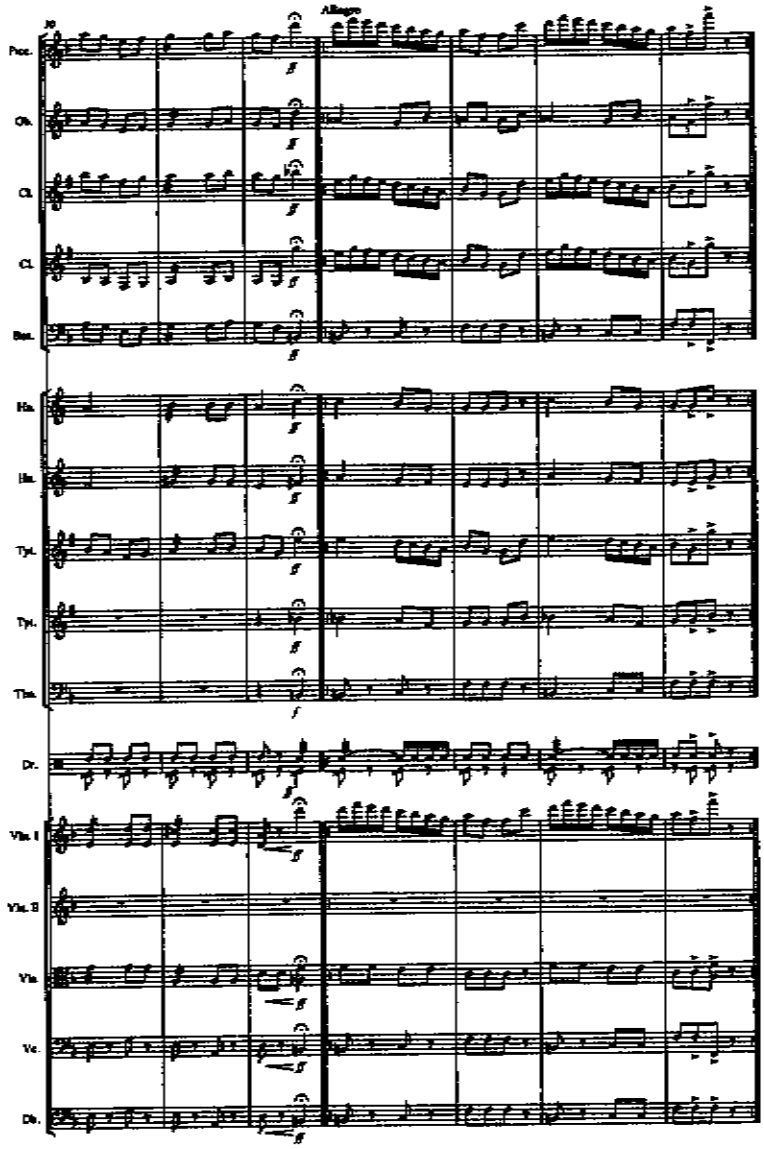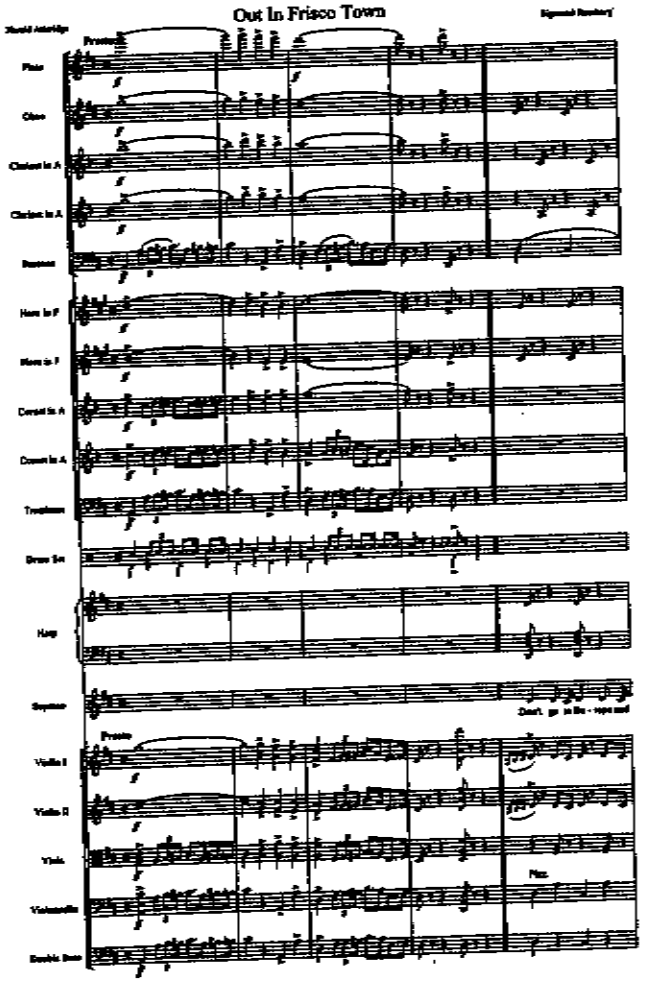


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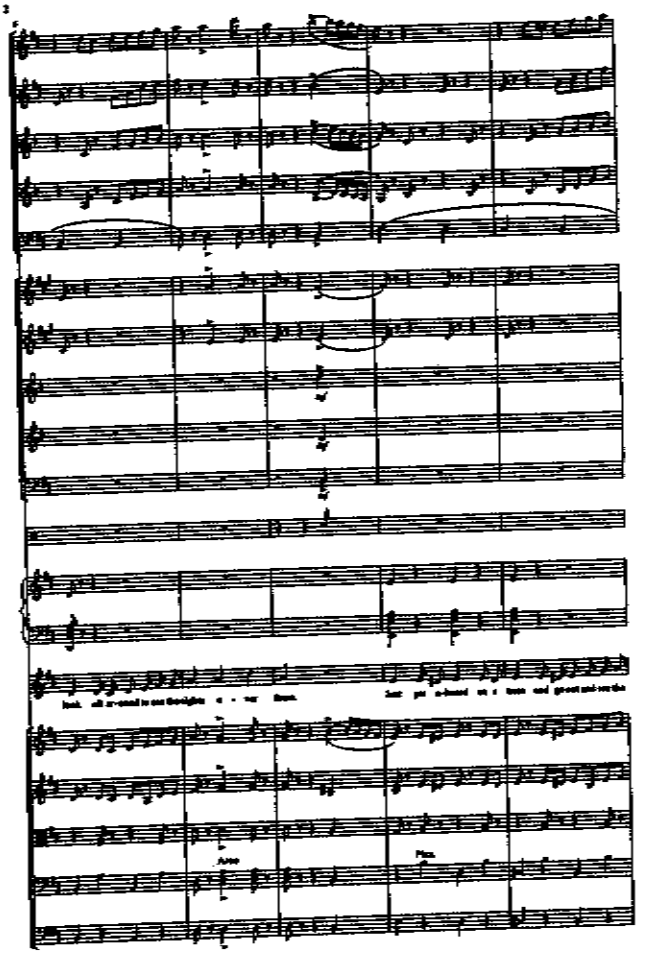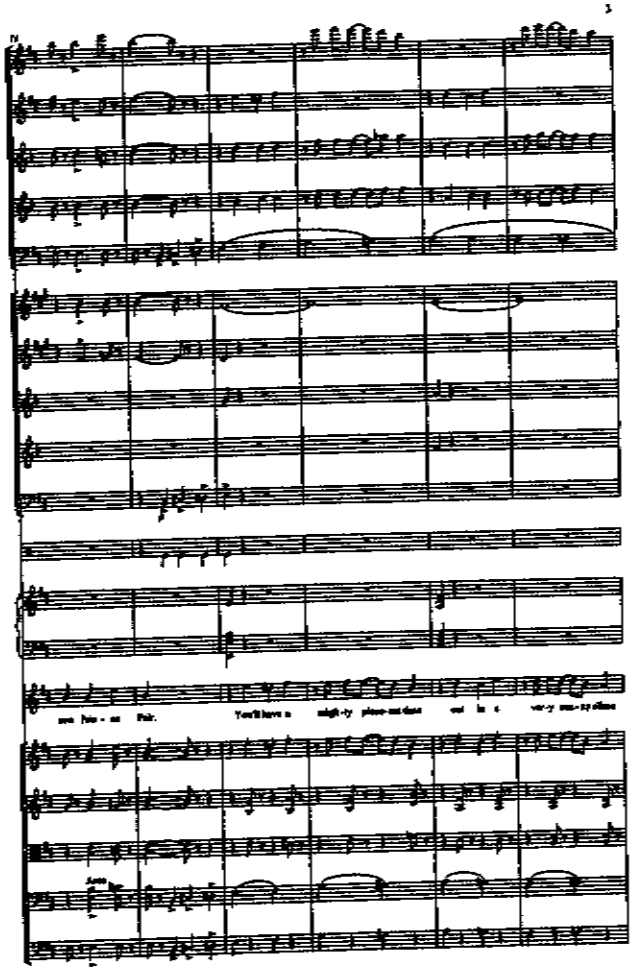



Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.
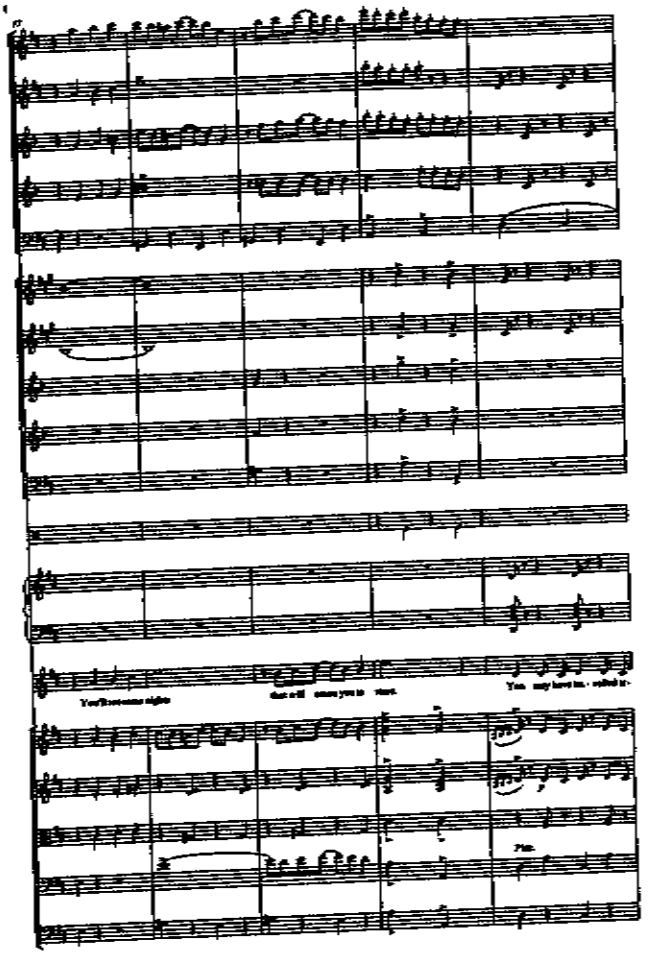

Fl.
Ob.
Cl.
Cl.
Bsn.
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Timp.
Vln. I
Vln. II
Vla.
Vc.
Db.
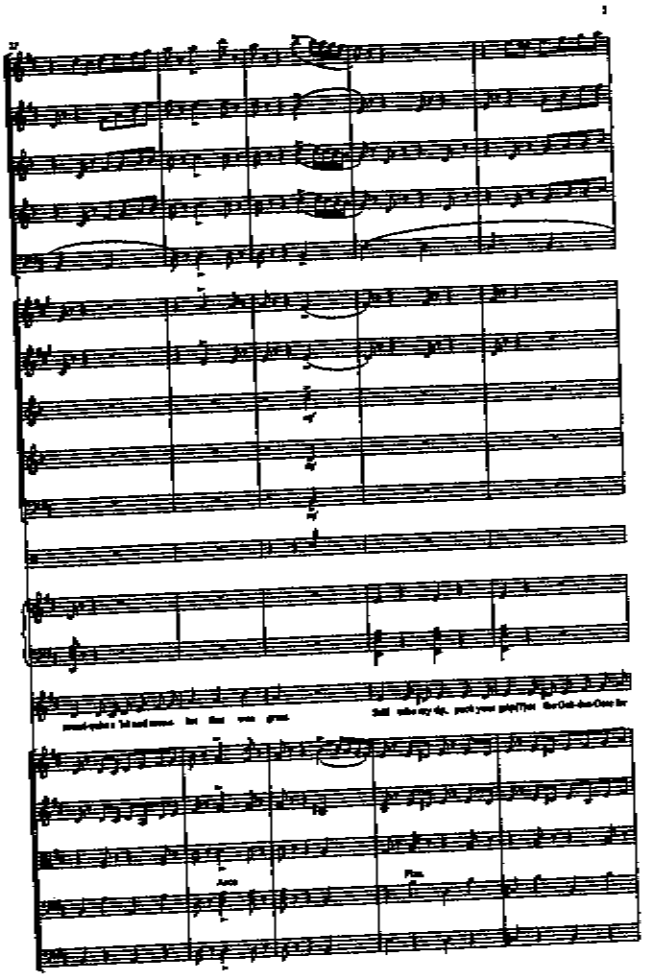

Allegro
Picc.
Ob.
Cl.
Cl.
Bsn.
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Tbn.
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Vln. I
Vln. II
Vla.
Vc.
Db.

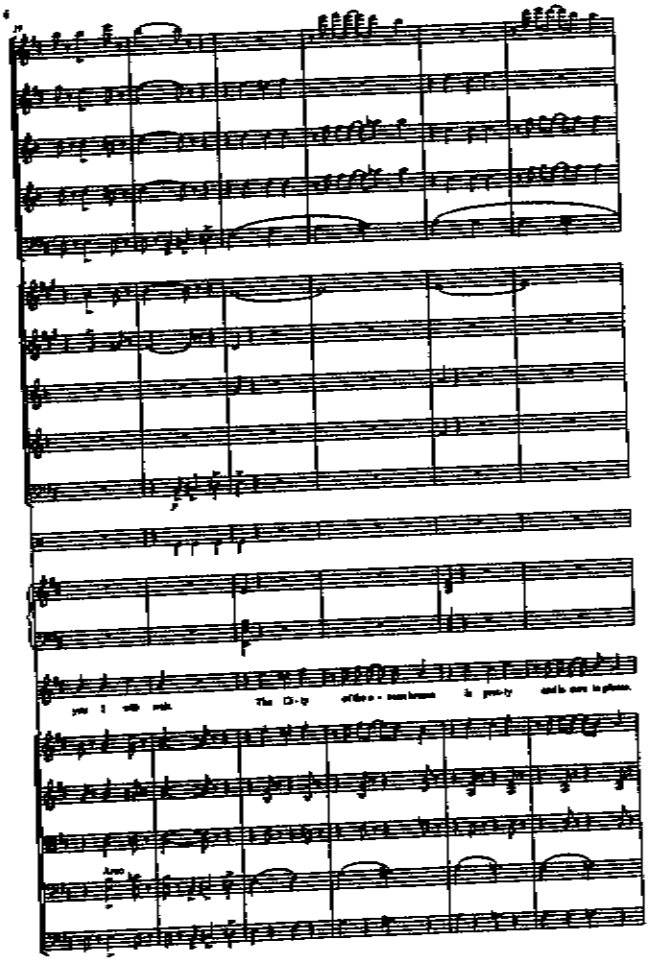

Out In Frisco Town
Presto
Flute
Oboe
Clarinet in A
Clarinet in A
Bassoon
Horn in F
Horn in F
Cornet in A
Cornet in A
Trombone
Drum Set
Harp
Soprano
Violin I
Violin II
Viola
Violoncello
Double Bass
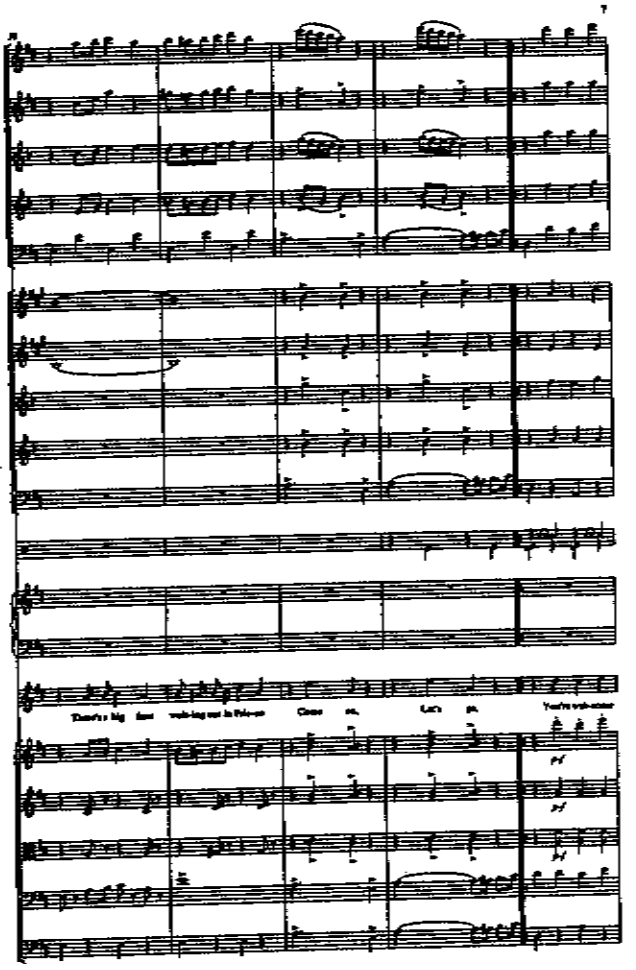


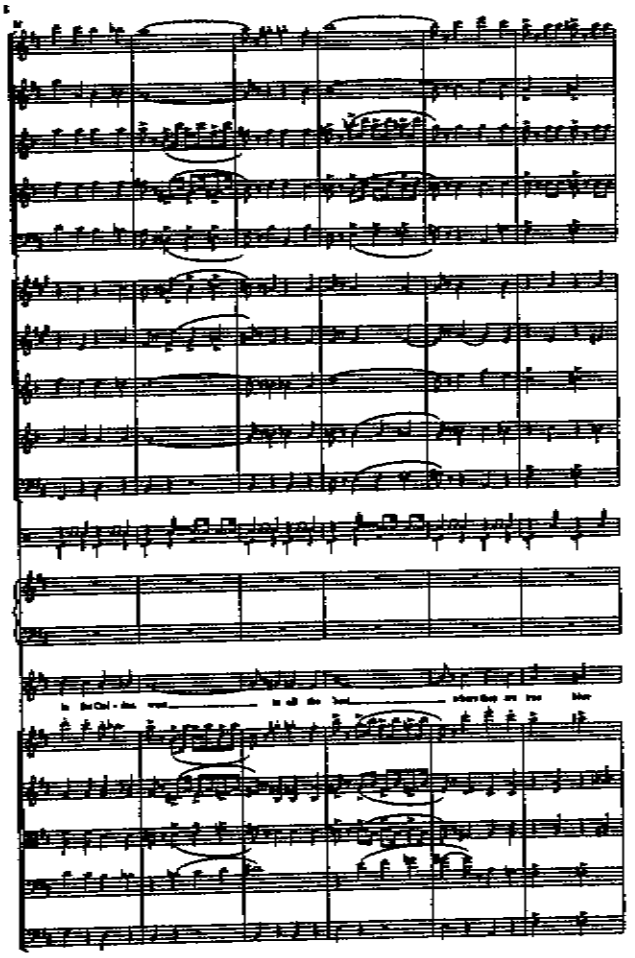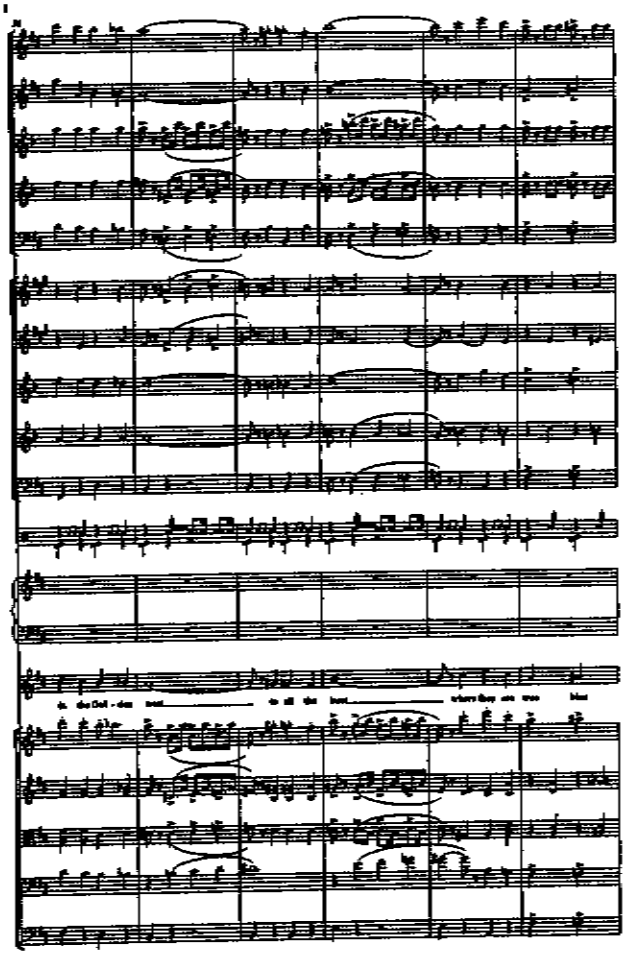




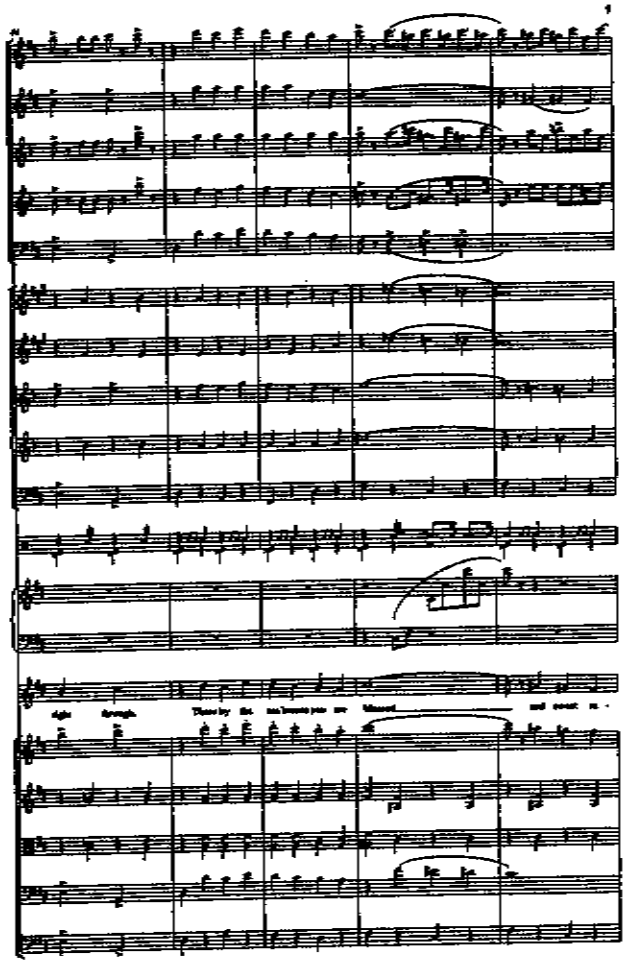

Arco
Pizz.

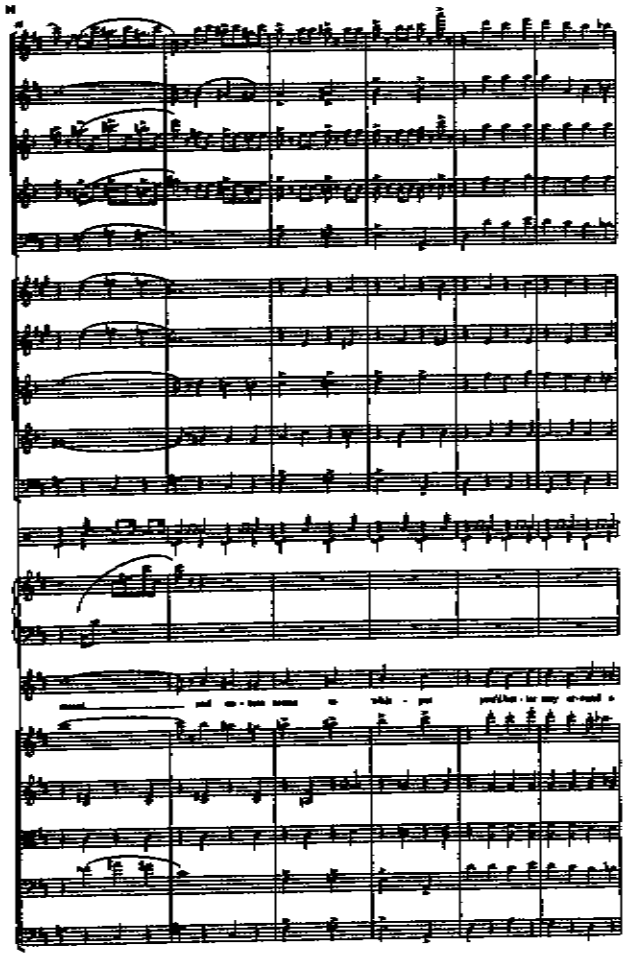


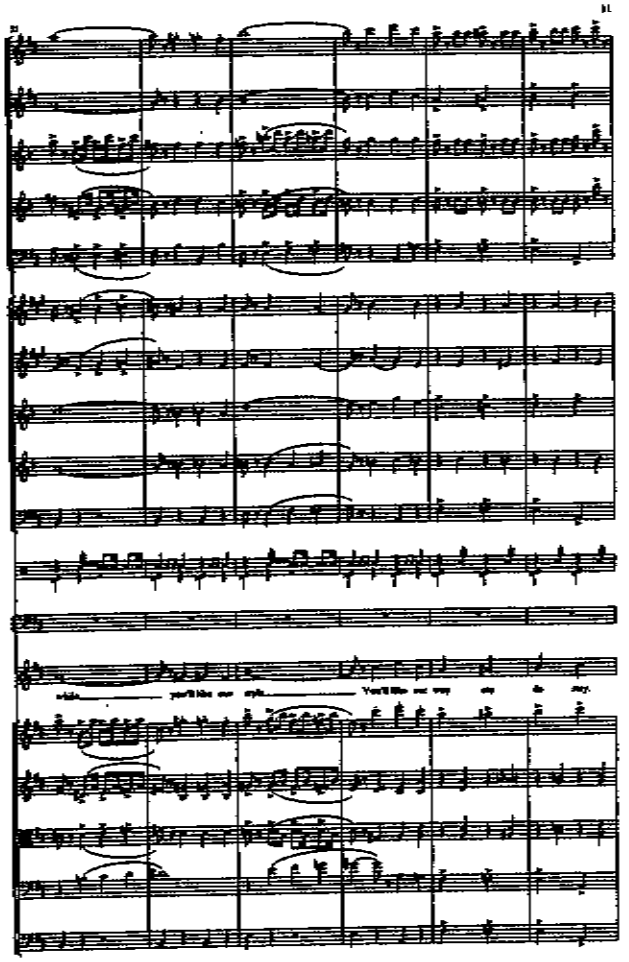


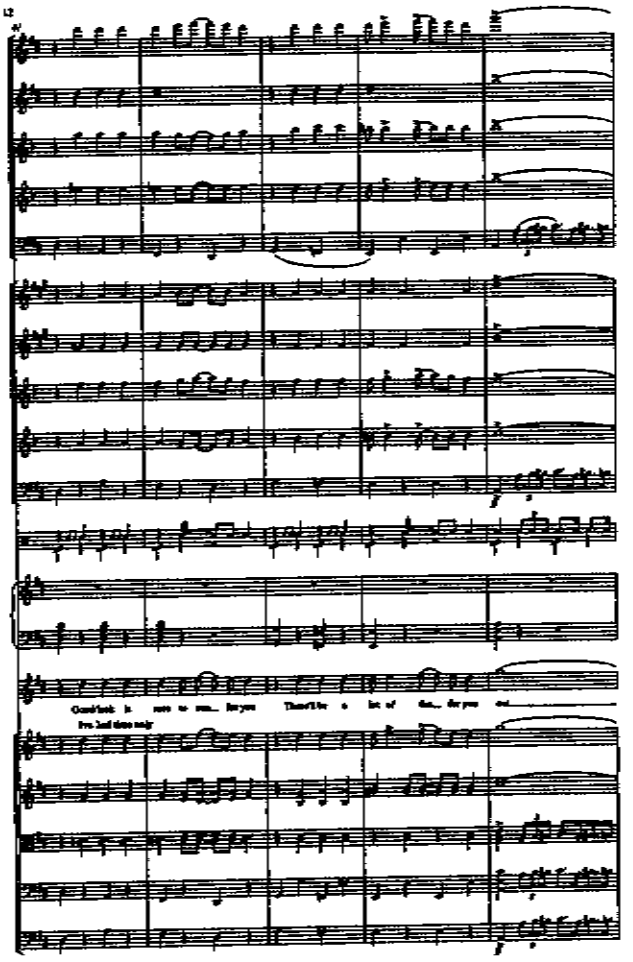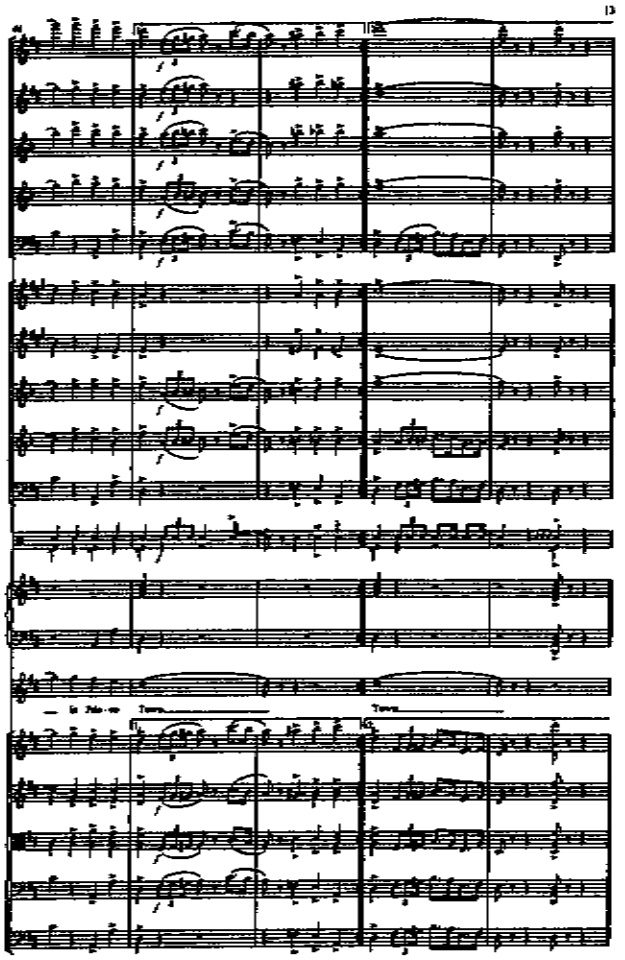




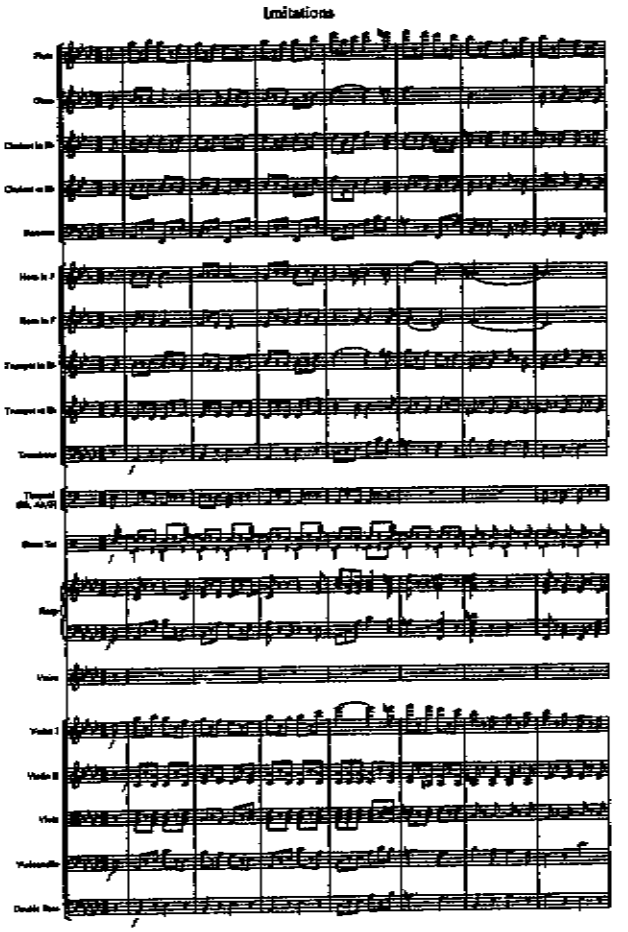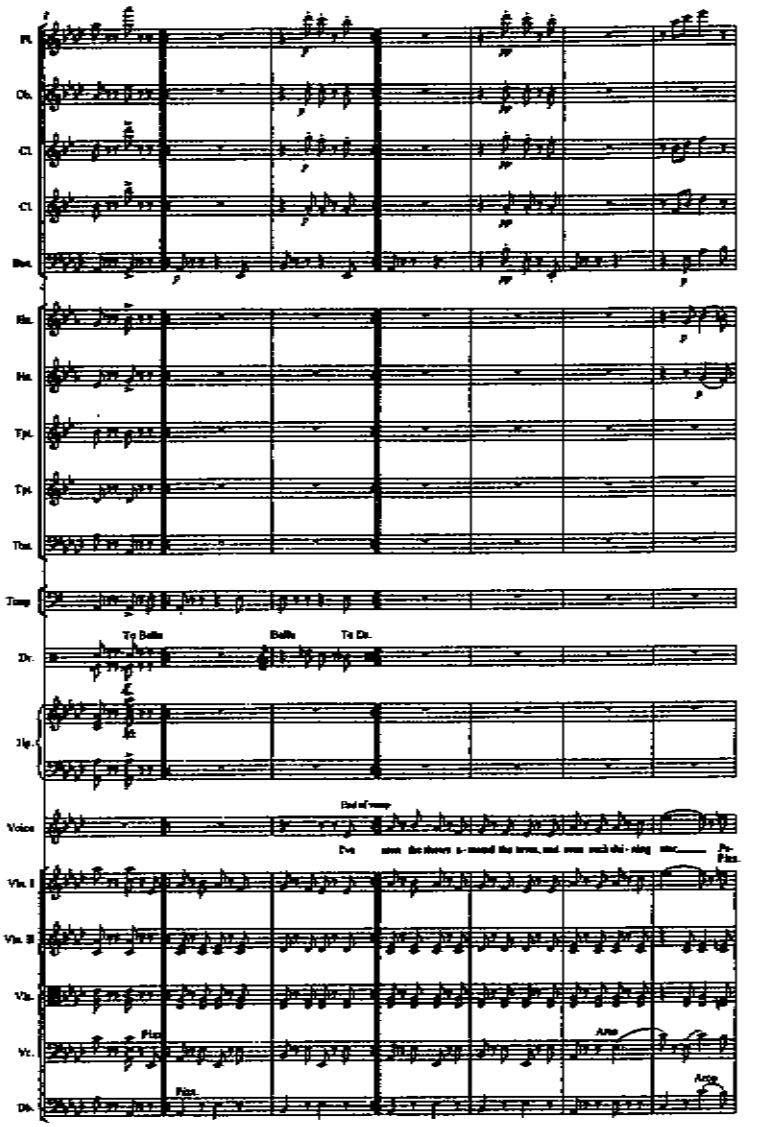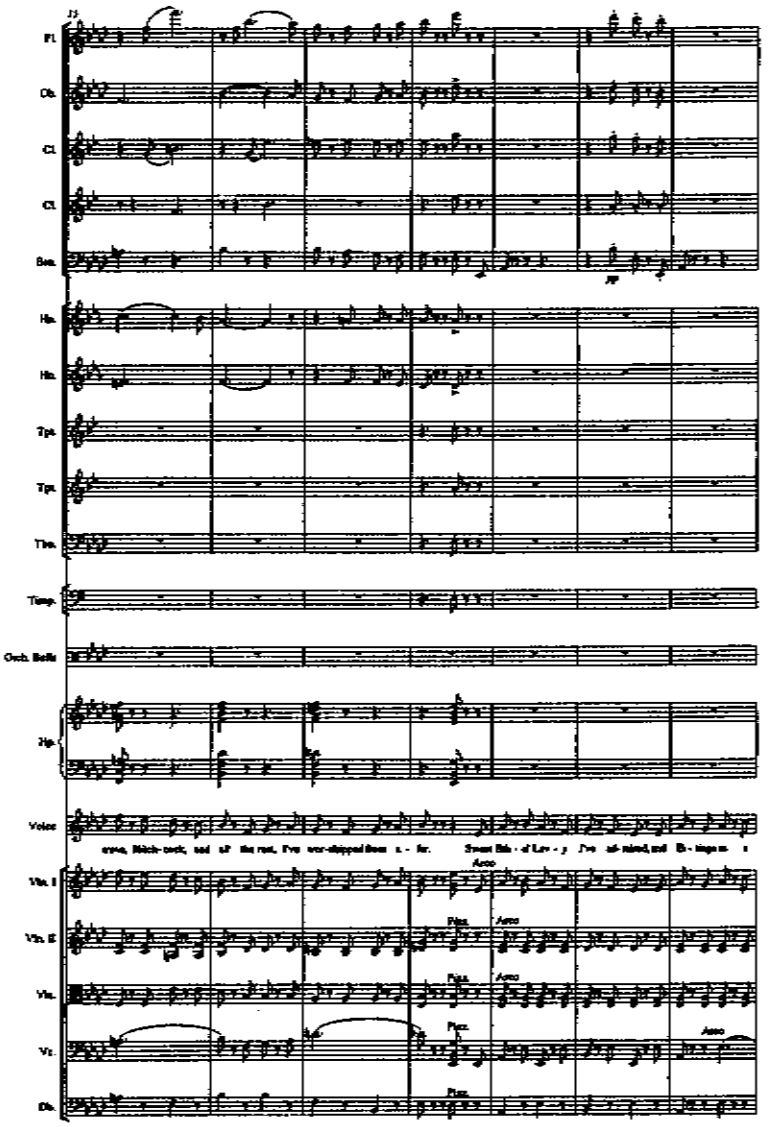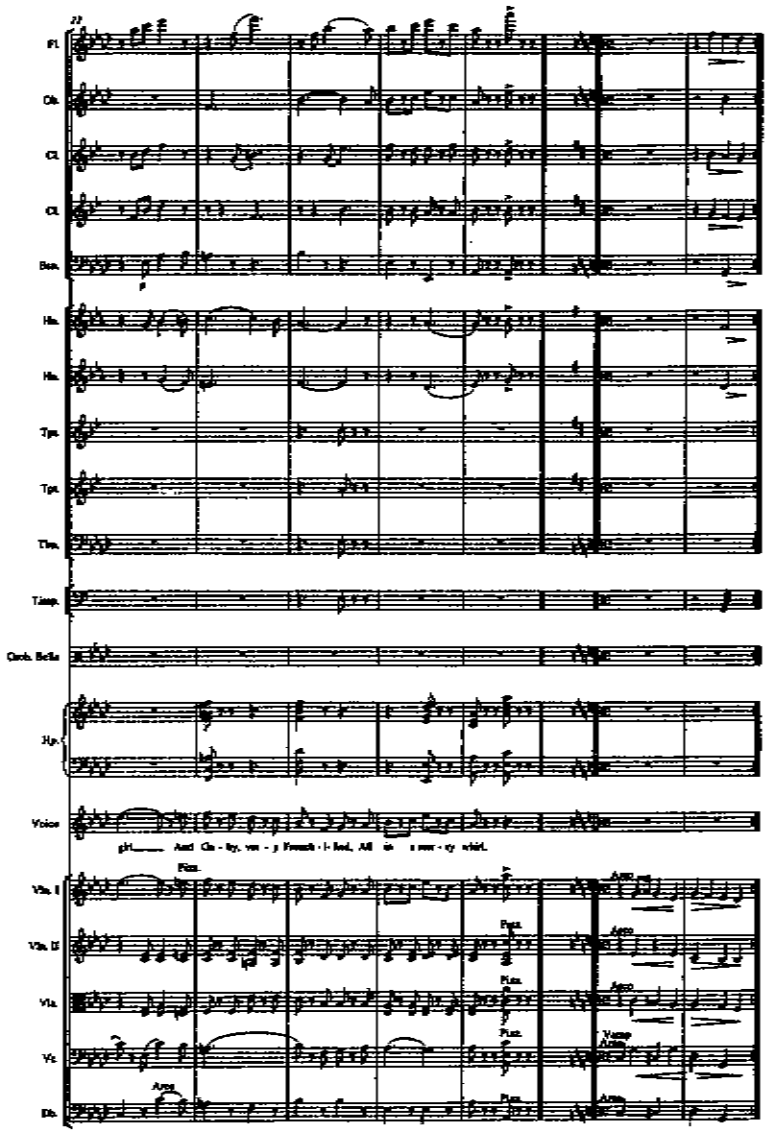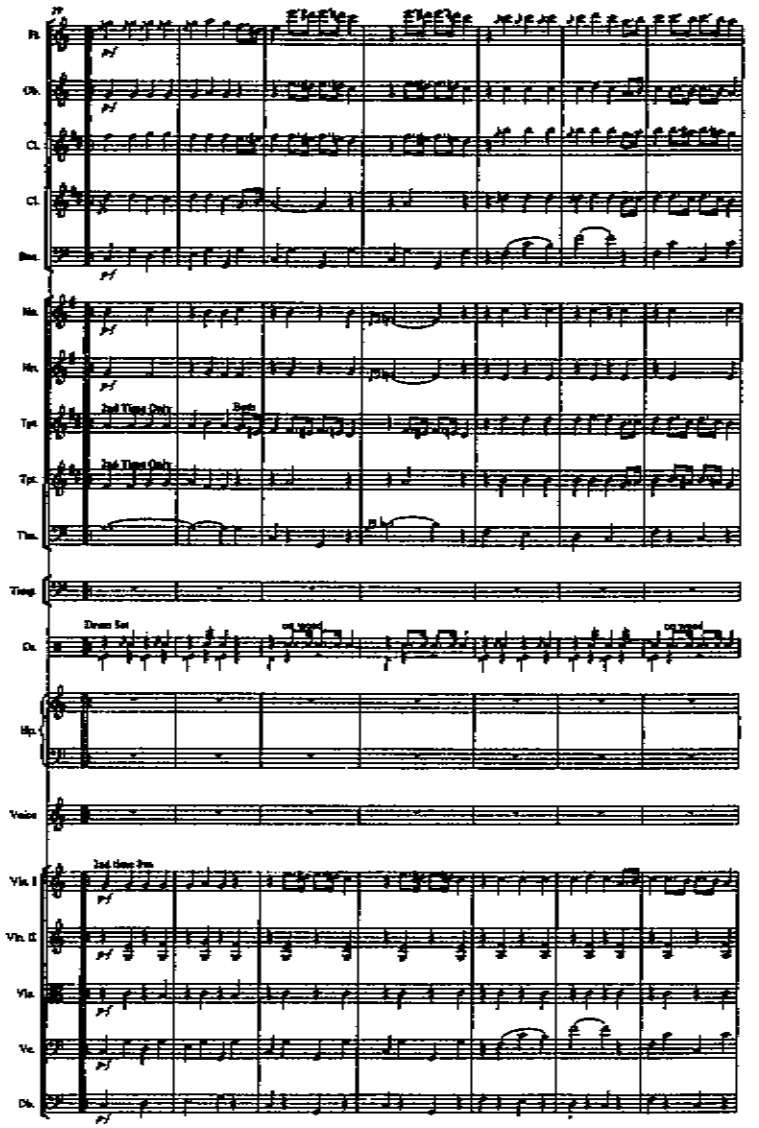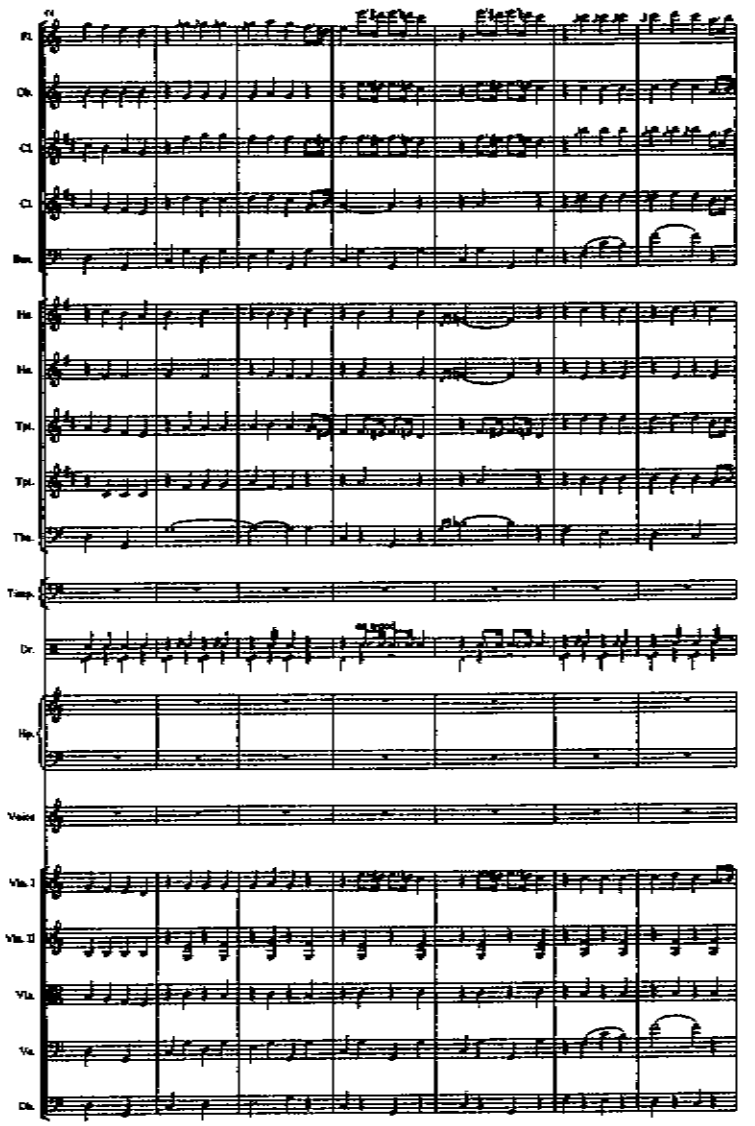











Imitations
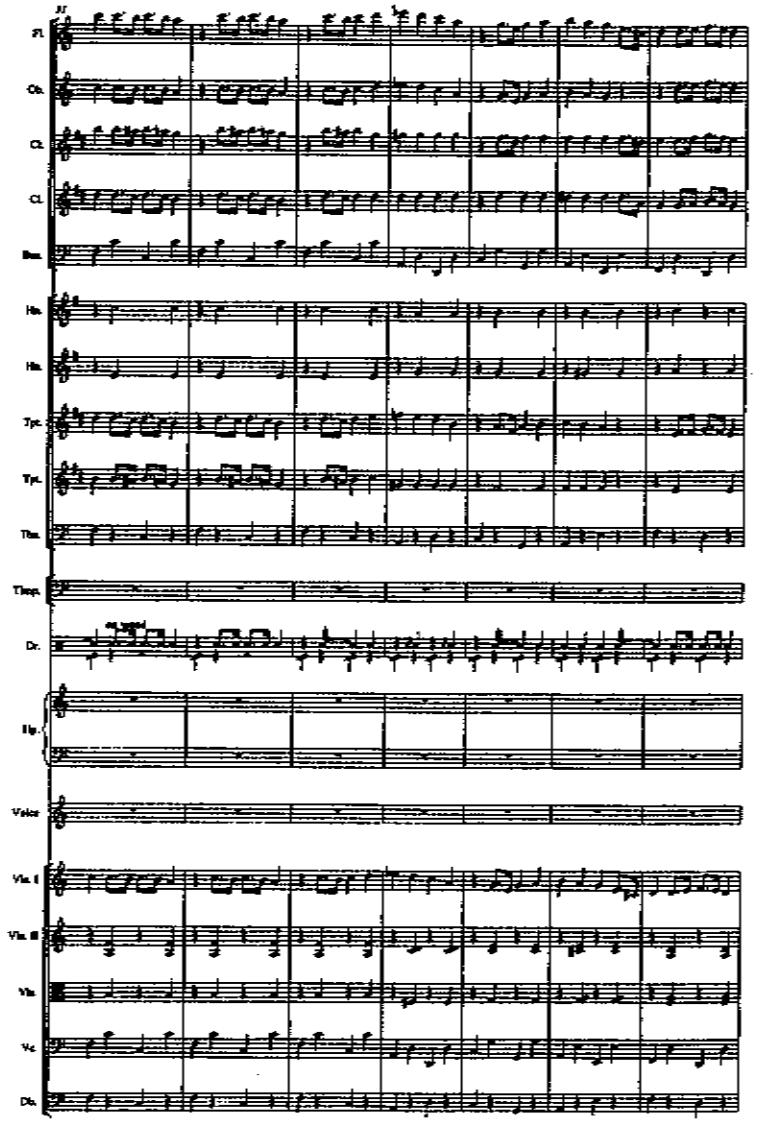

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp
To Bells
Bells
To Dr.
Dr.
Hp.
Voice
Vln. I
Vln. II
Va.
Vc.
Db.
Pizz.
Arco
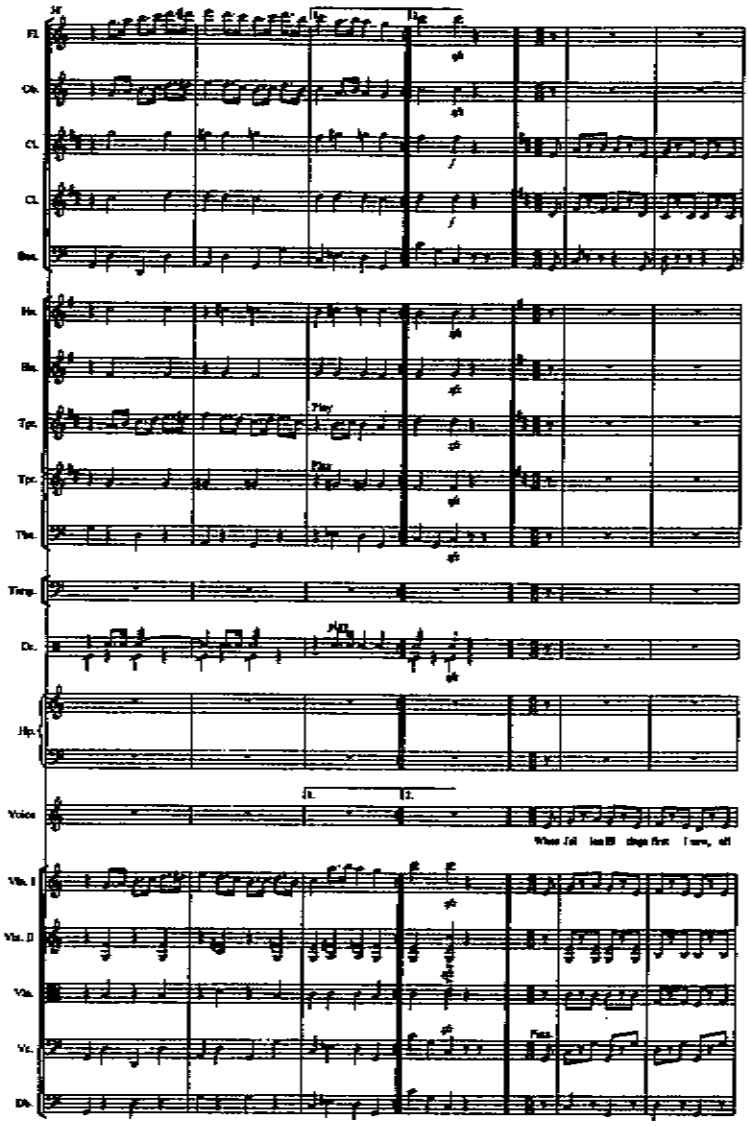

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Orch. Bells
Hp.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
Arco
Pizz.
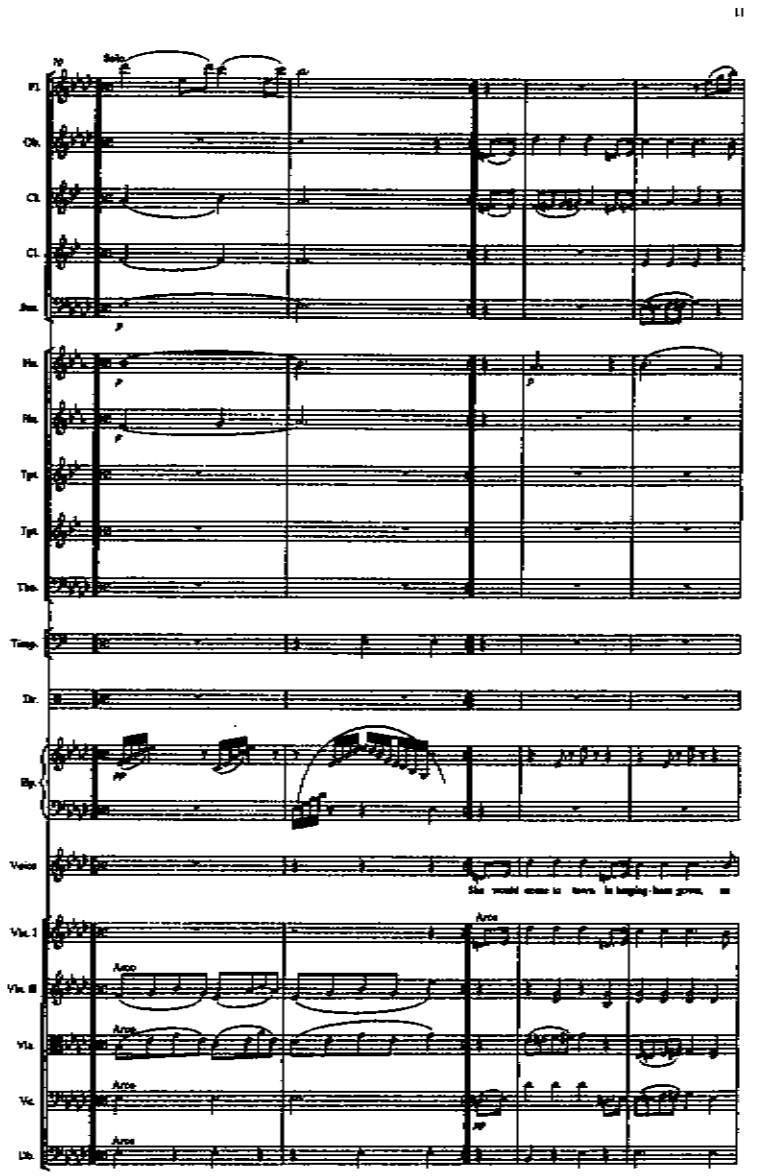

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Orch. Bells
Hp.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.


Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Dr.
Hp.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
2nd Tpt. Only
Drum Set
2nd Solo Vln.
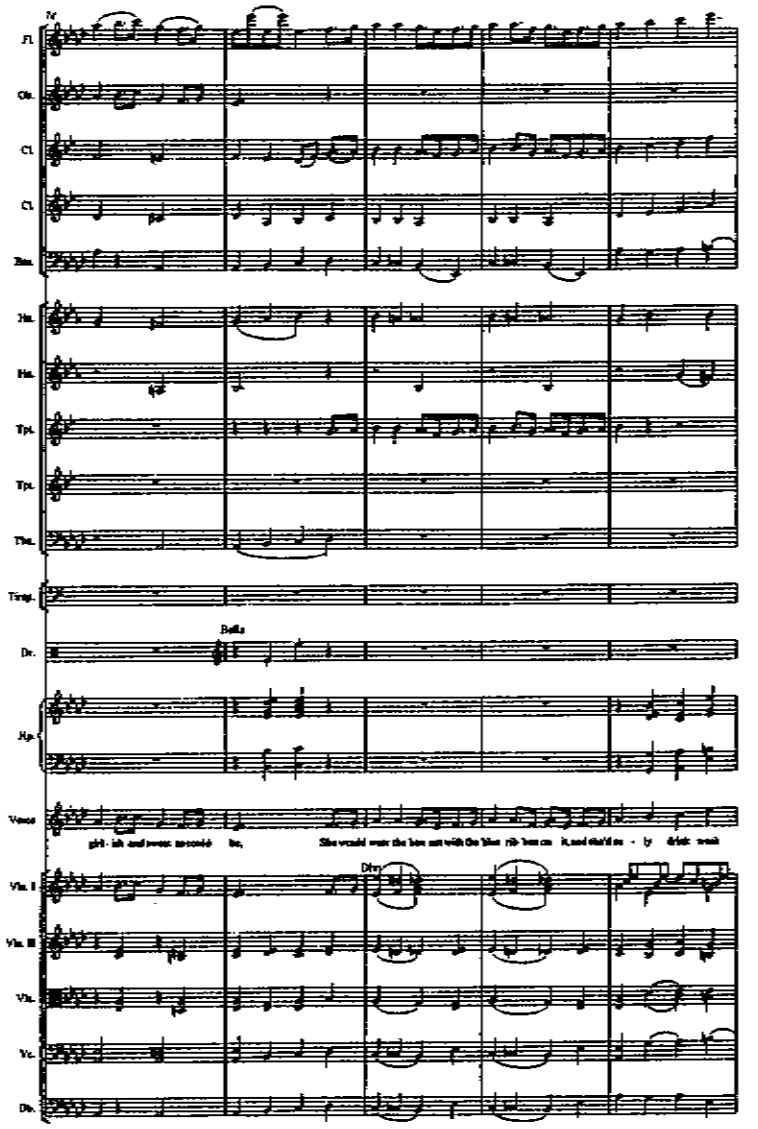

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Dr.
Hp.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
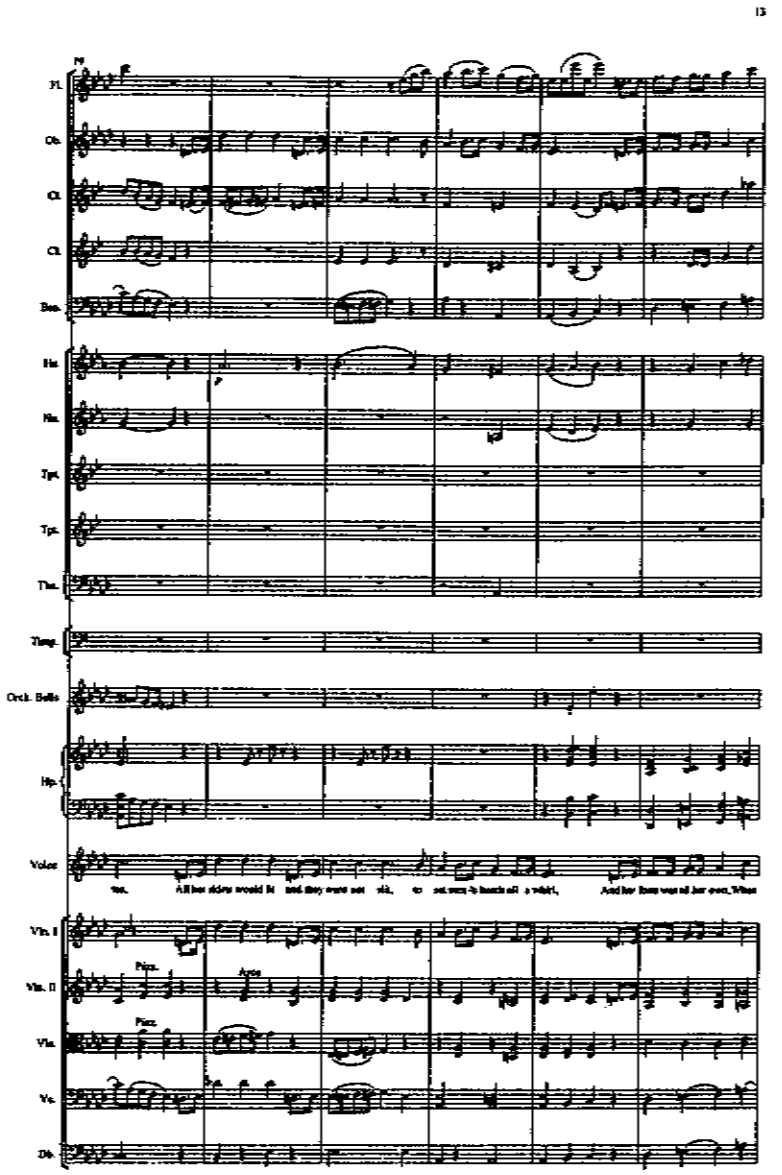

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Dr.
Hp.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
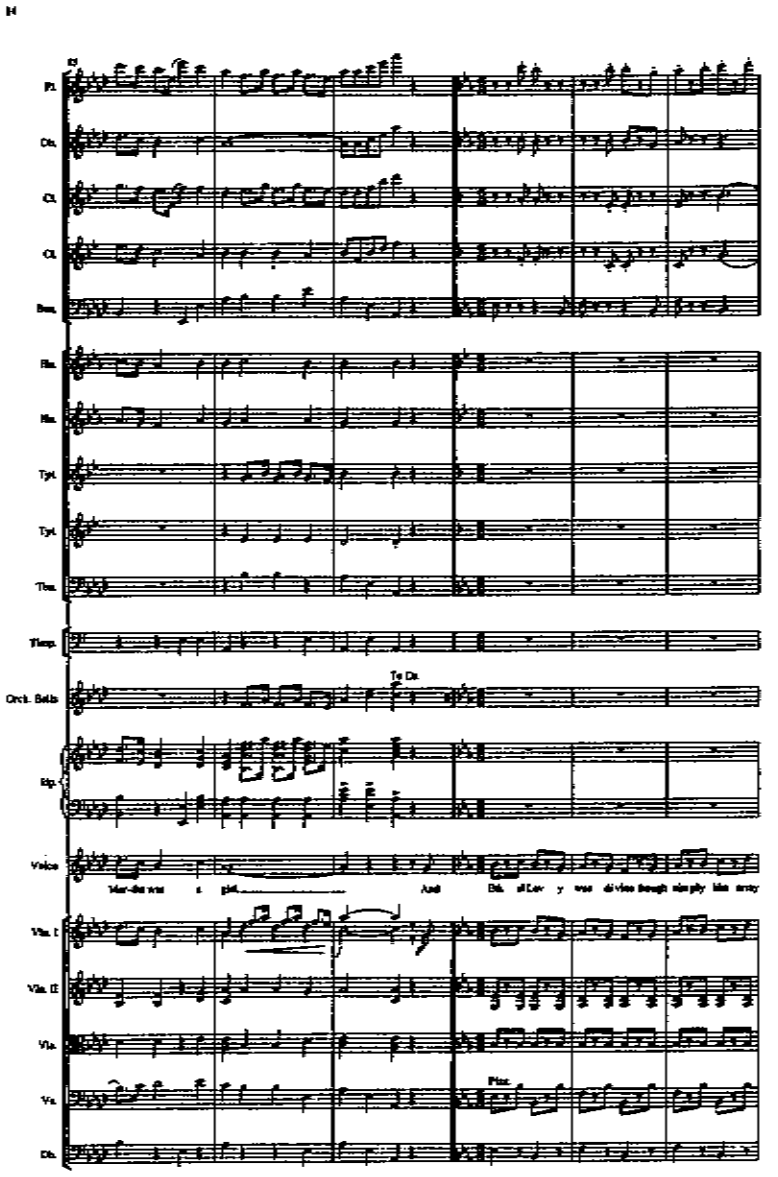

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Bn.
Tpt.
Tpt.
Tbn.
Timp.
Dr.
Hp.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
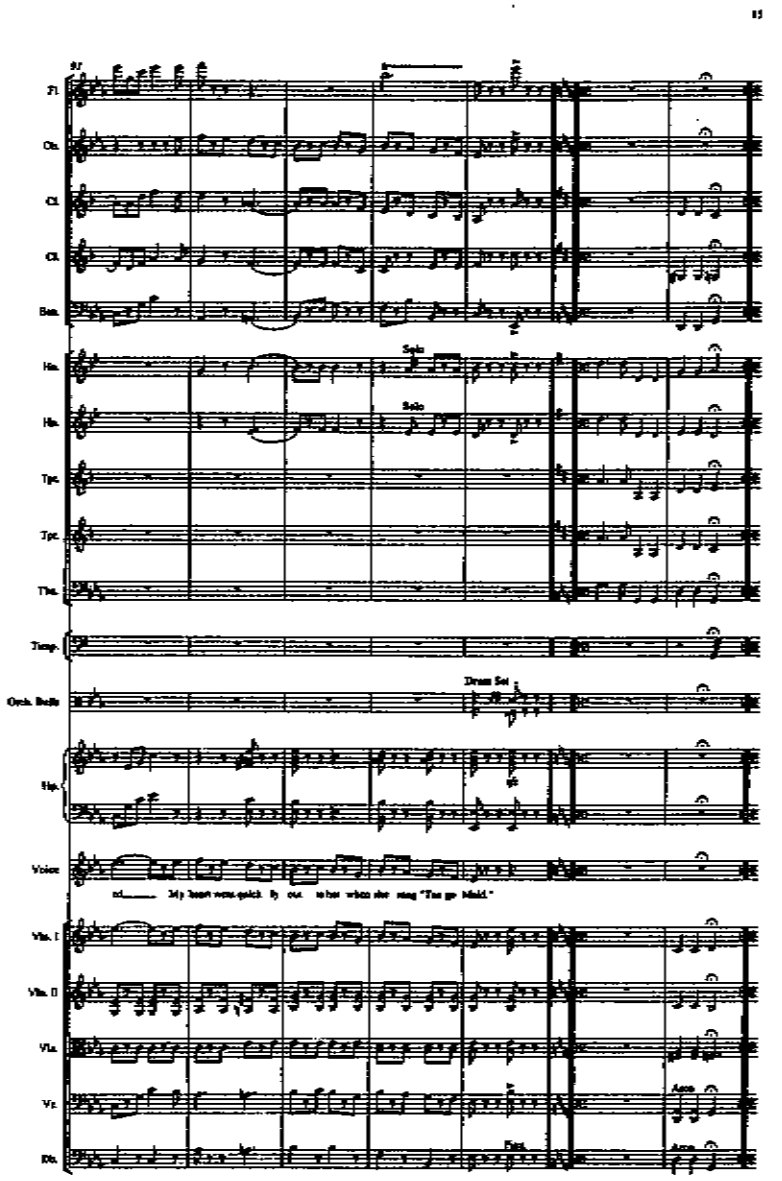

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Dr.
Hp.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
Arco
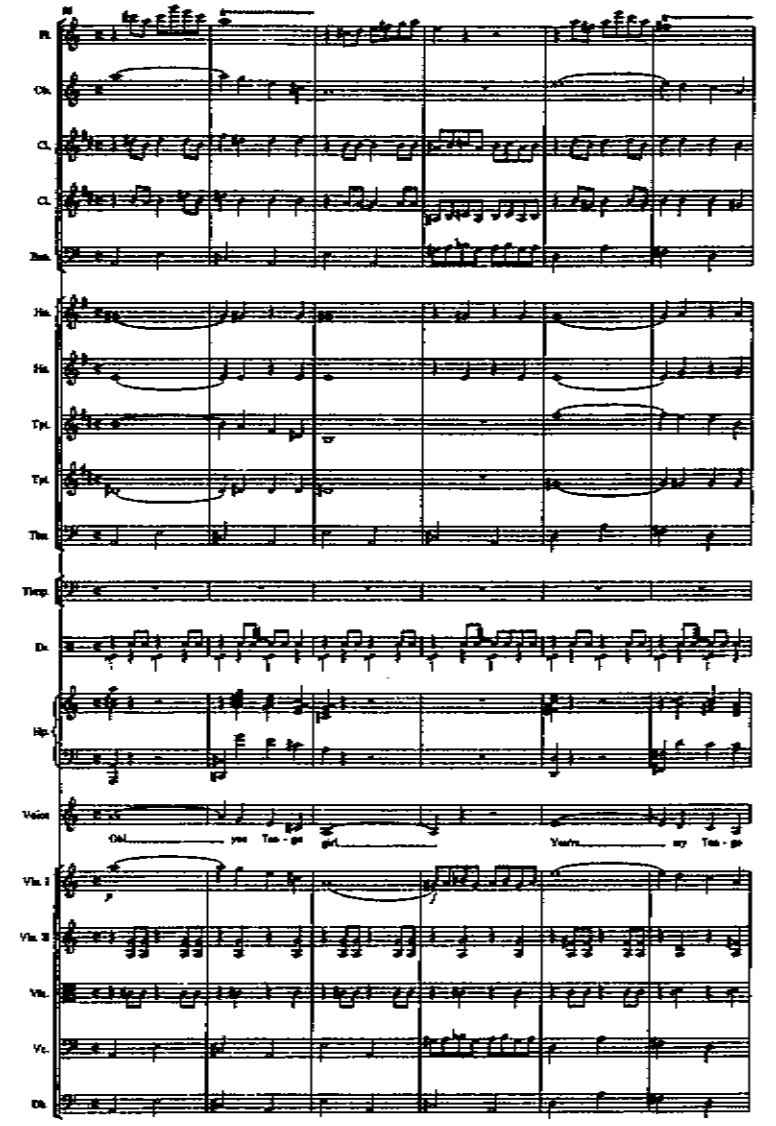
12
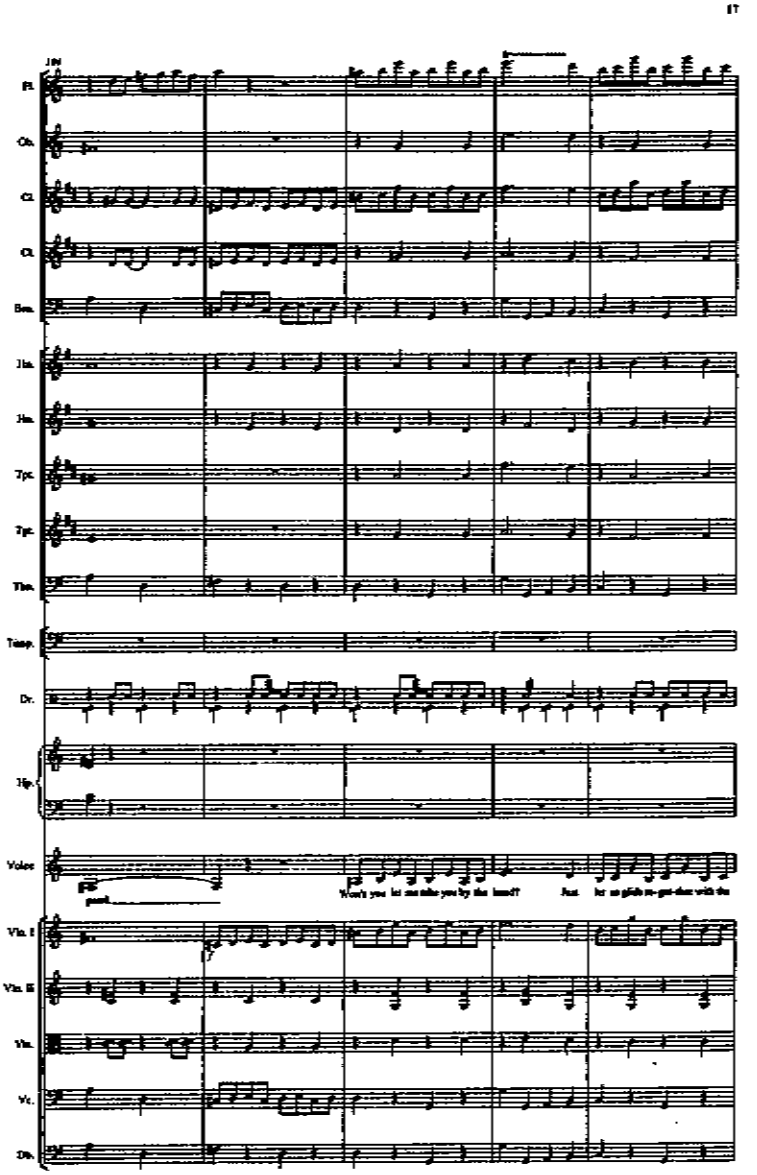

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Bells
Dr.
Hp.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
Div.
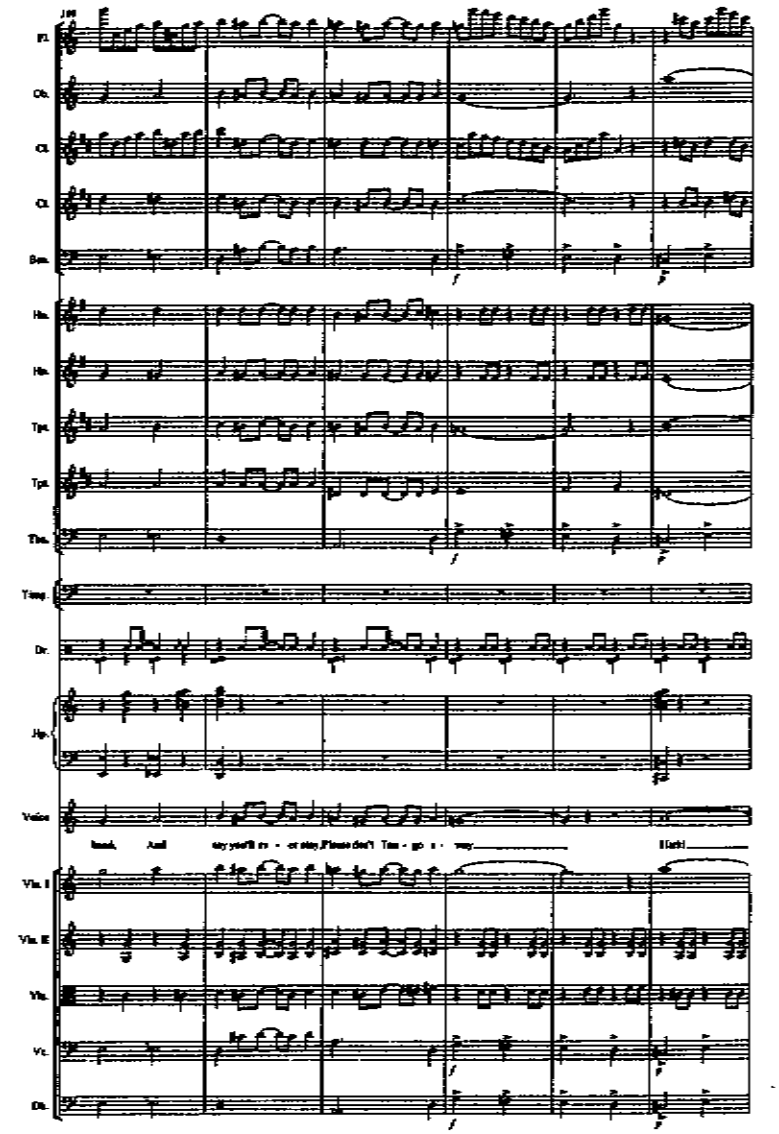

13
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Orch. Bells
Hp.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
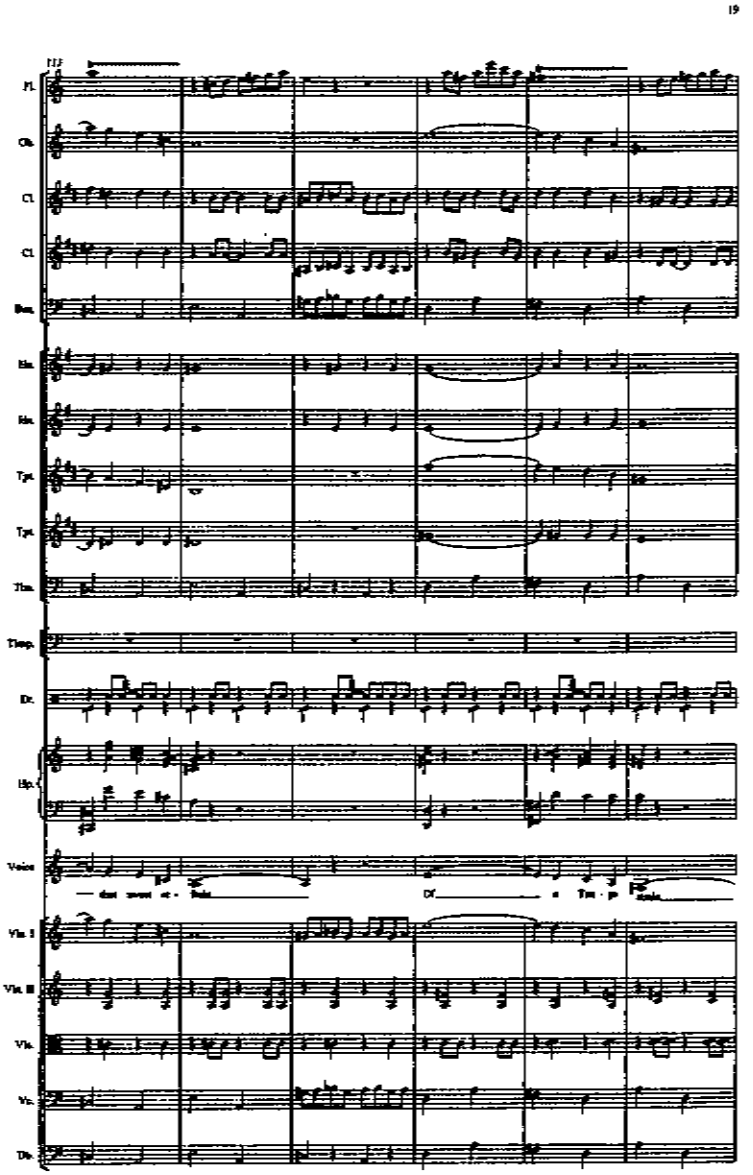

H
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Orch. Bells
To Ob.
Hp.
Voice
Mar-ian was a girl And Bib. al Lov y was divine though simply like ev'ry
Vln. I
Vln. II
Vla.
Vc.
Db.
Pizz.
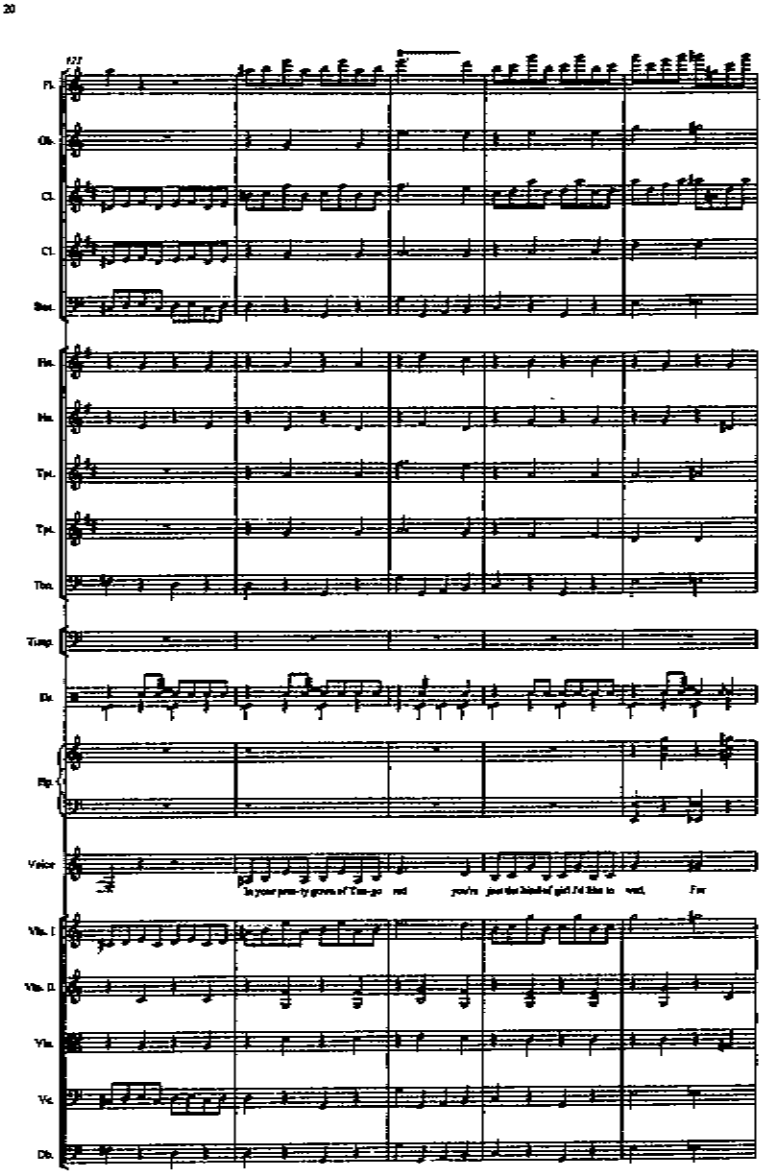

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Orch. Bells
Drum Set
Hp.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
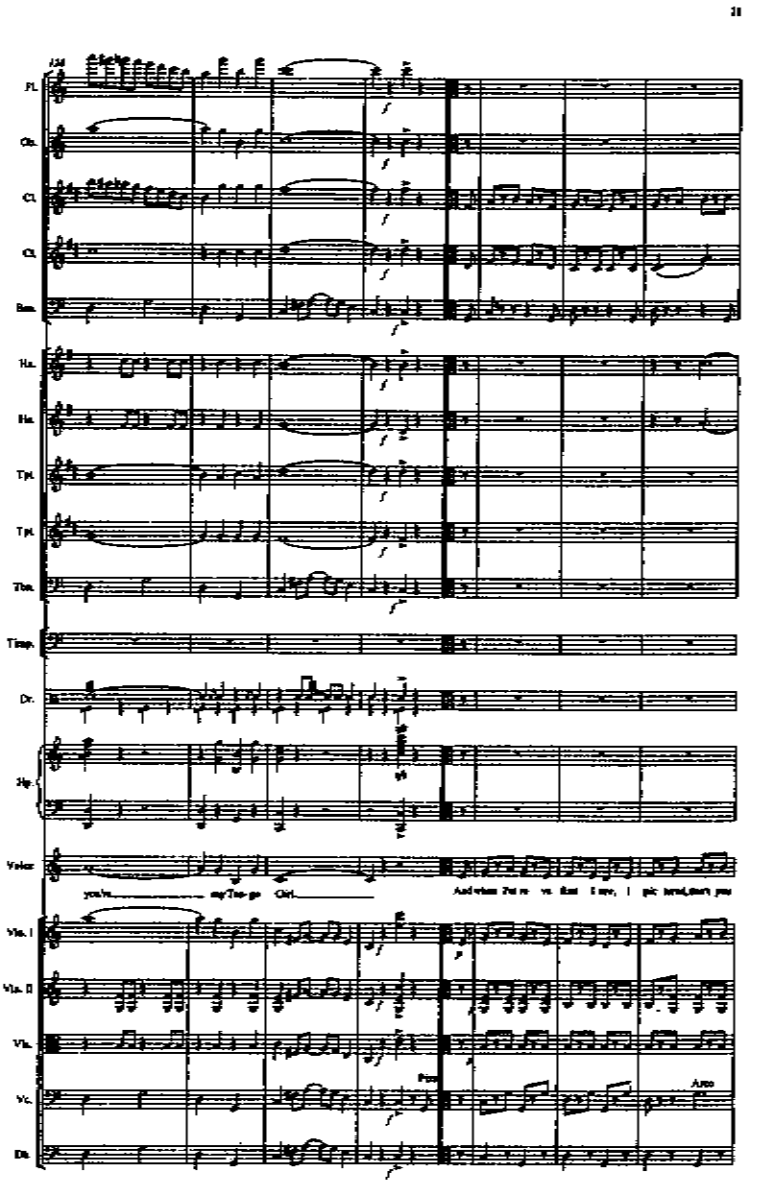

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Db.
Hp.
Voice
Oh! yes Tea - se girl You're my Tea - se
Vln. I
Vln. II
Vla.
Vc.
Db.
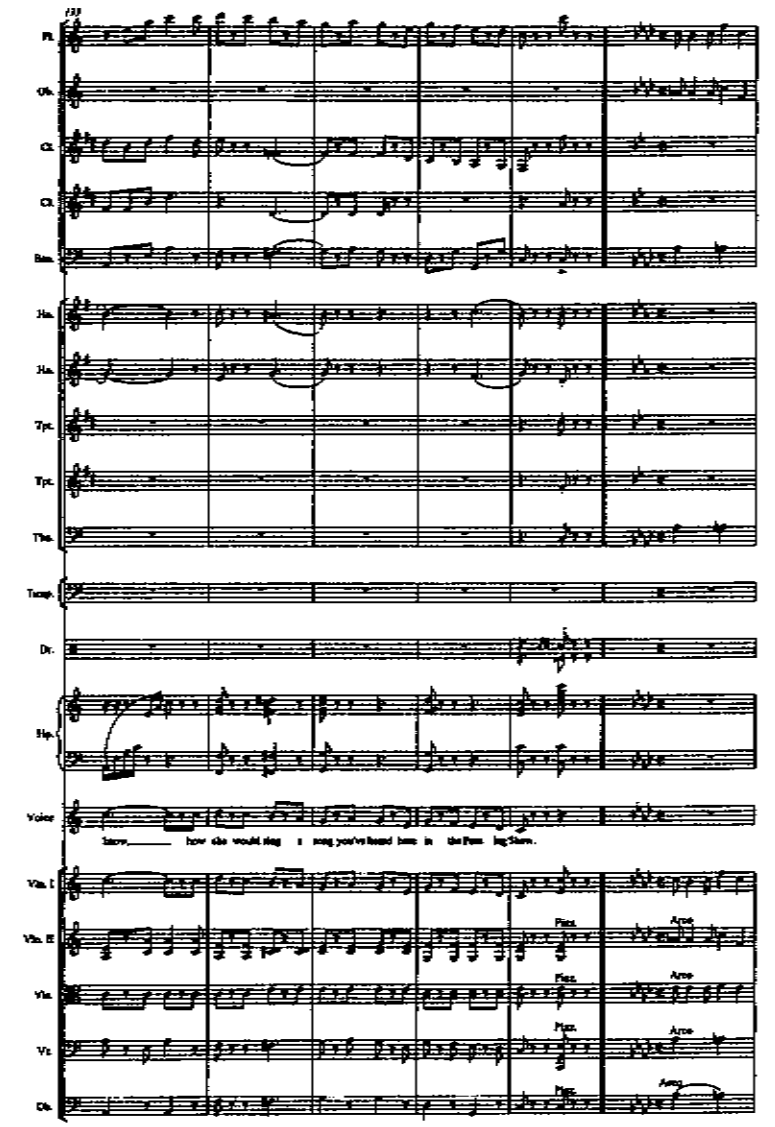

17
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Dr.
Hp.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
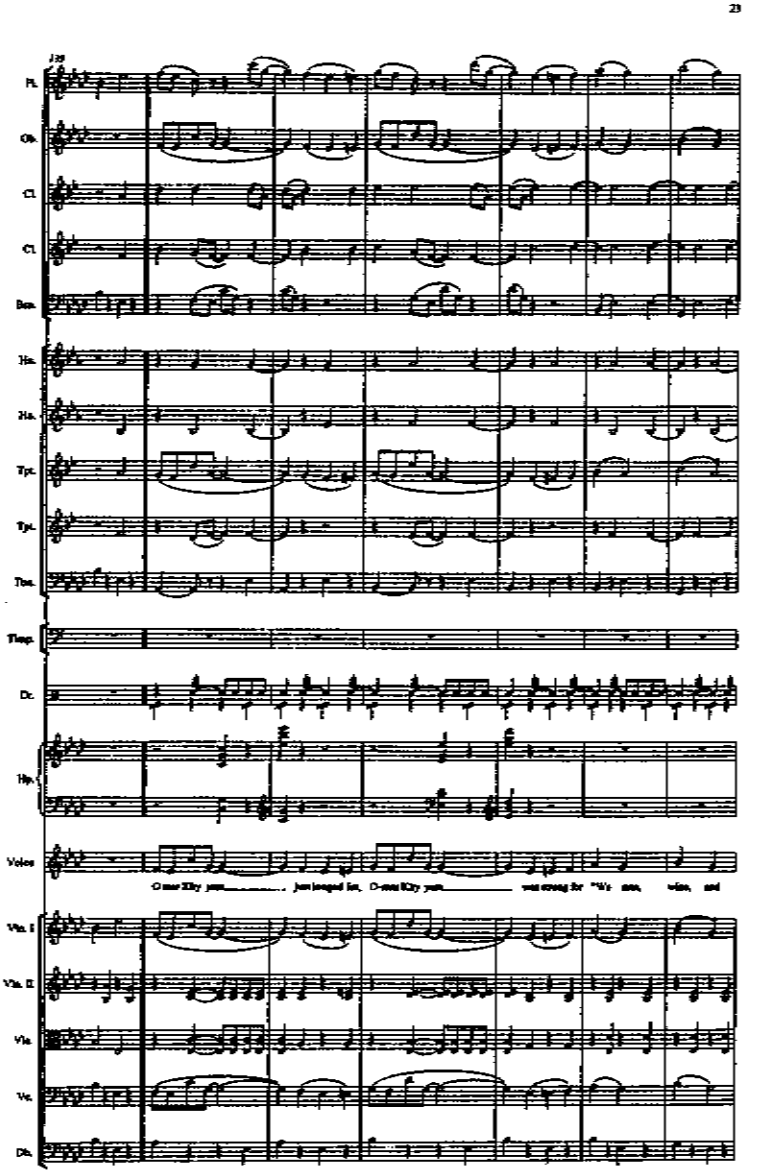

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Dr.
Hp.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
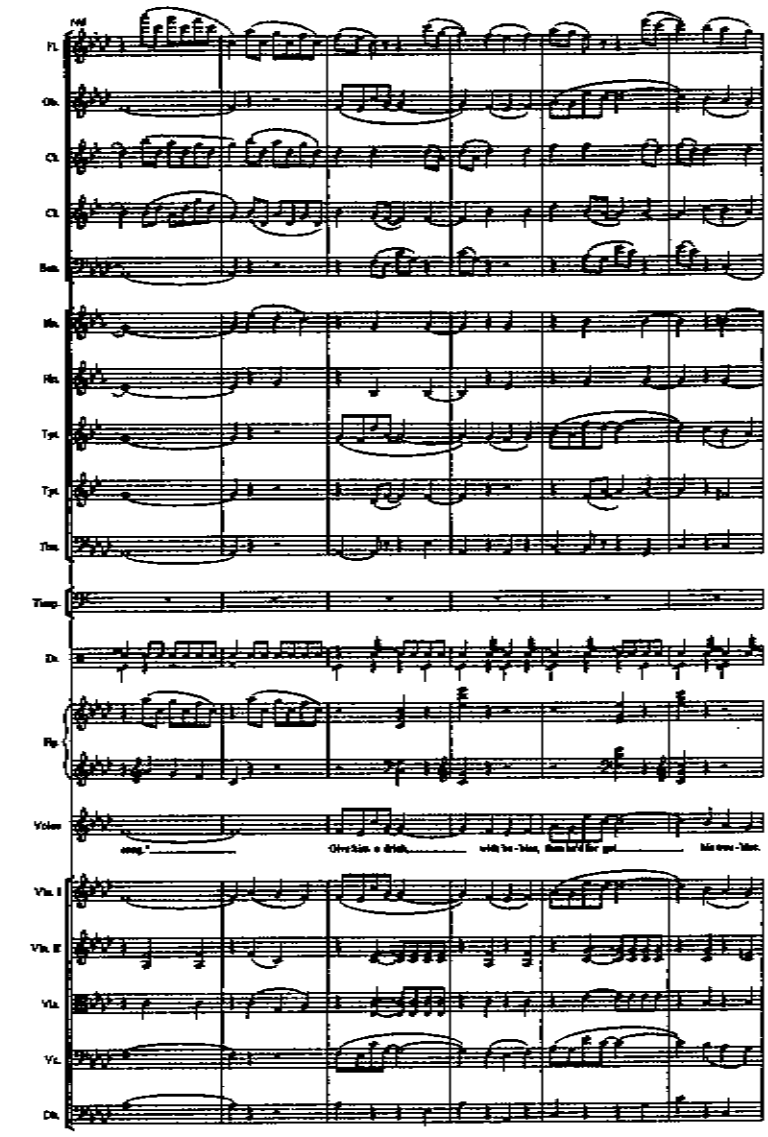

19
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Dr.
Hp.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
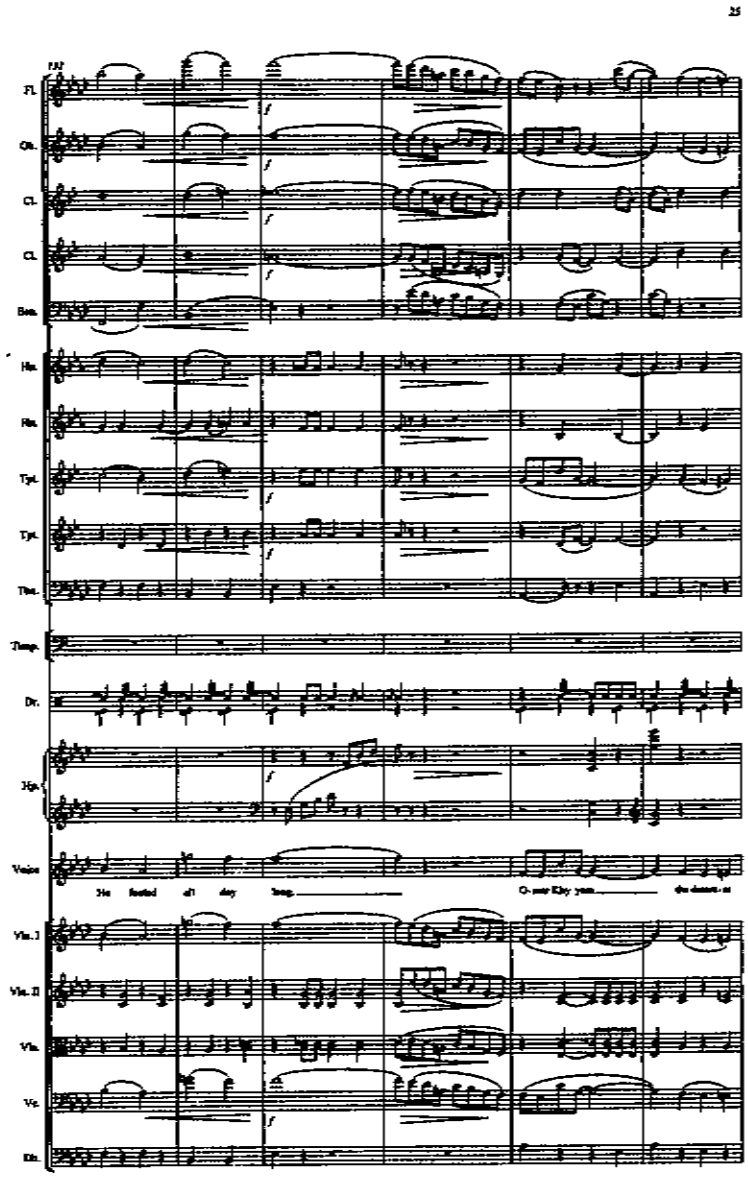

20
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
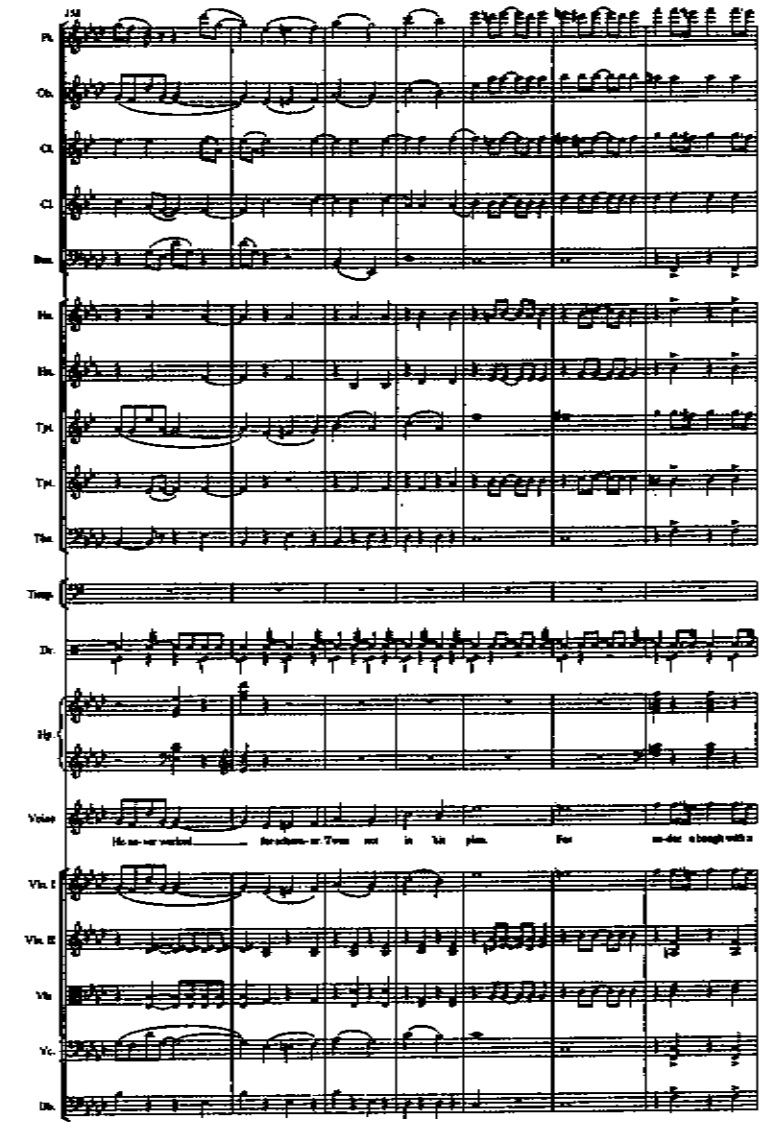

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Dr.
Hp.
Voice
you're my True-go Girl
Vln. I
Vln. II
Vla.
Vc.
Db.
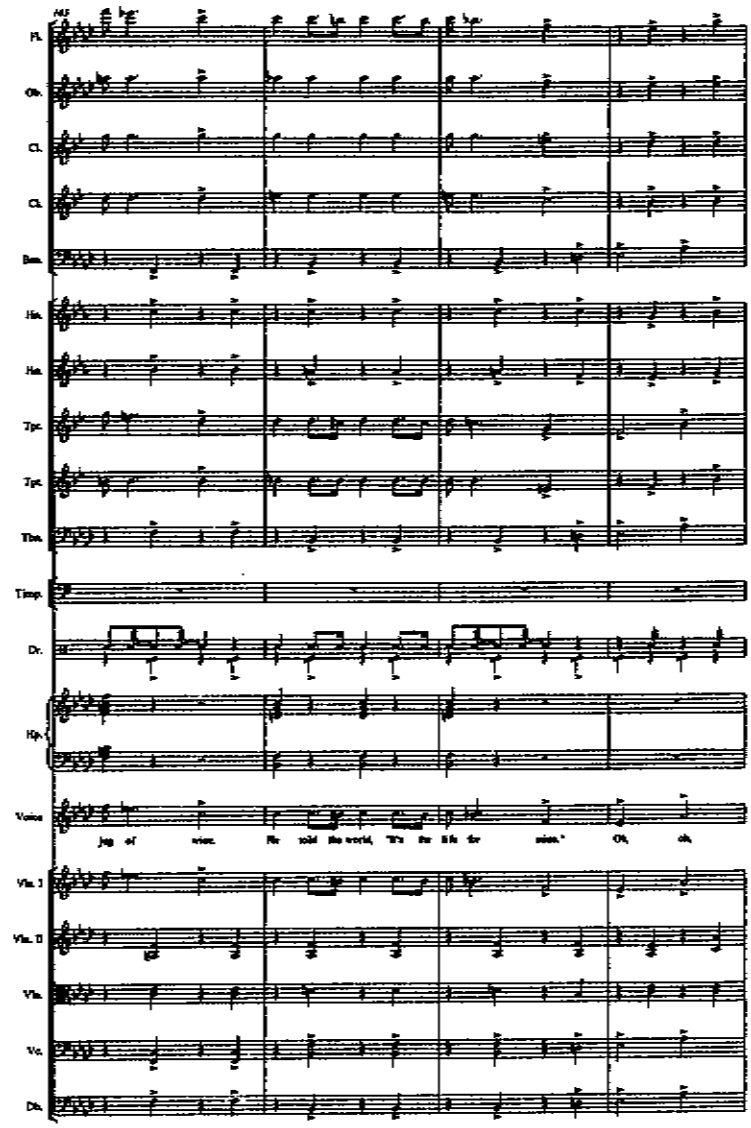

22
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Dr.
Hp.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
Pizz.
Arco
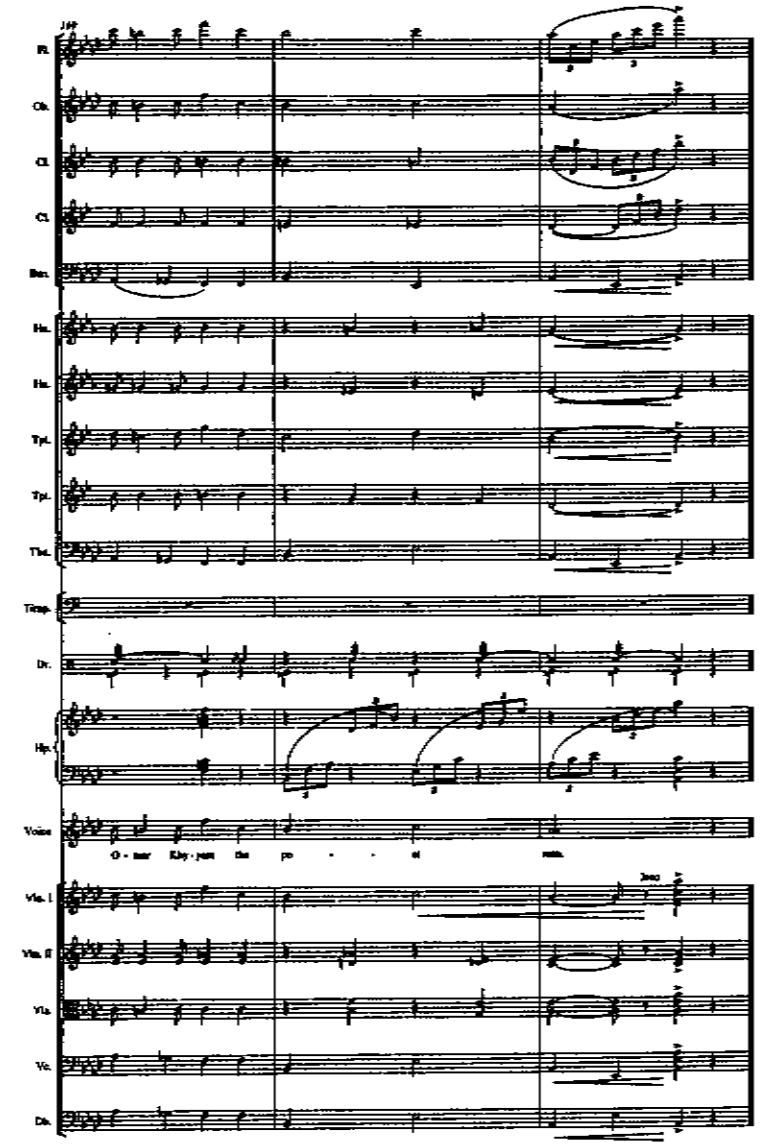

23
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Dr.
Hp.
Voices
Vln. I
Vln. II
Vla.
Vc.
Db.
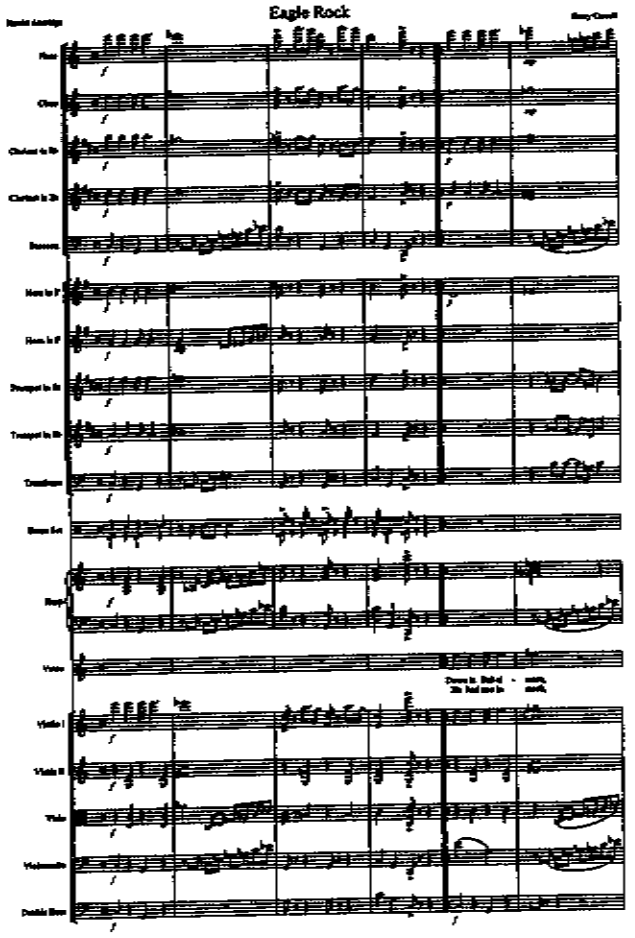

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Db.
Pno.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
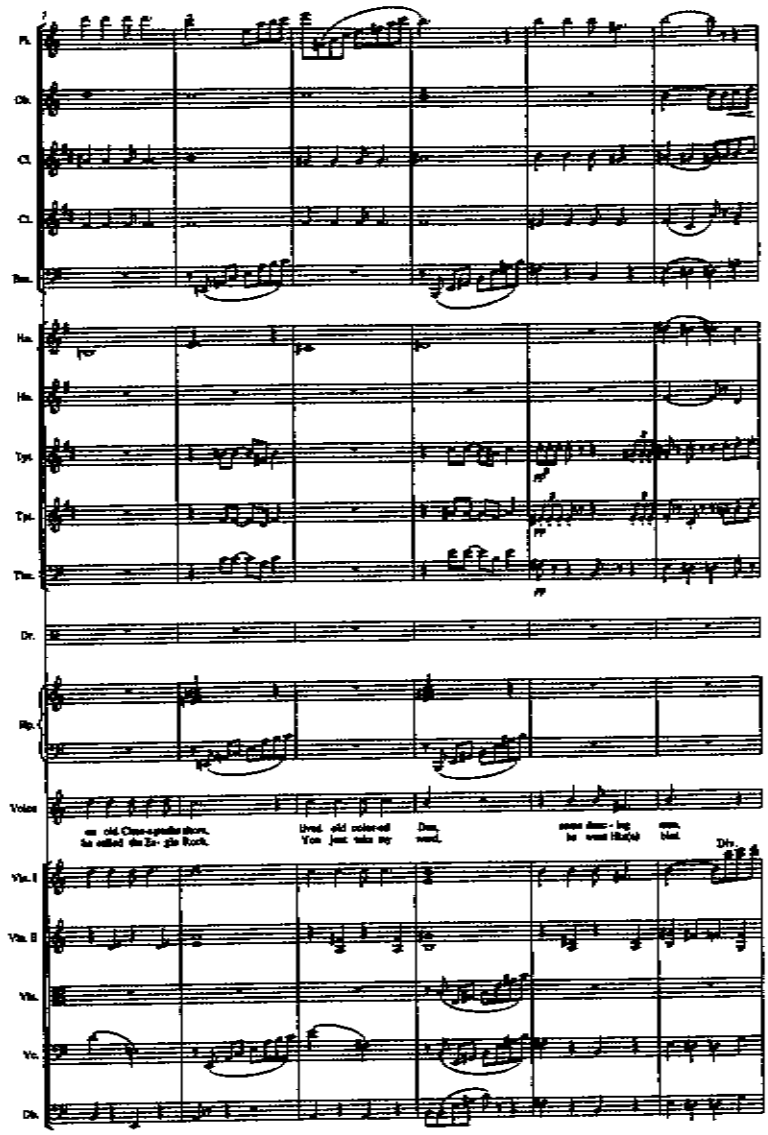

25
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Dr.
Hp.
Voice
He healed all day long
O-ver Kby you
Vln. I
Vln. II
Vla.
Vc.
Db.
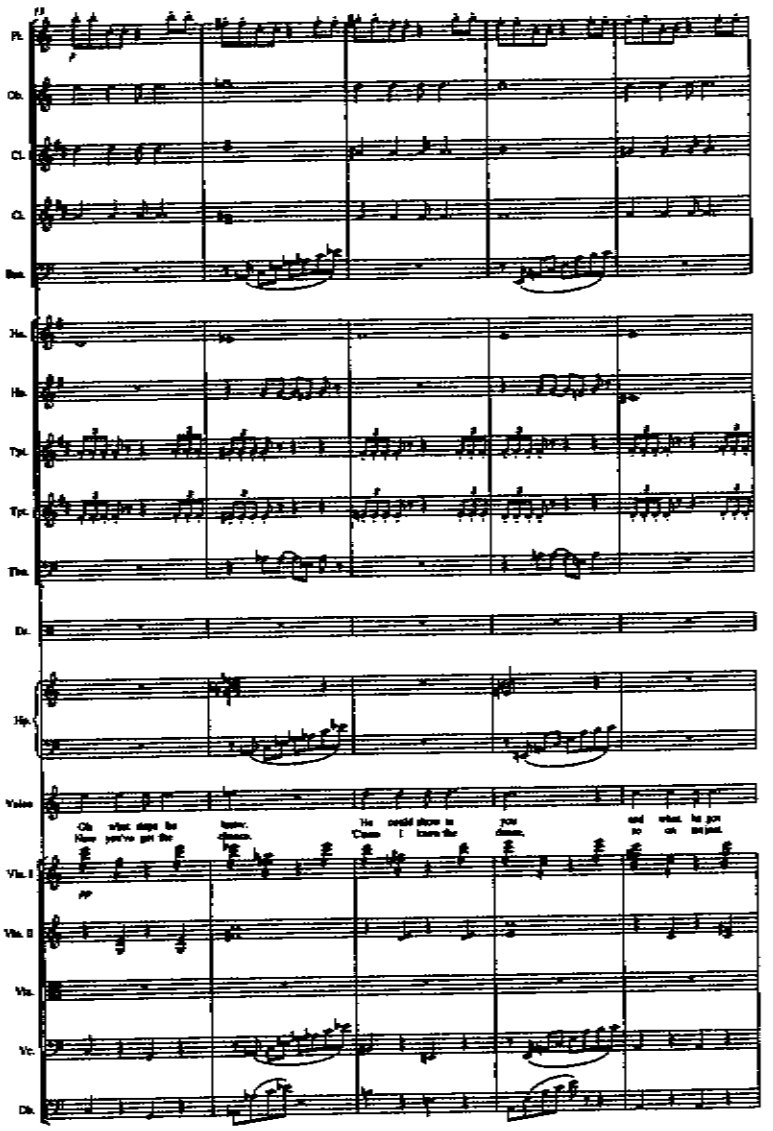

26
158
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Dr.
Hp.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
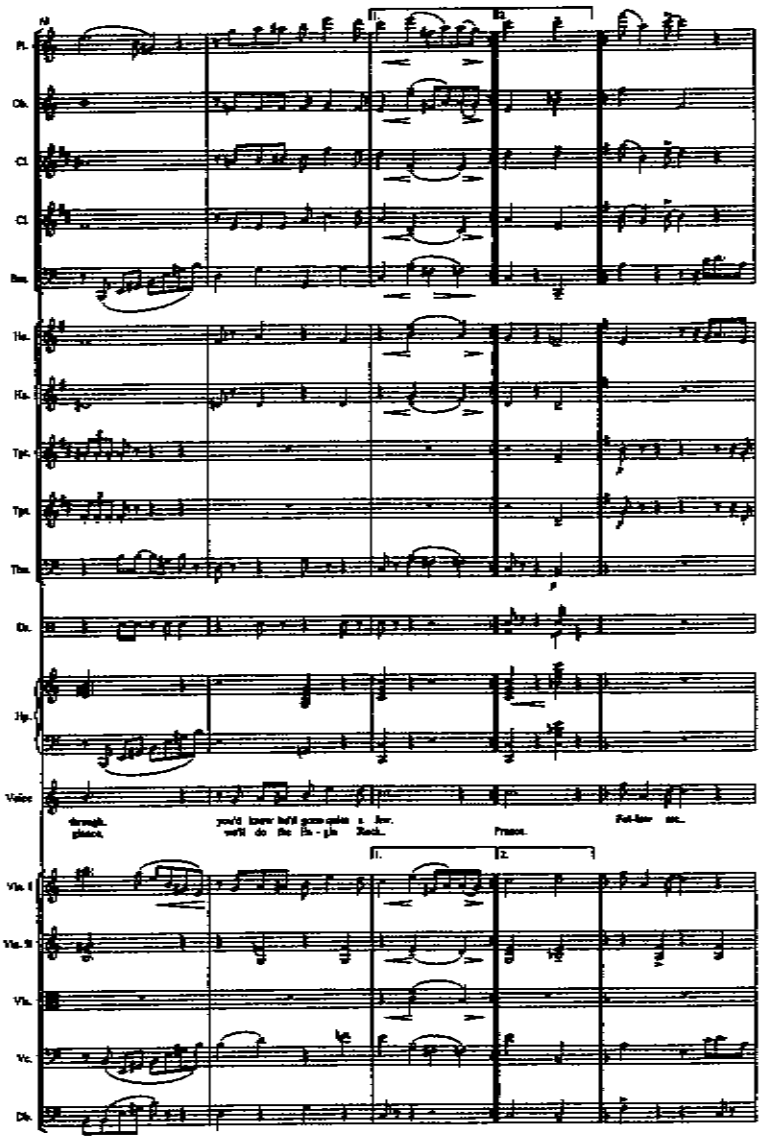

27
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Dr.
Hp.
Voice
jug of wine. He told the world, "It's for life for wine." Oh, oh.
Vln. I
Vln. II
Vla.
Vc.
Db.
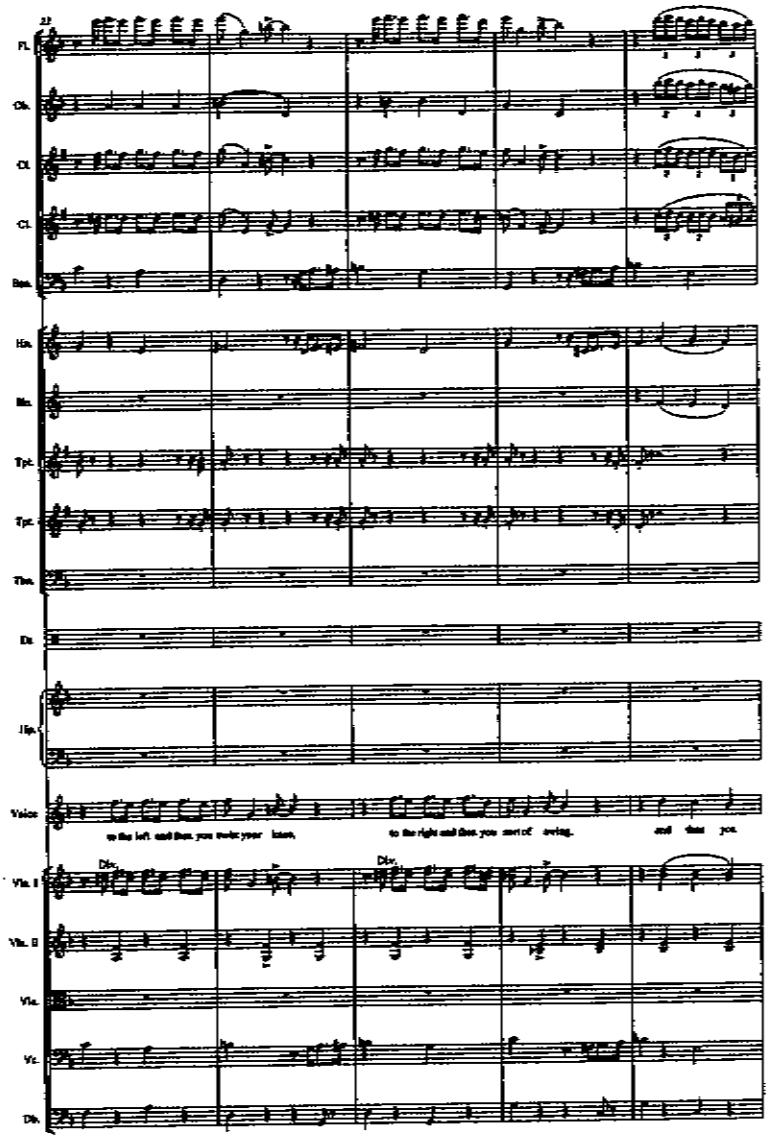

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Timp.
Dr.
Hp.
Voice
O - mar Khy - yam the po - - - et
Vln. I
Vln. II
Vla.
Vc.
Db.
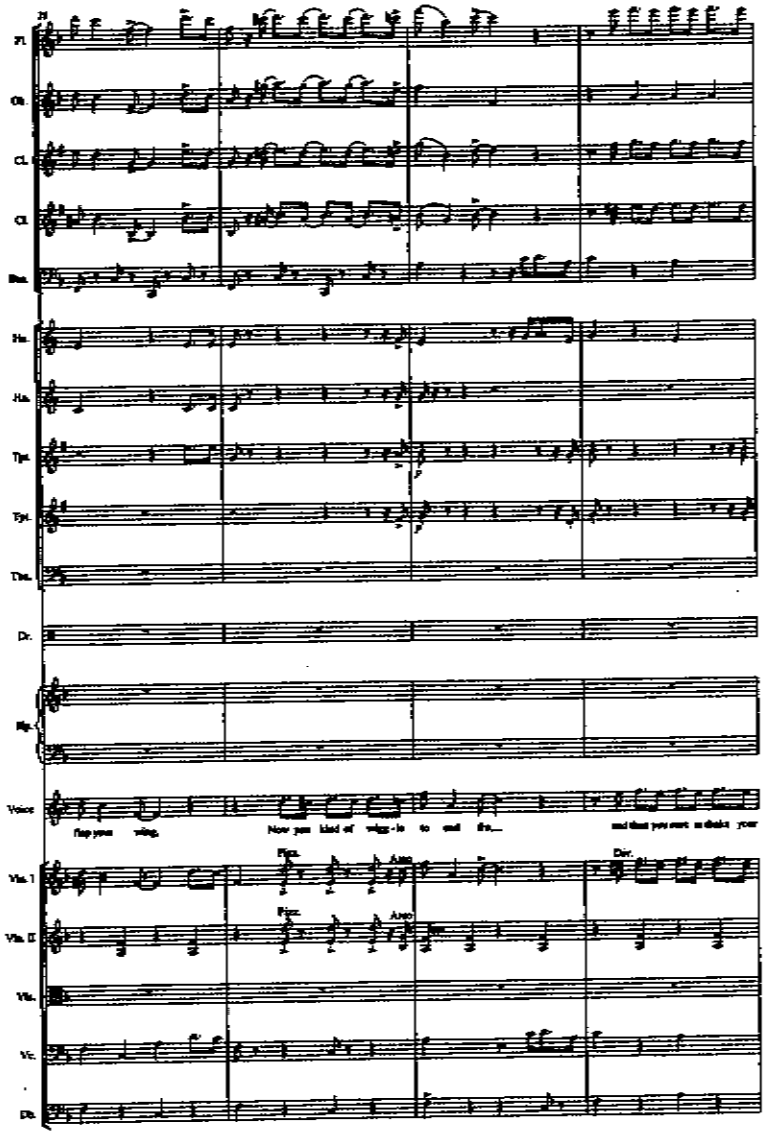

Eagle Rock
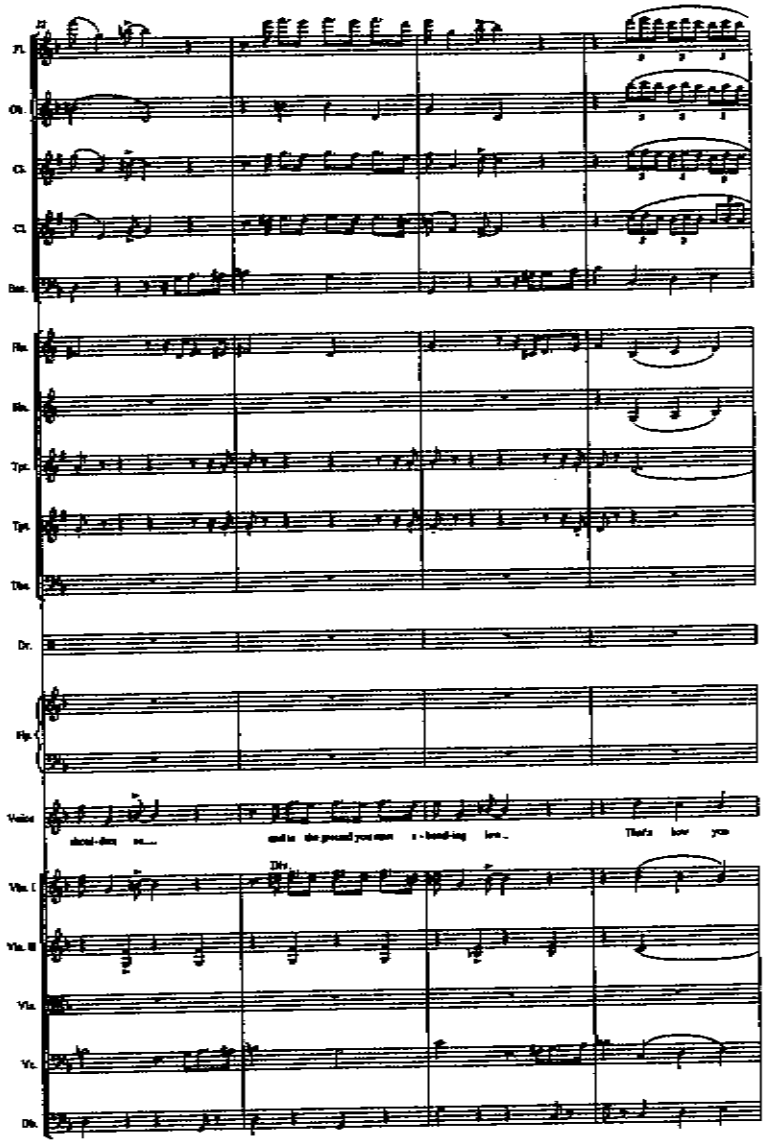

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Hp.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
Div.
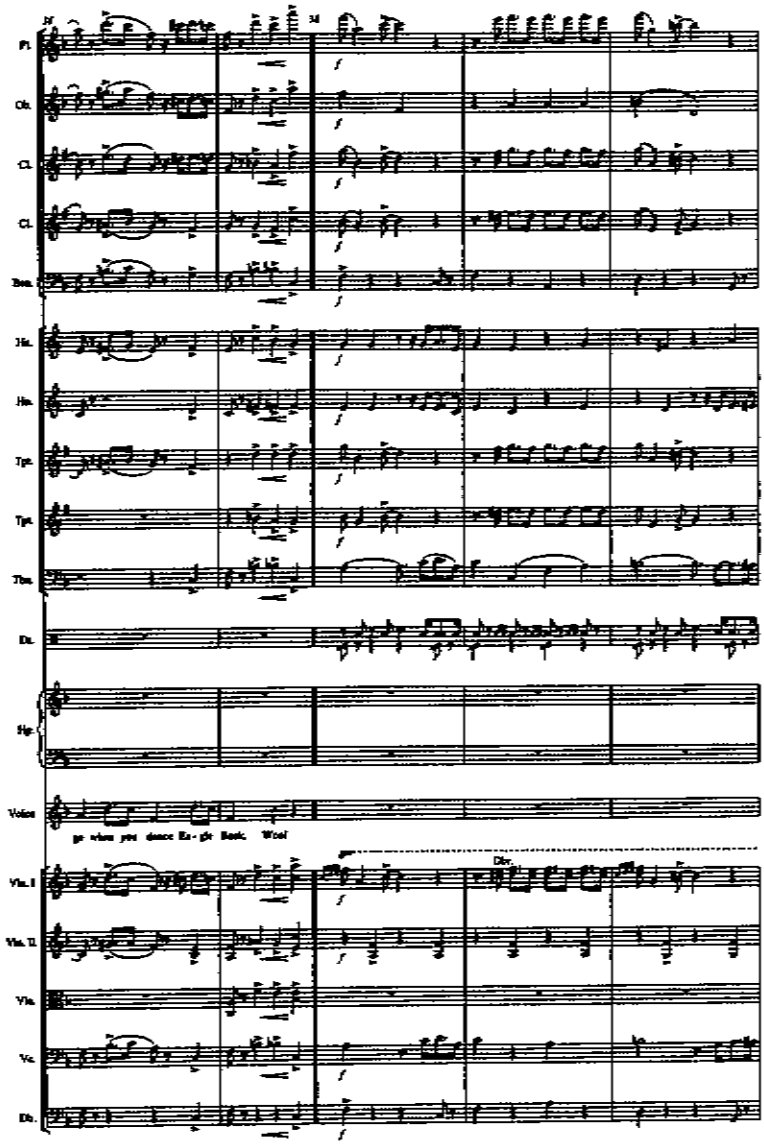

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dt.
Hp.
Voice
Oh what steps he
Have you've got the
heav-
dream.
He could show to
Come I know the
you
dream.
and what he jus
to us
Vln. I
Vln. II
Vla.
Vc.
Db.
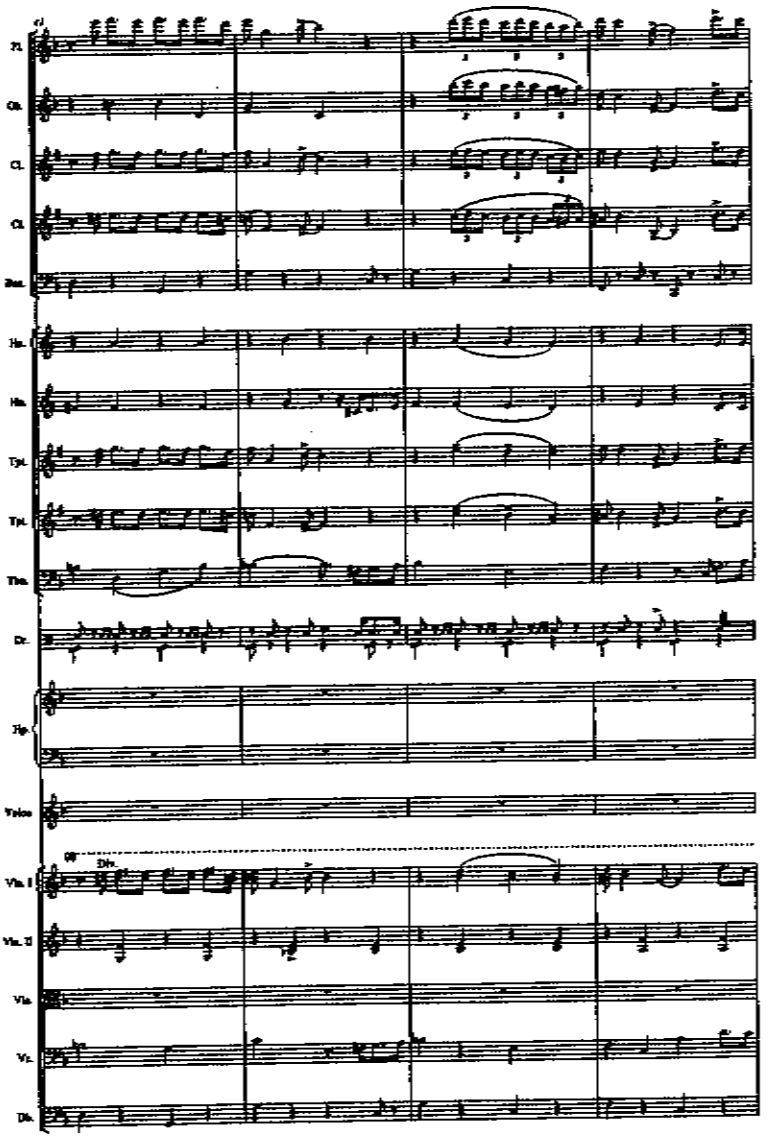

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Hp.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
1.
2.
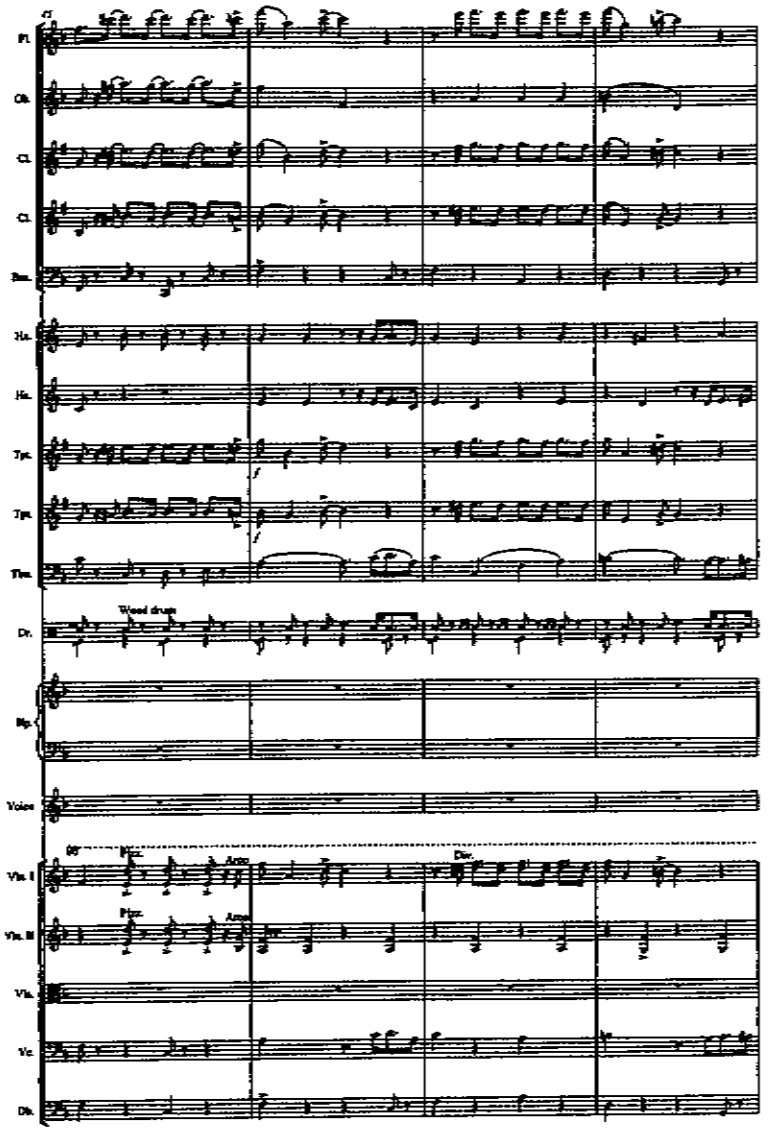

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Bn.
Tpt.
Tpt.
Tbn.
Db.
Hp.
Voice
to the left and then you twist your knee,
to the right and then you sort of swing,
and that you
Vln. I
Vln. II
Vla.
Vc.
Db.
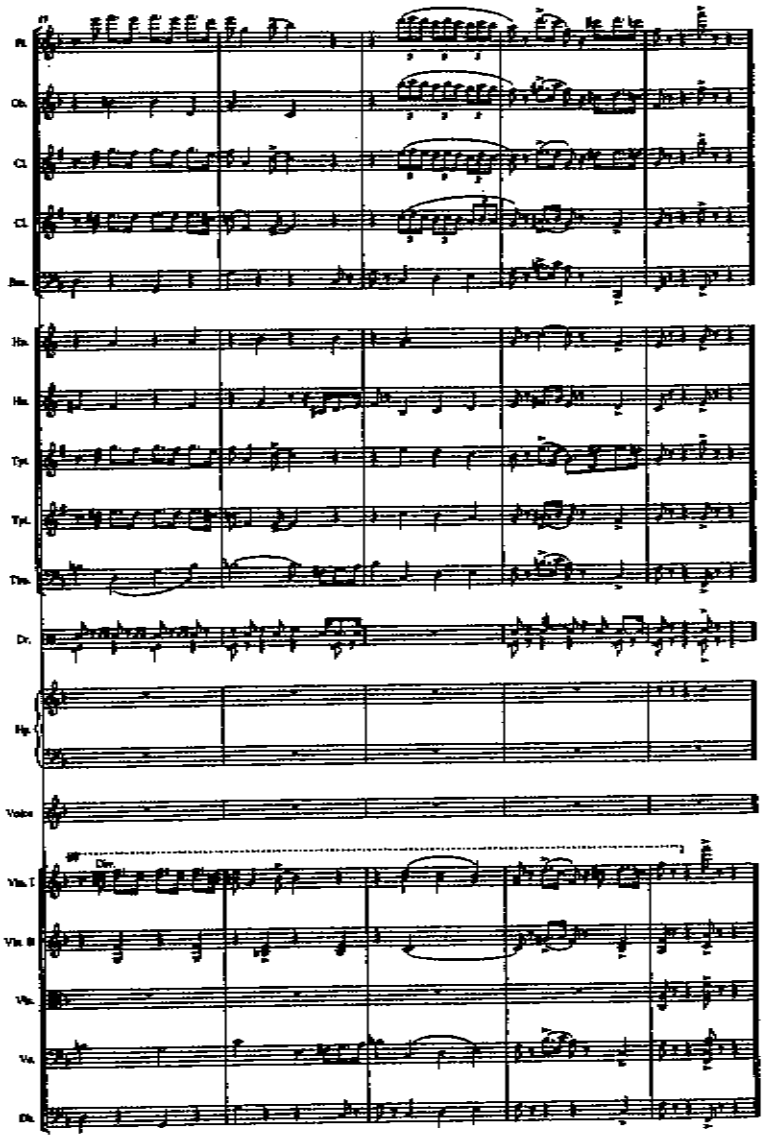

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Hp.
Voice
flap your wing.
Now you kind of wigg-le to and fro...
and then you start to shake your
Vln. I
Vln. II
Vla.
Vc.
Db.
Pizz.
Arco
Pizz.
Arco
Div.
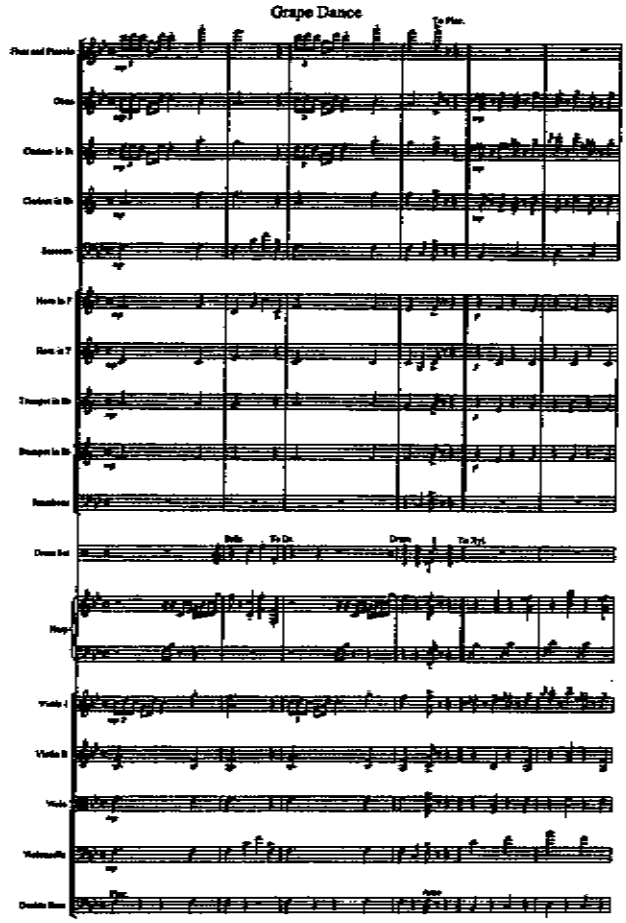

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Hp.
Voice
shout-ers no.... and in the ground you must a - bund-ing love. That's how you
Div.
Vln. I
Vln. II
Vla.
Vc.
Db.
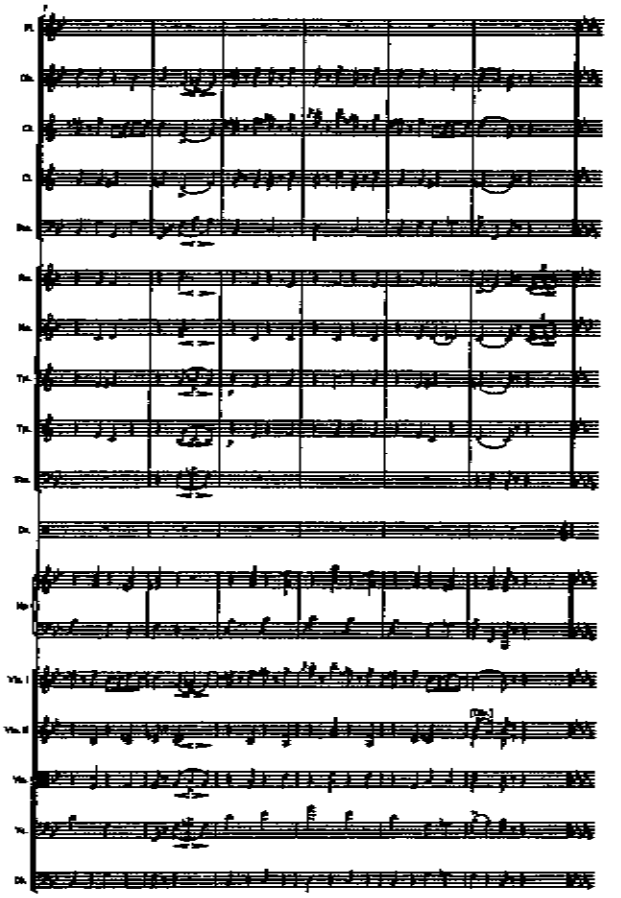

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Hp.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
Dbr.
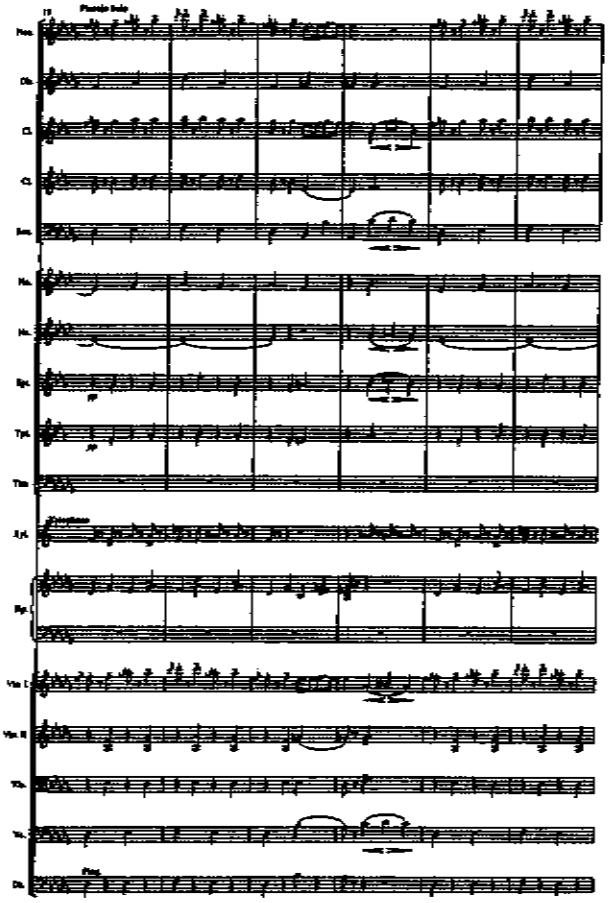

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Hp.
Voice
Div.
Vln. I
Vln. II
Vla.
Vc.
Db.
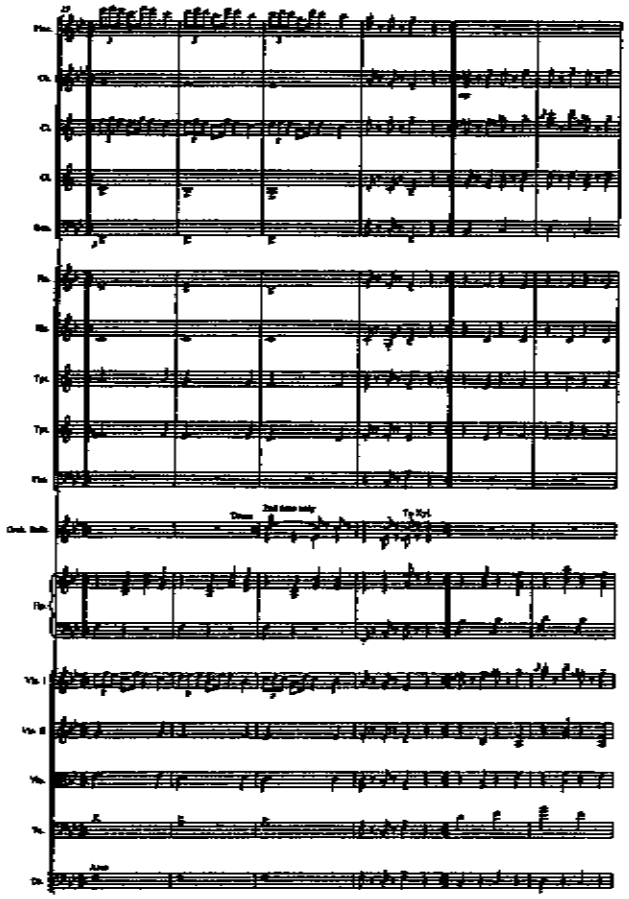

10
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Wood drum
Hp.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
Pizz.
Arco
Div.
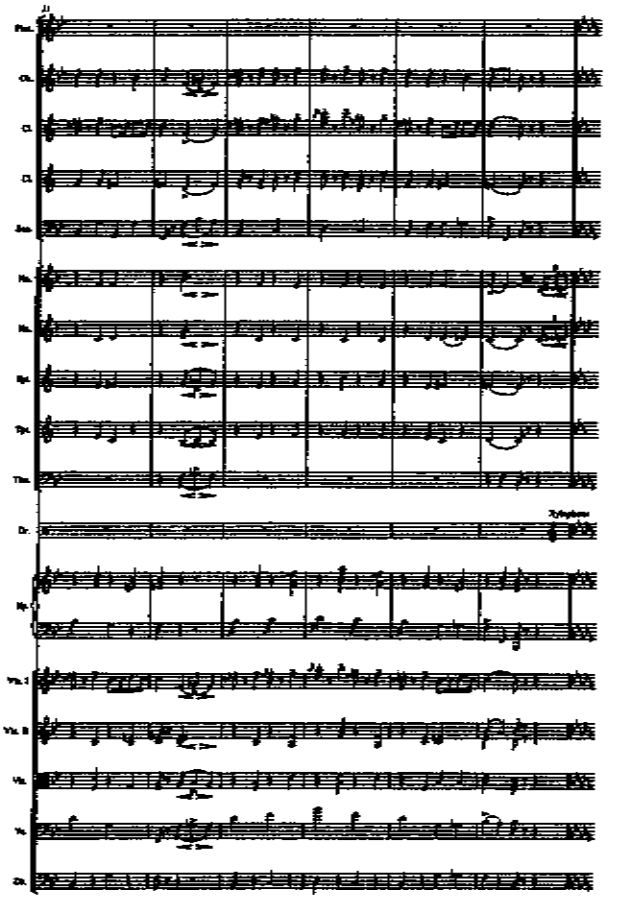

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Dr.
Hp.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
Div.

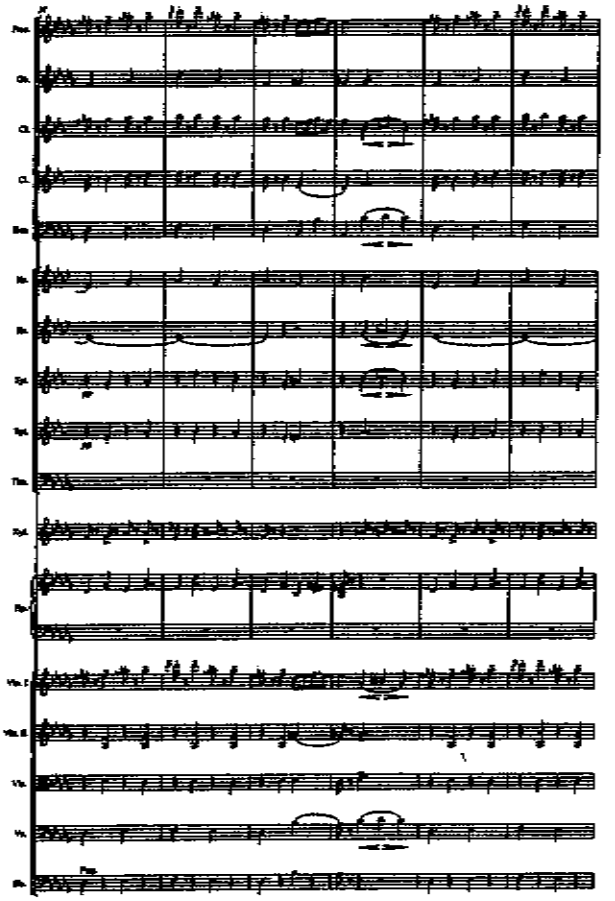

Grape Dance
To Picc.
Bells
To Dr.
Drum
To Trgl.

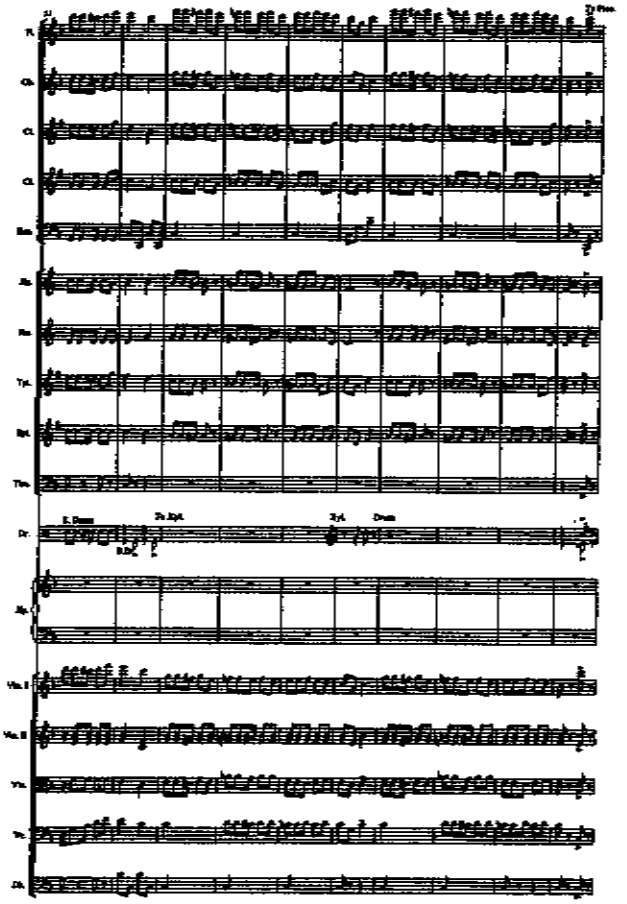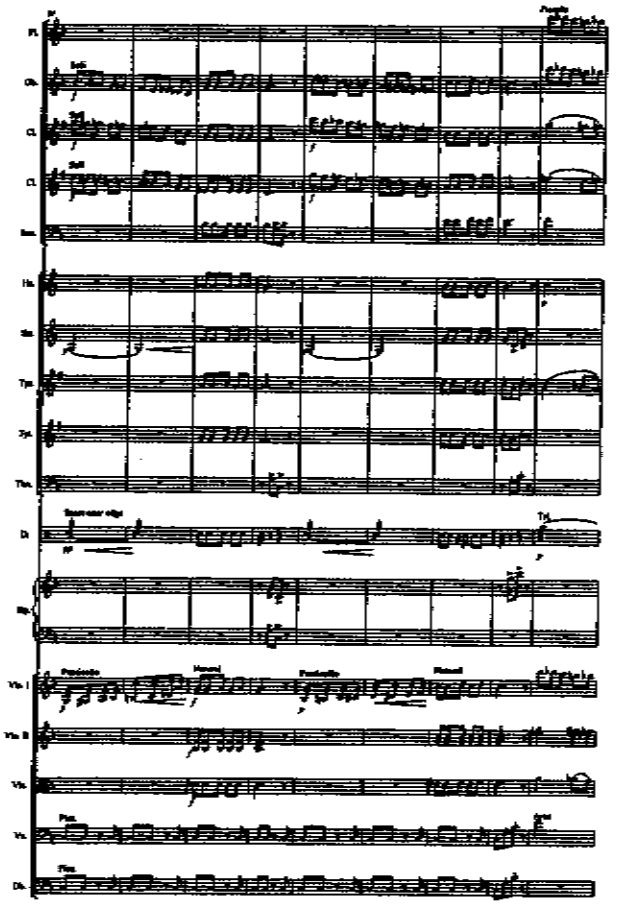



Piccolo Solo
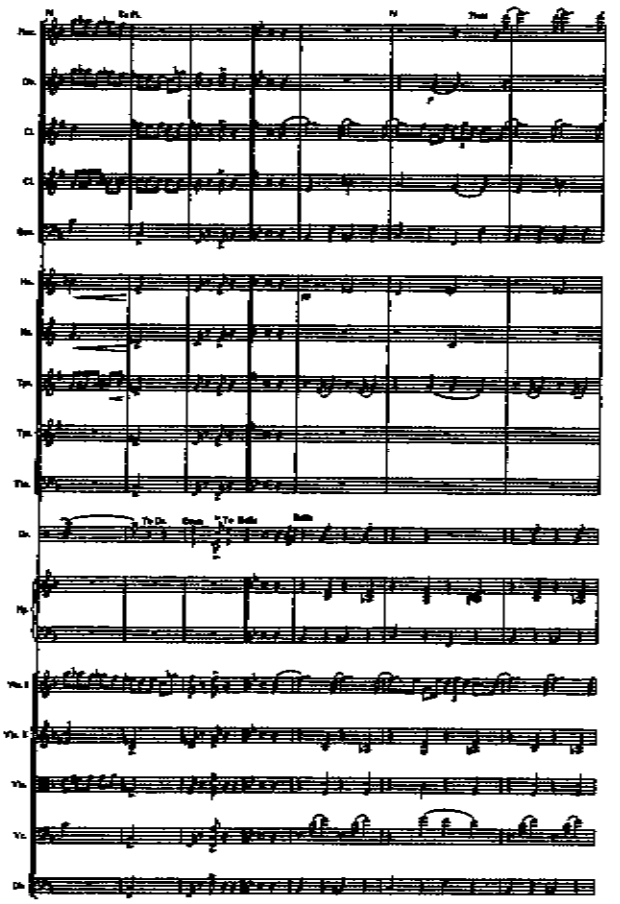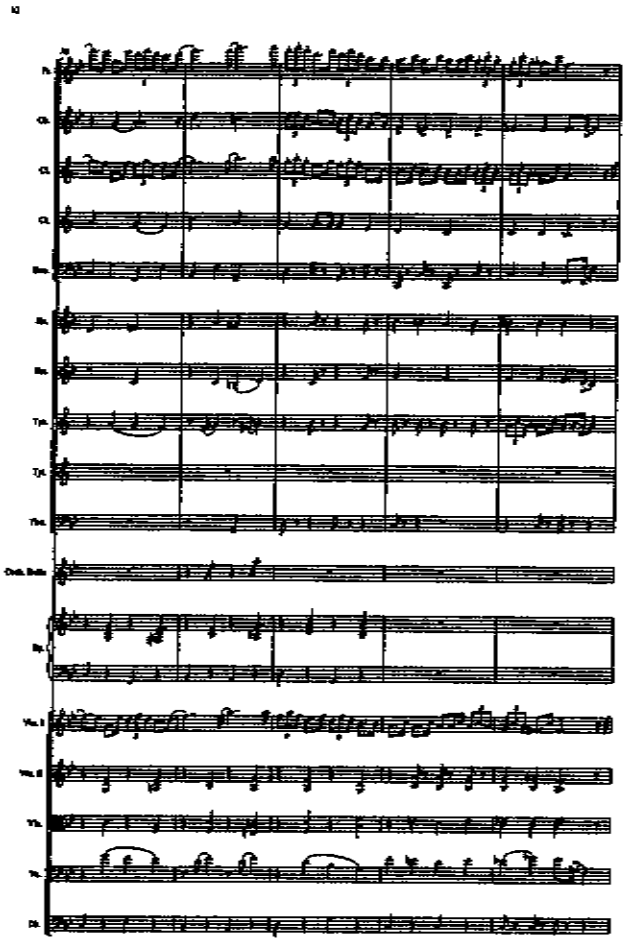




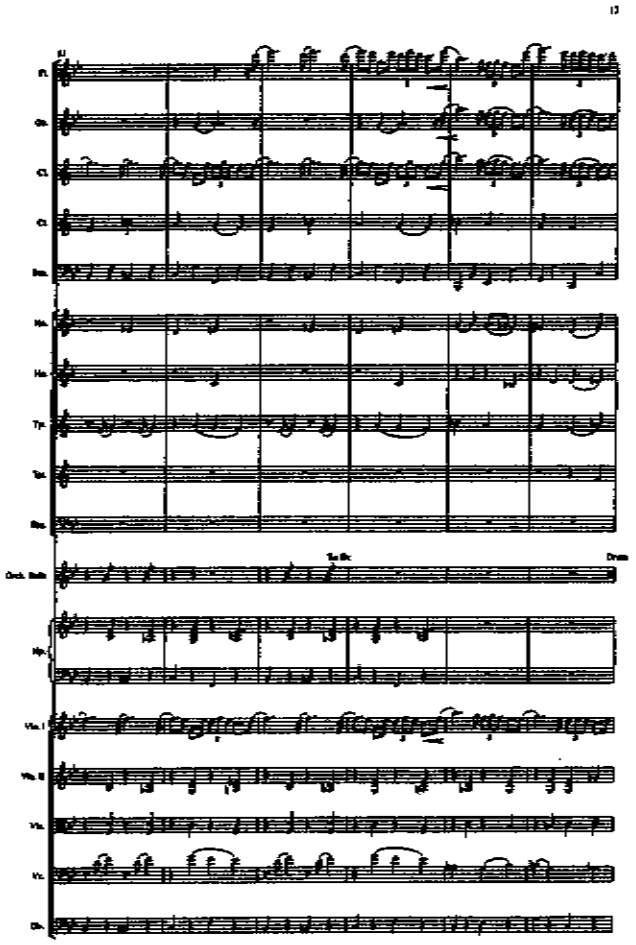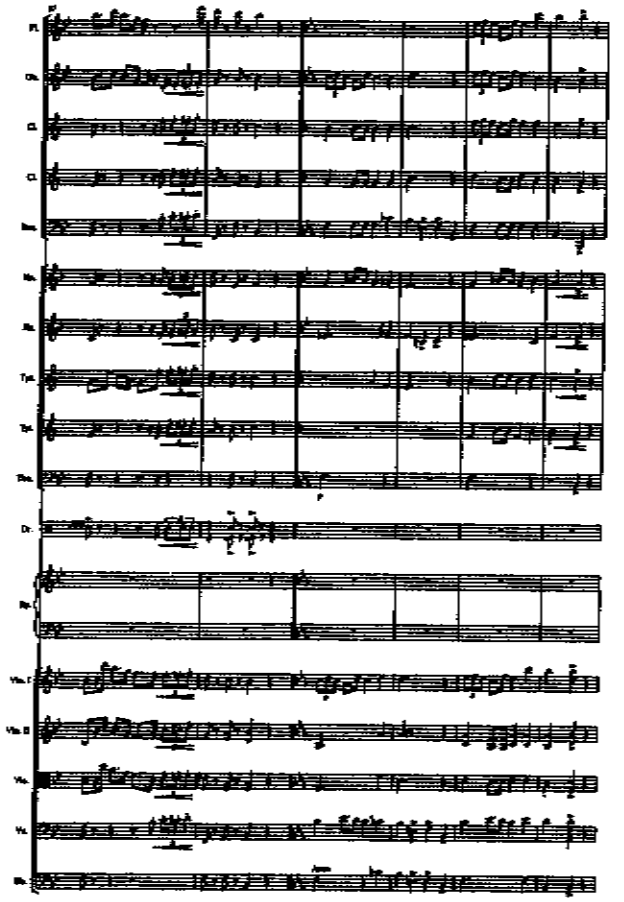




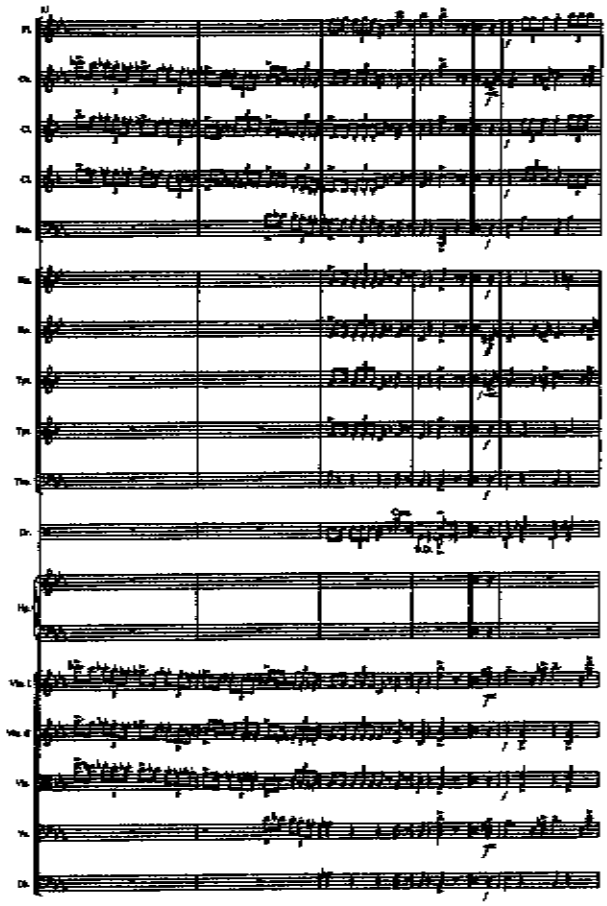


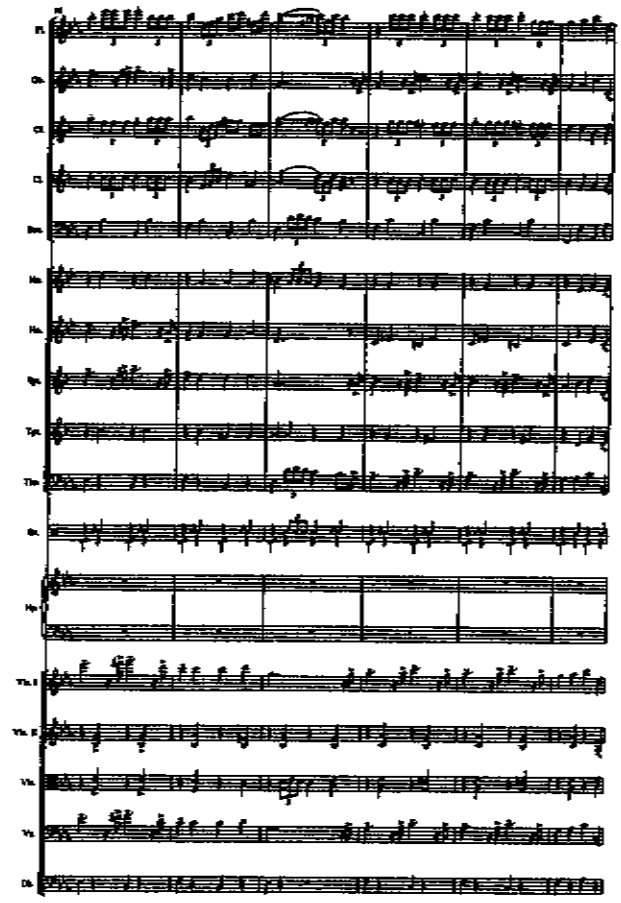


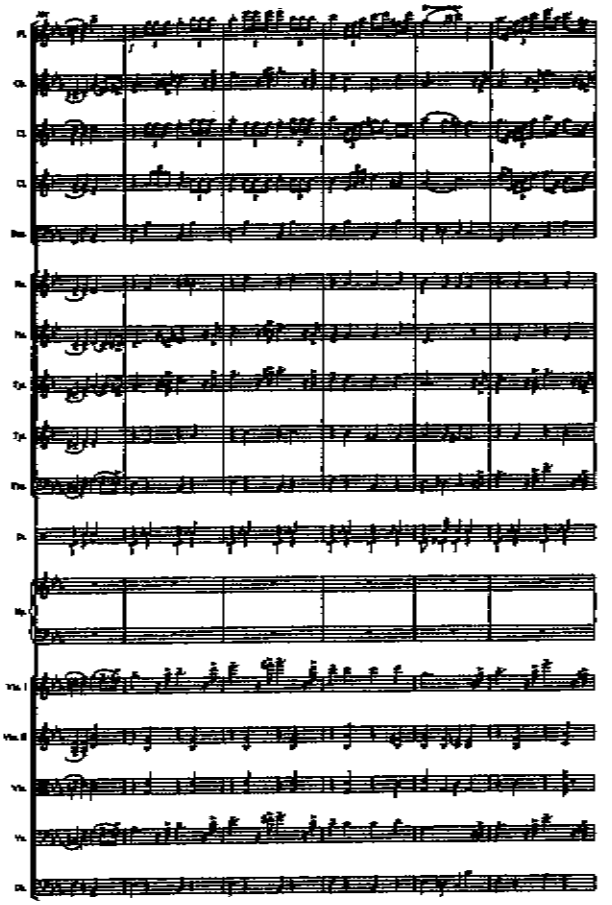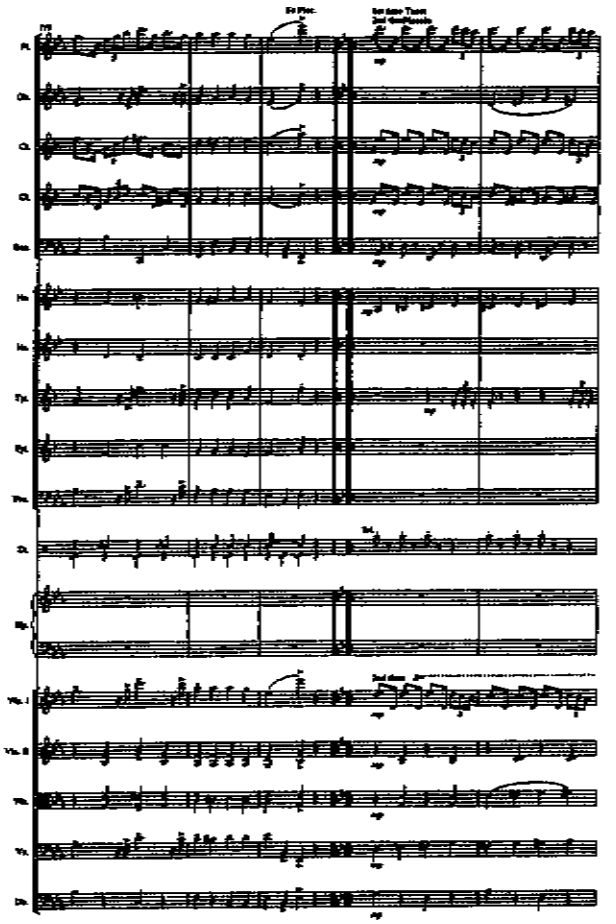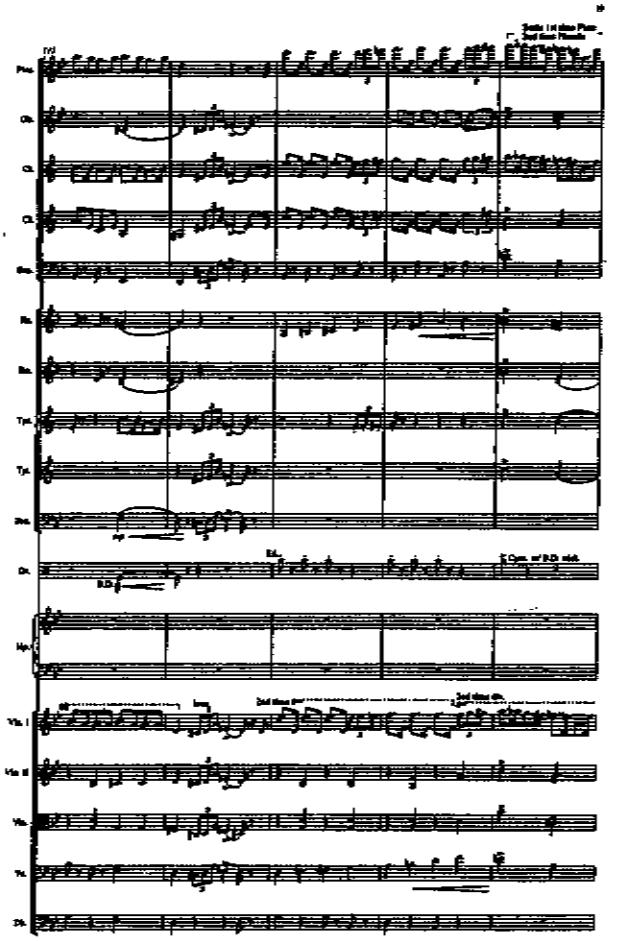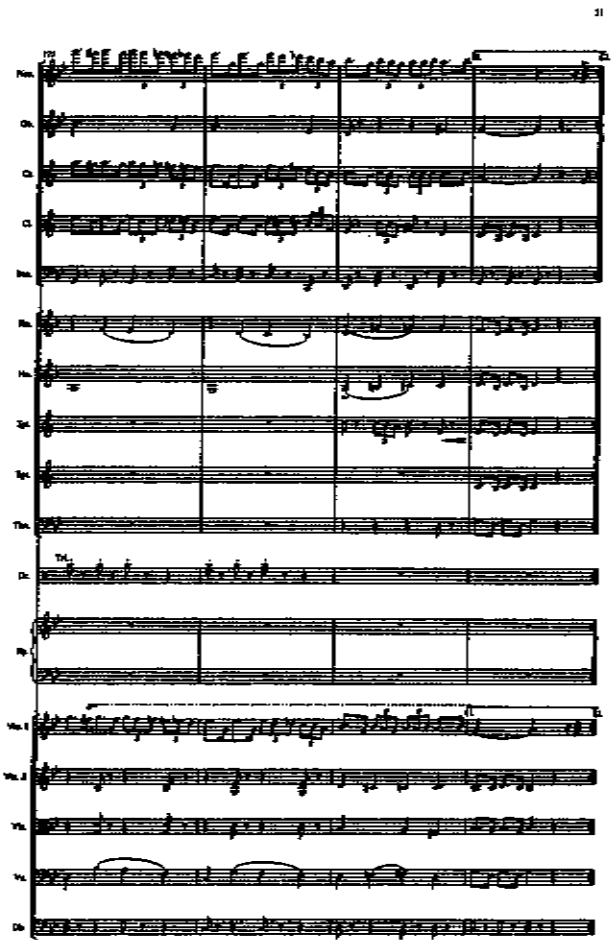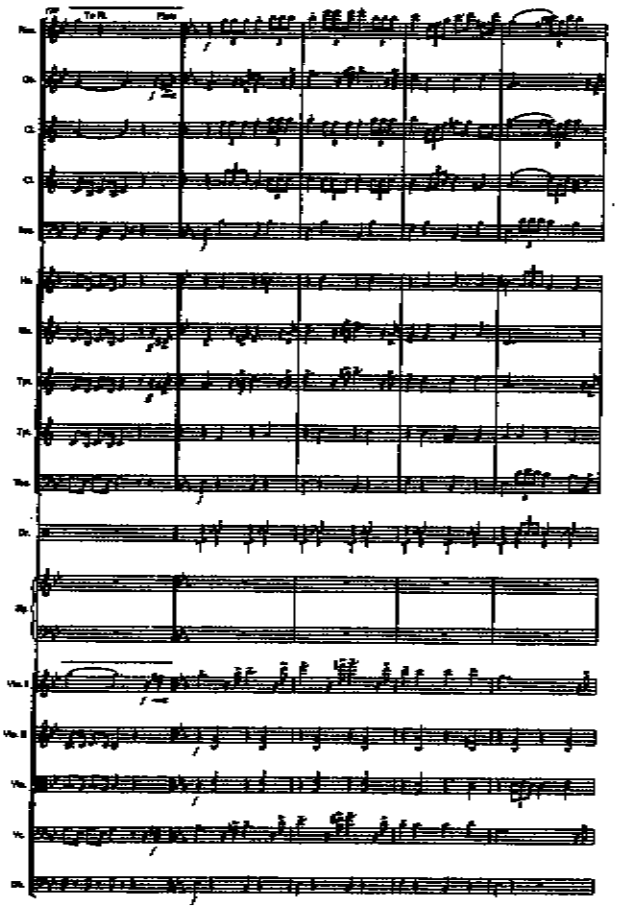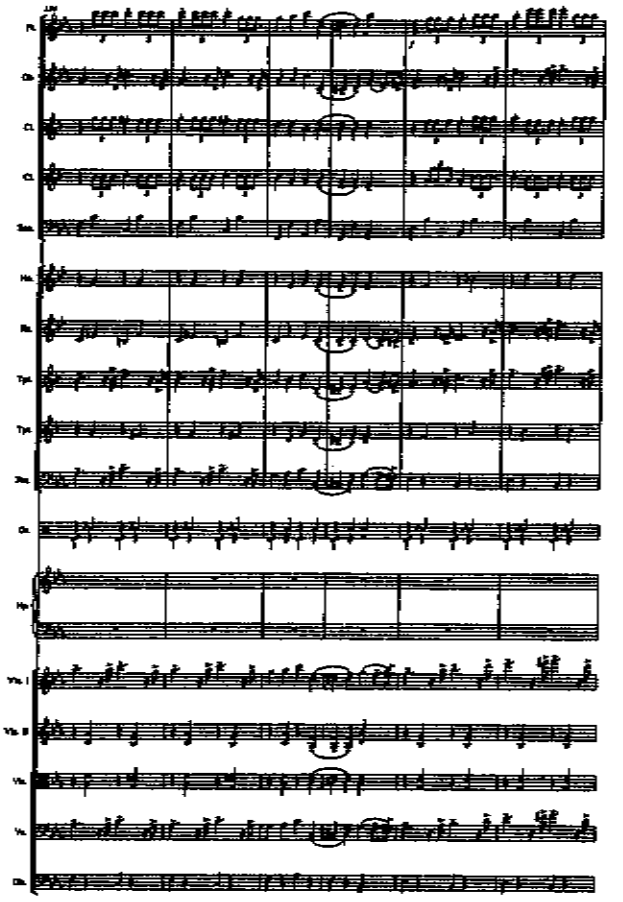












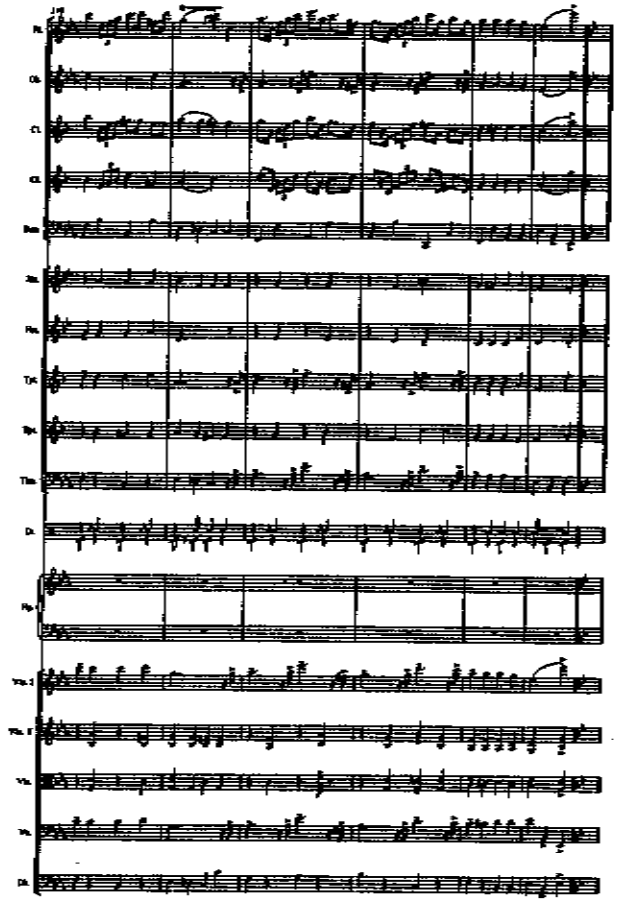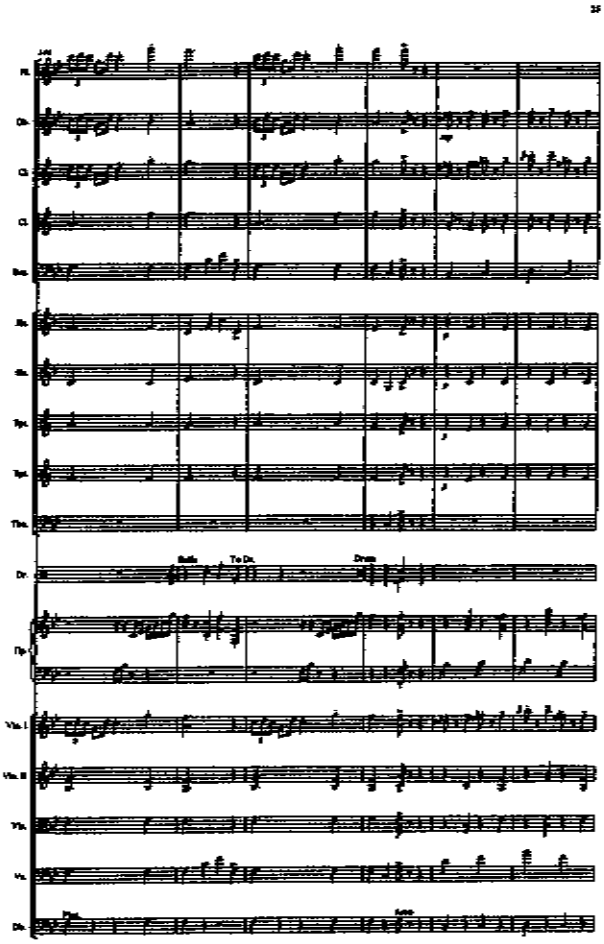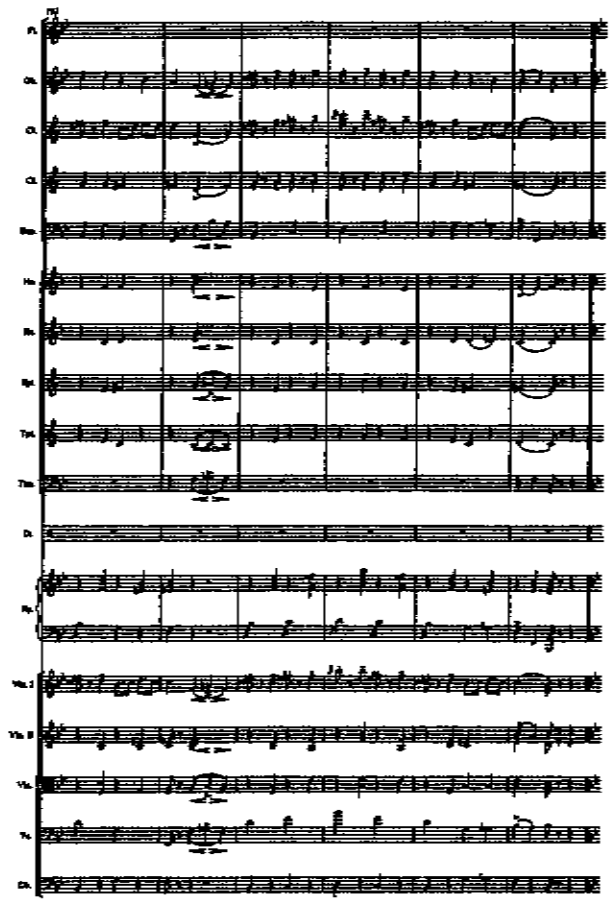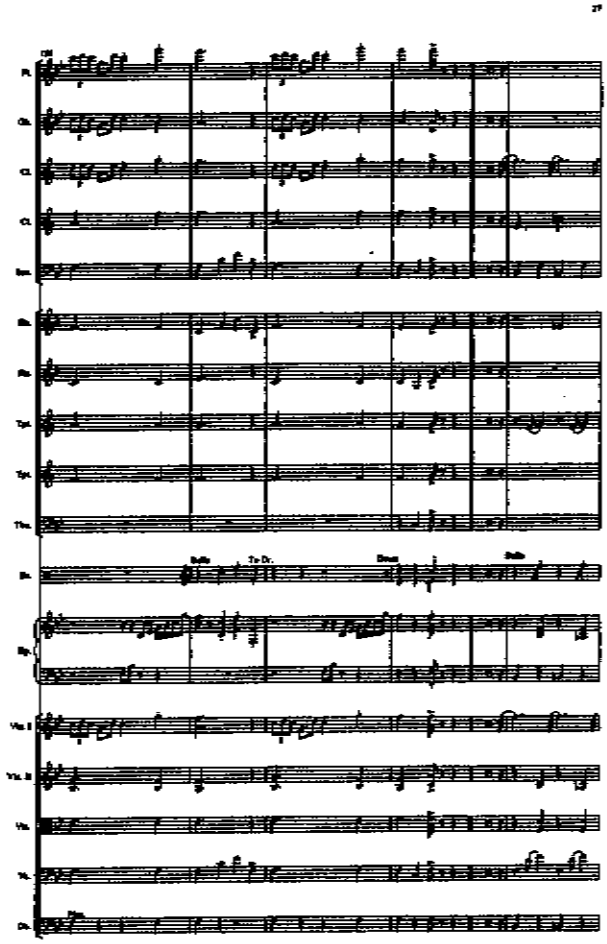








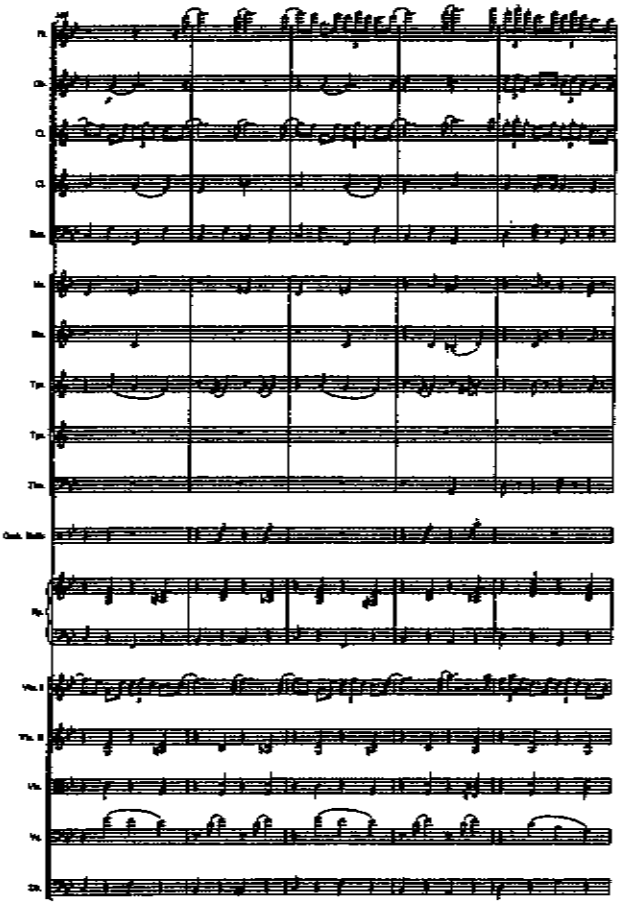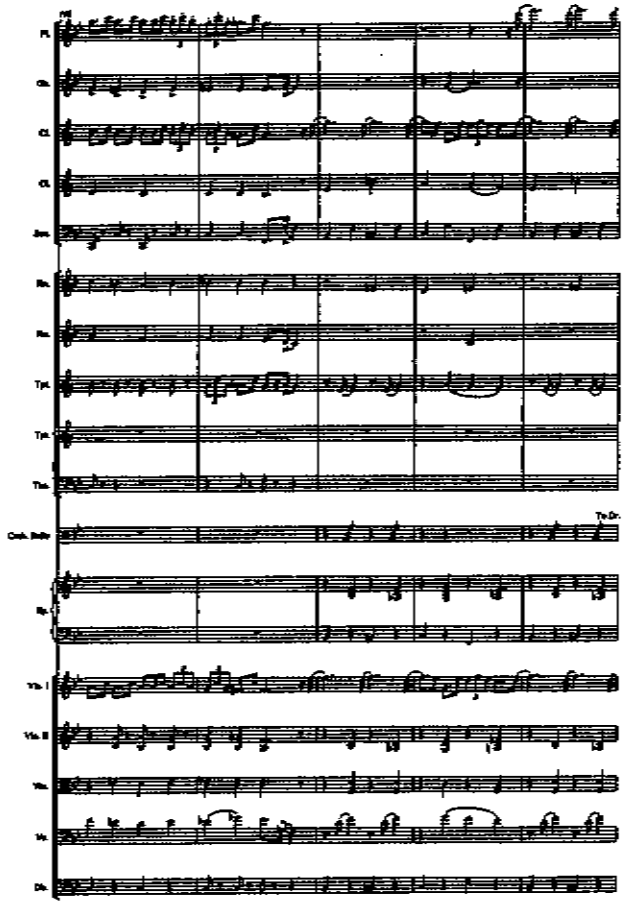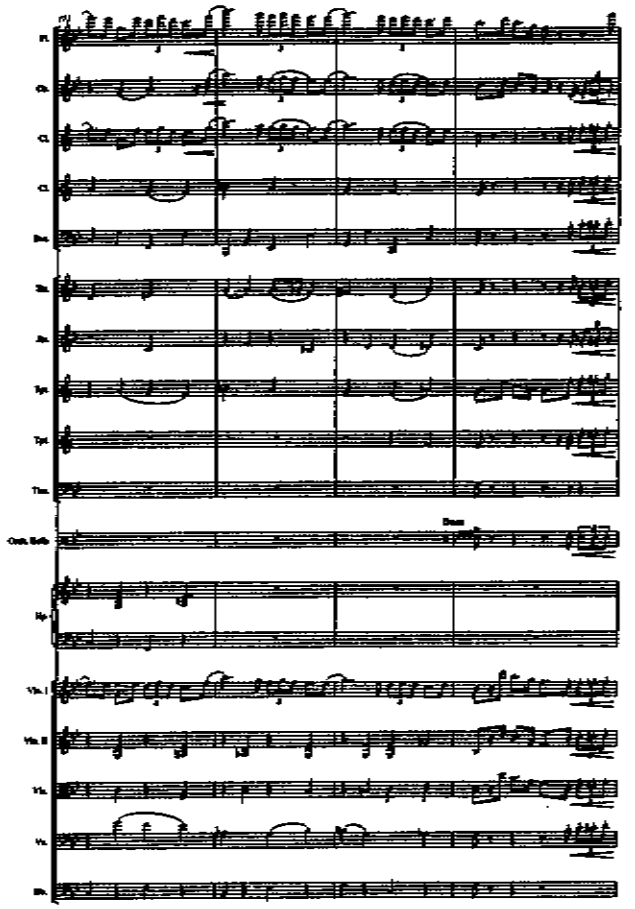





Bells
To Dr.
Drum

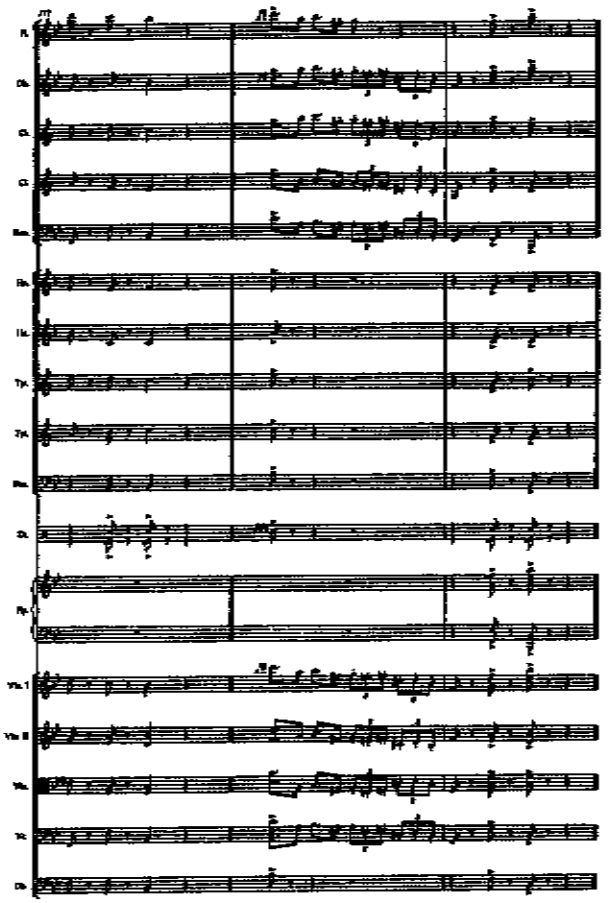


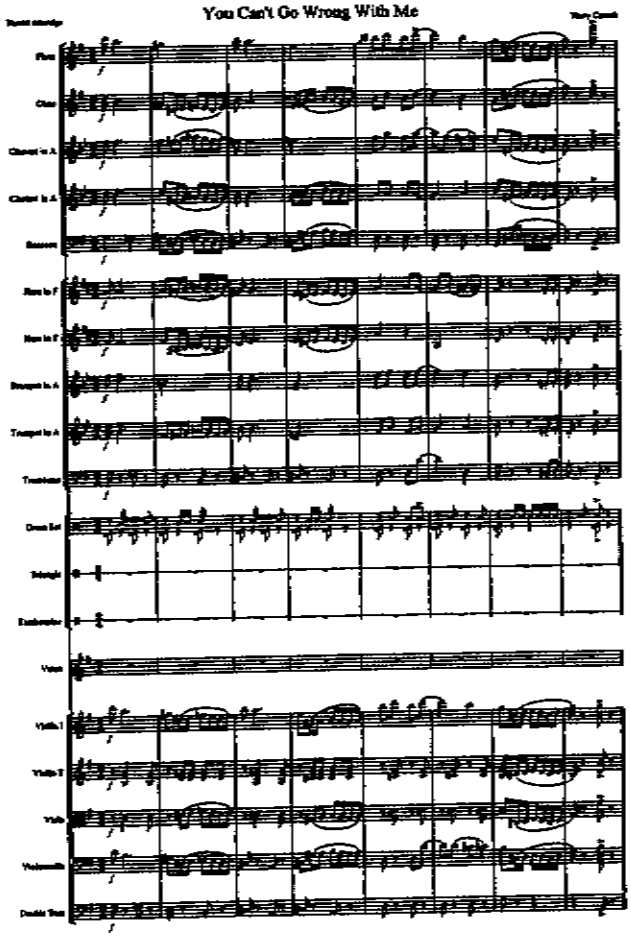


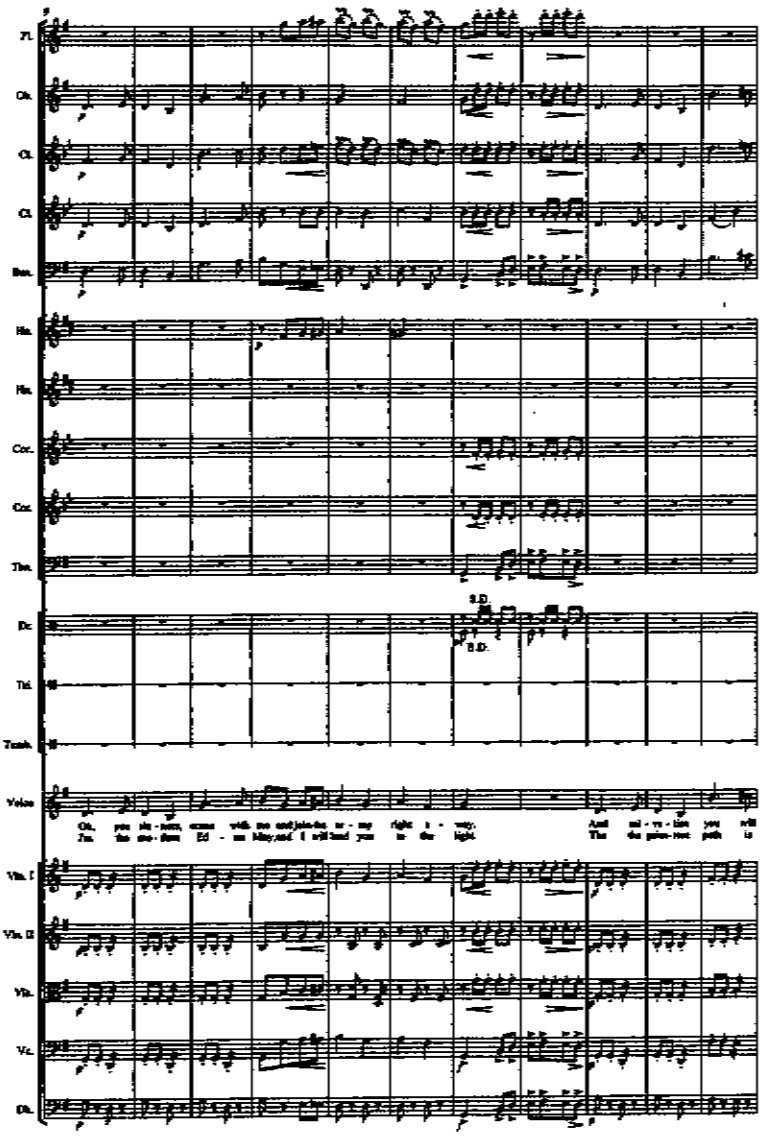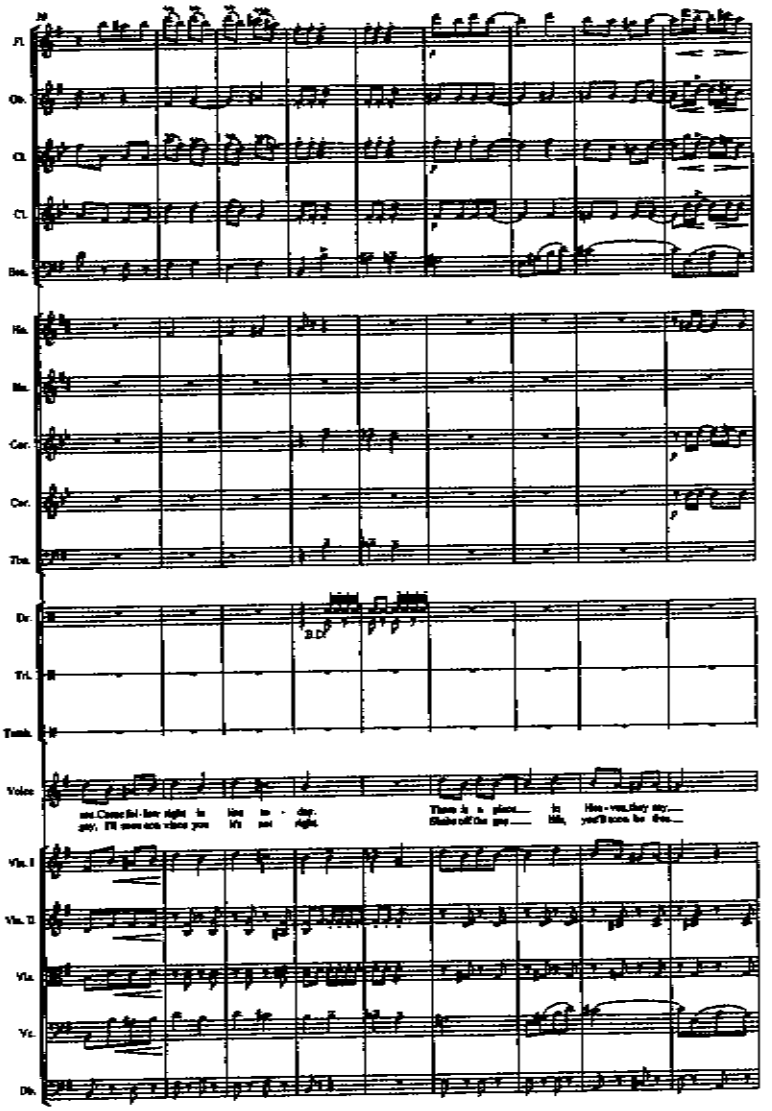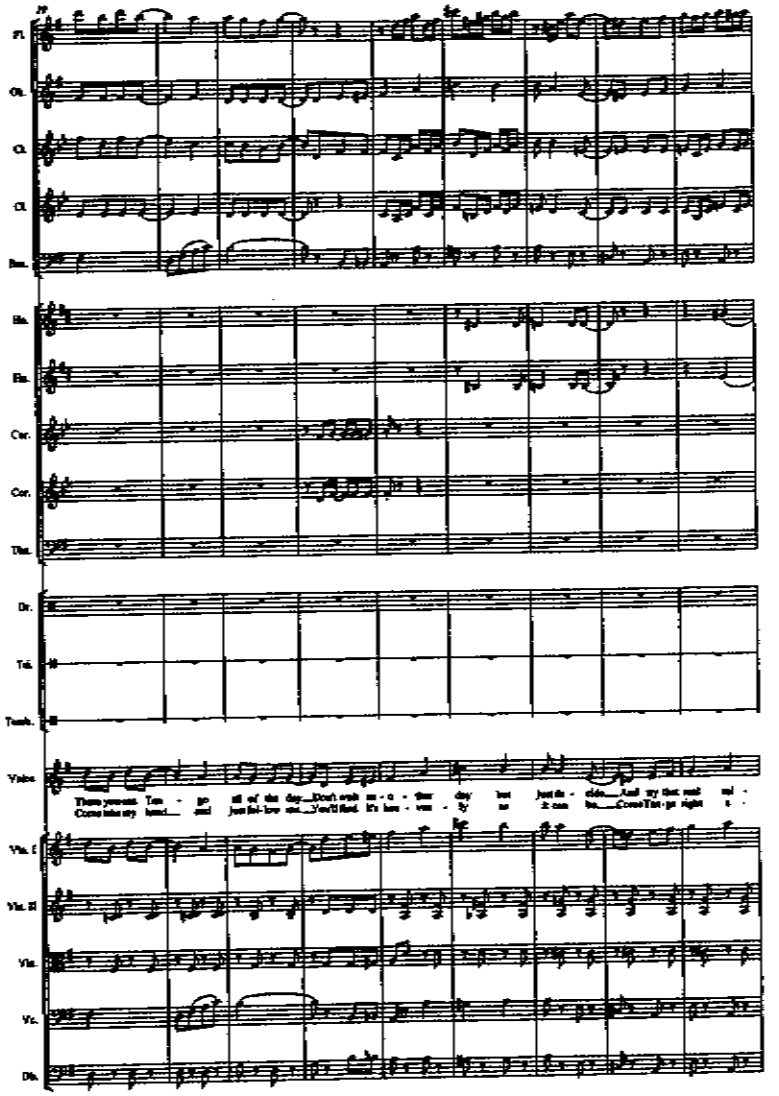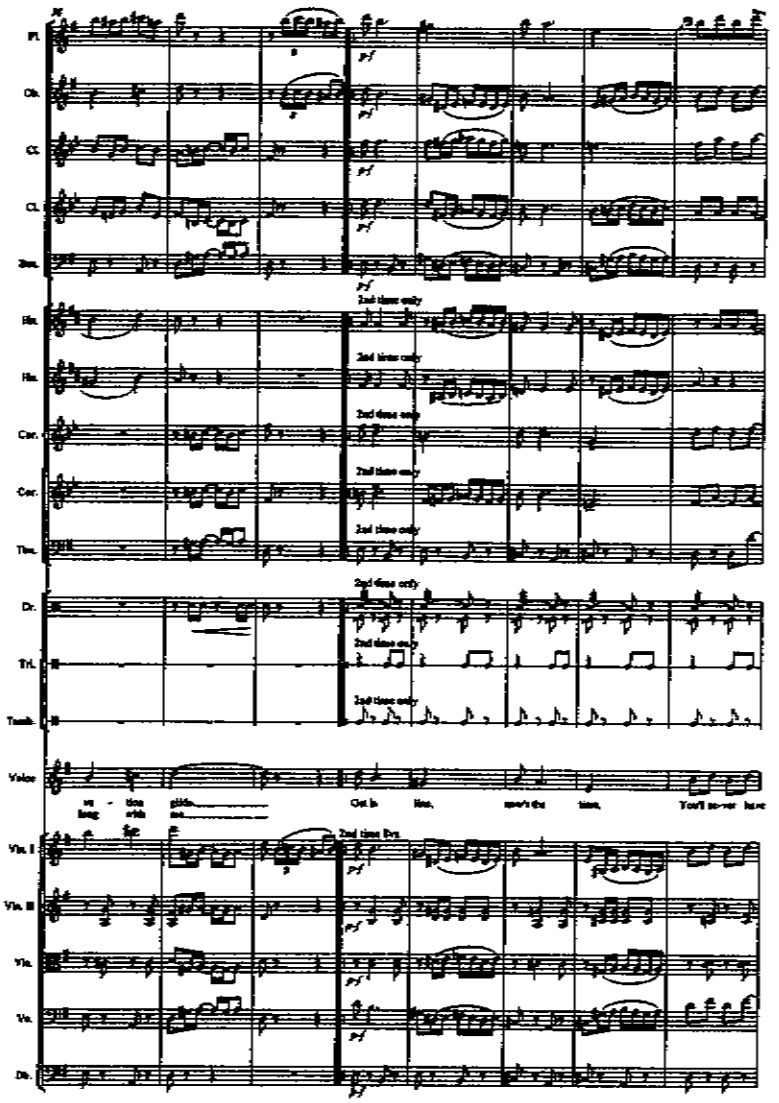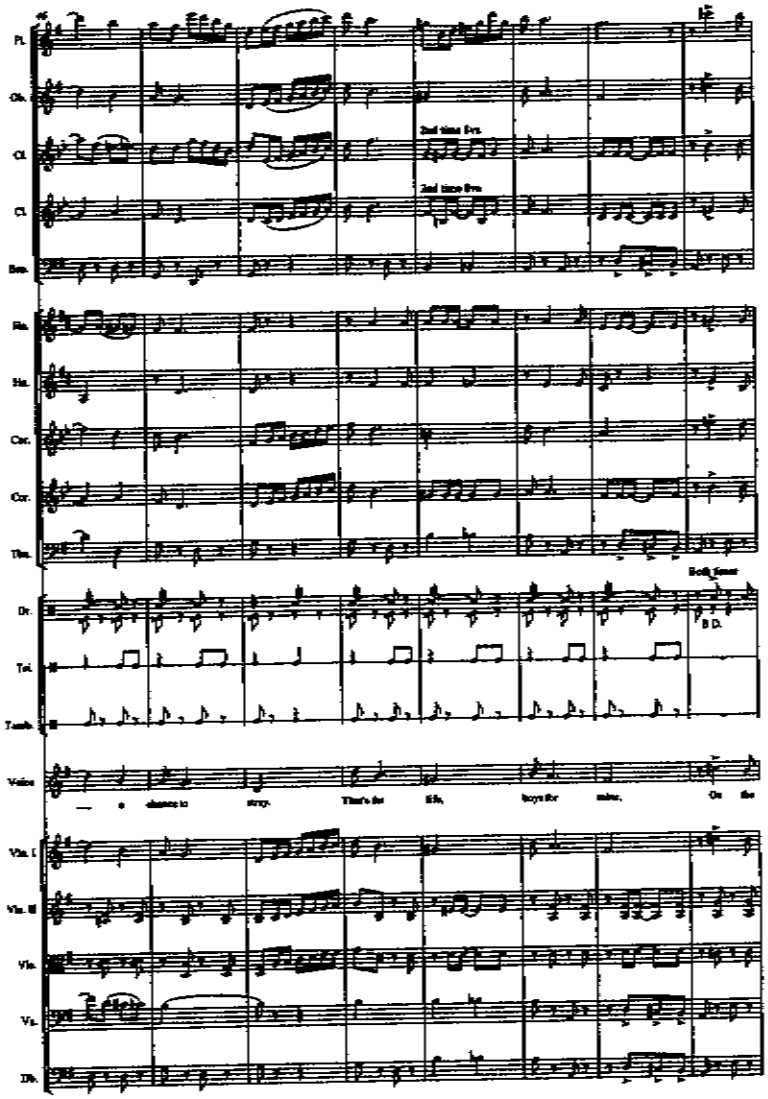









You Can't Go Wrong With Me
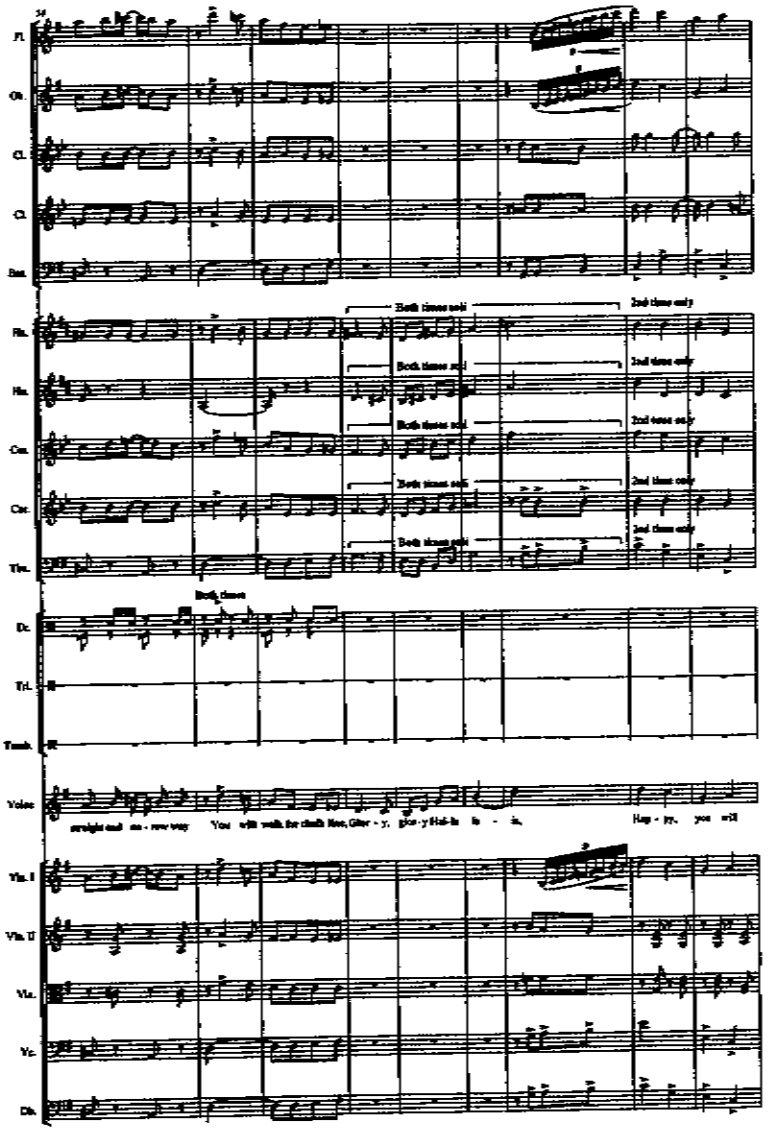

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Dr.
S.D.
Tri.
Tamb.
Voice
Oh, you shall come with me and join the ma - ny right a - way.
And all - ro - bin you will
Jus the mo - ment Sil - ver Alley, and I will lead you in the light.
The the pain - less path is
Vln. I
Vln. II
Vla.
Vc.
Db.
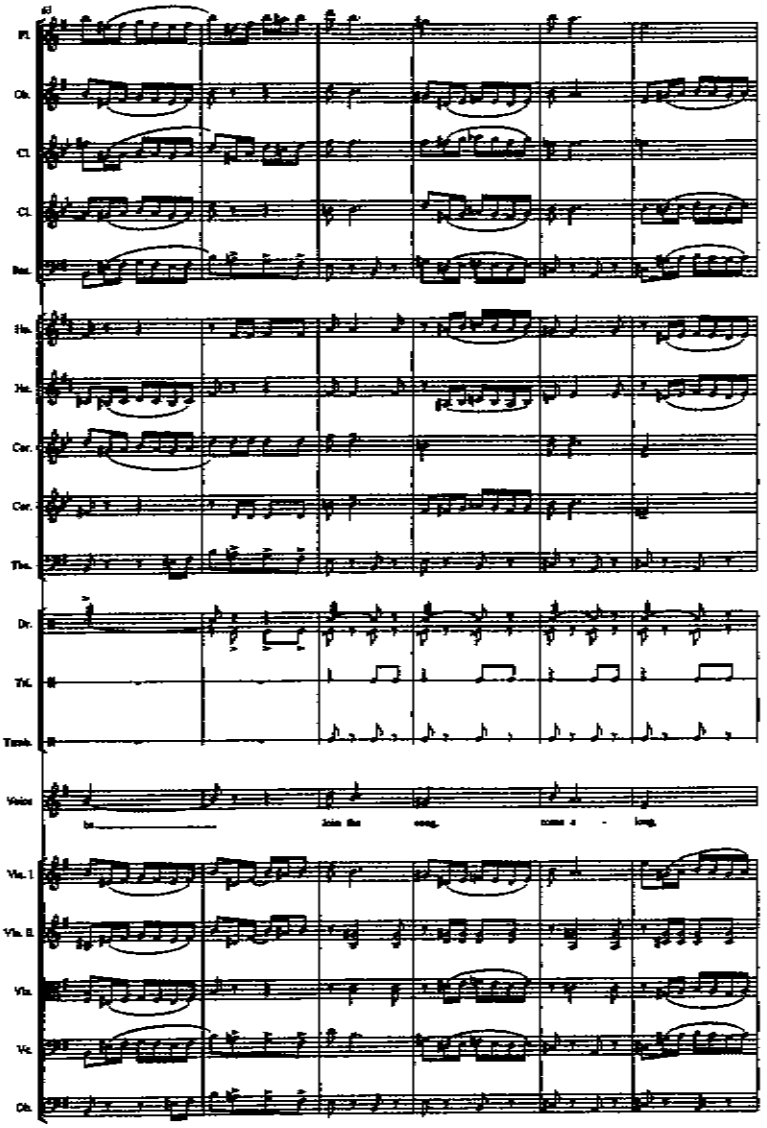

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Dr.
Tri.
Timb.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
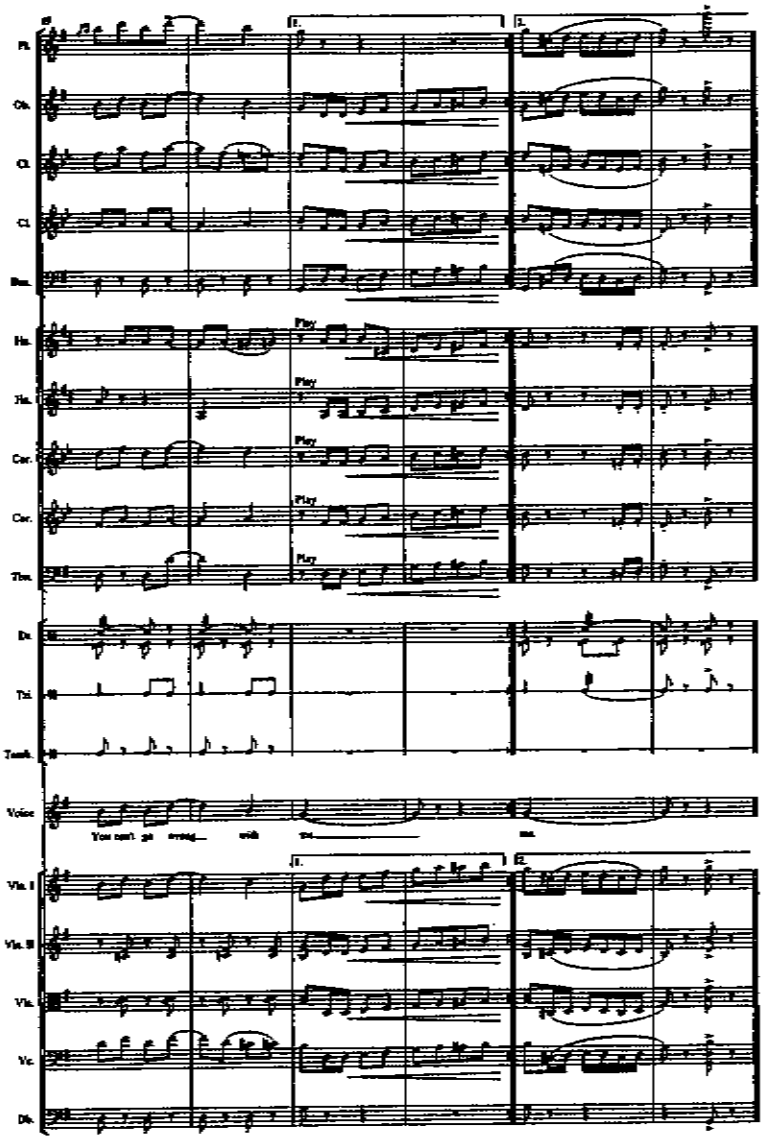

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Dr.
Tri.
Timb.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
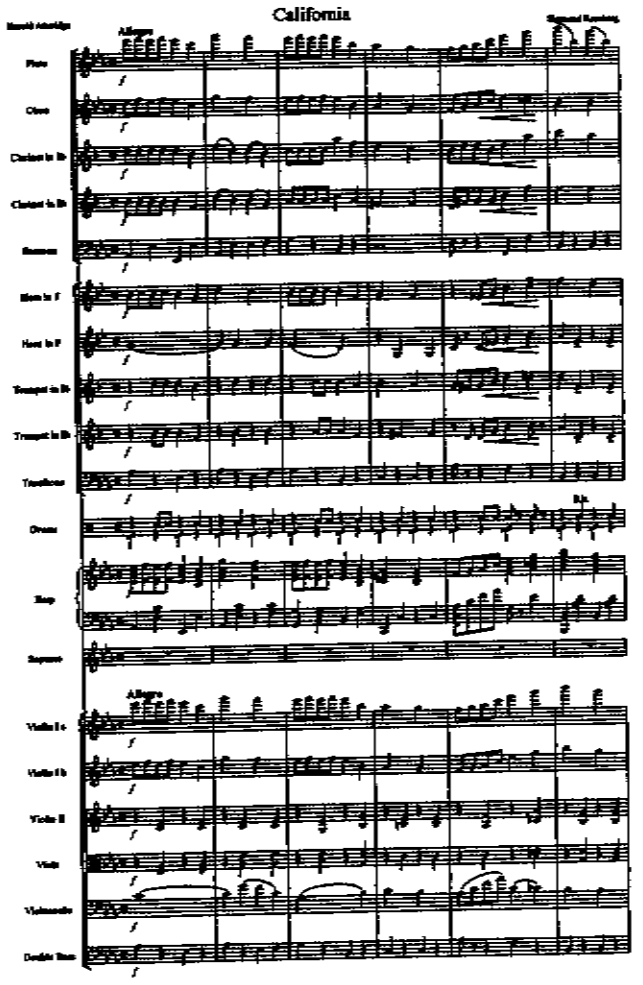

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Dr.
Tri.
Tamb.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
2nd time only
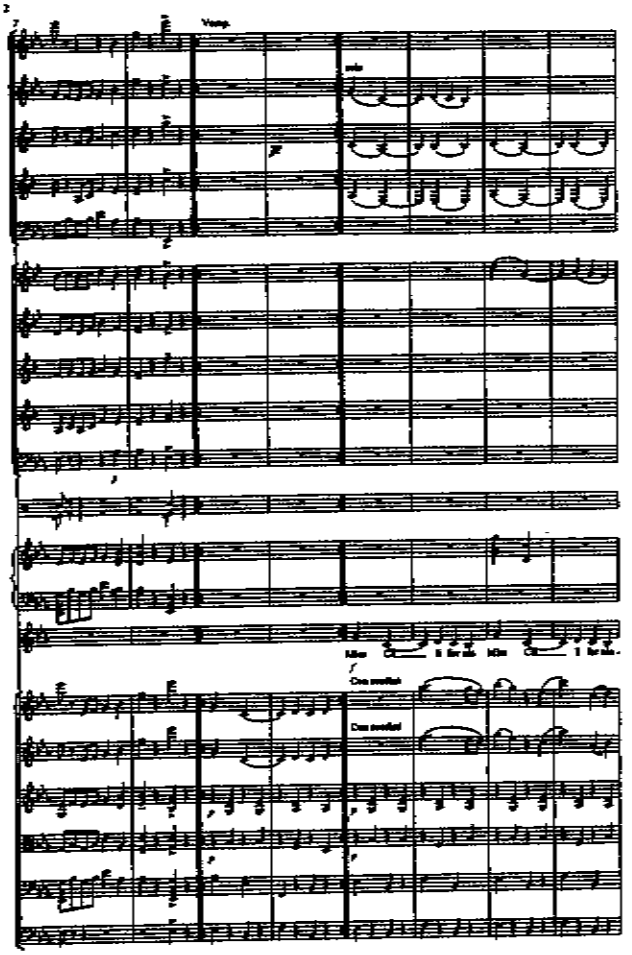

Fl.
Ob.
Cl.
2nd time Fls.
Cl.
2nd time Obs.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Both tenor
Dr.
B.D.
Tri.
Tamb.
Voice
Vln. I
Vln. II
Vln.
Vls.
Db.
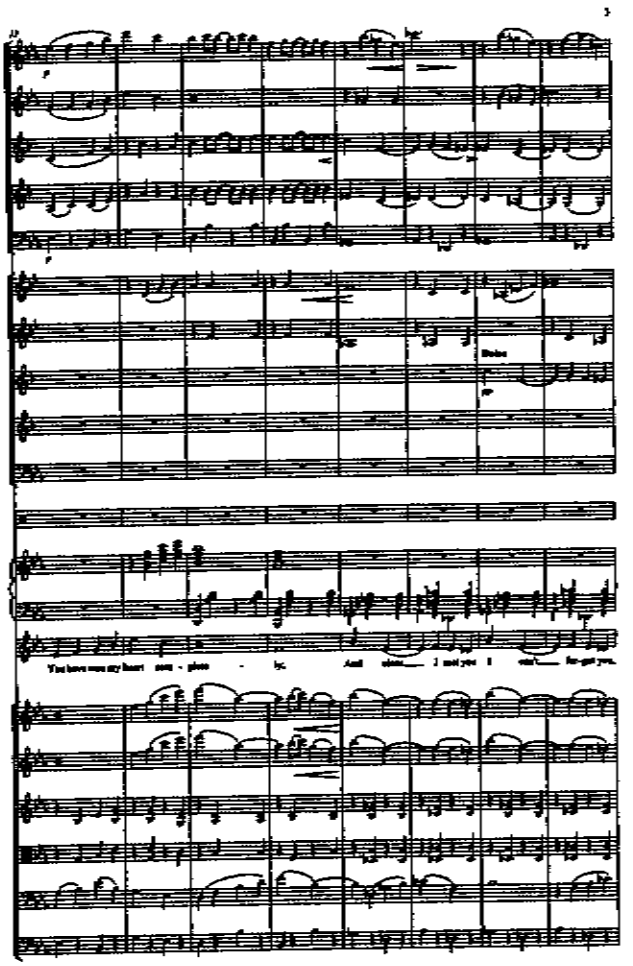

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Both times
Dr.
Tri.
Timb.
Voice
straight and nar - row way
You will walk for eigh - teen Hun, Glor - y, glor - y Hal - le - lu - ja,
Hap - py, you will
Vln. I
Vln. II
Vla.
Vc.
Db.
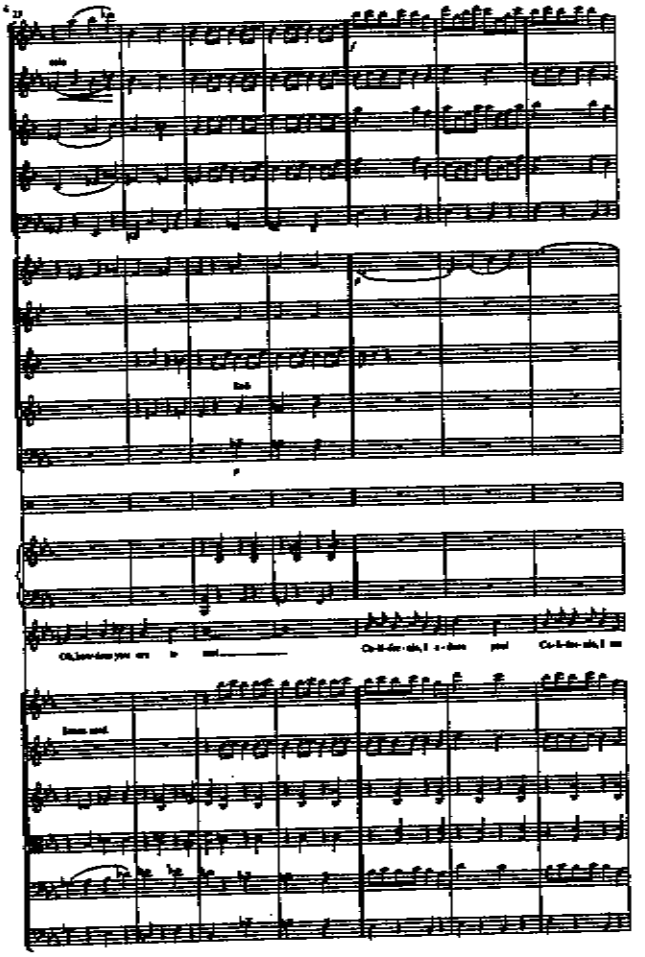

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Dr.
Tri.
Timb.
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
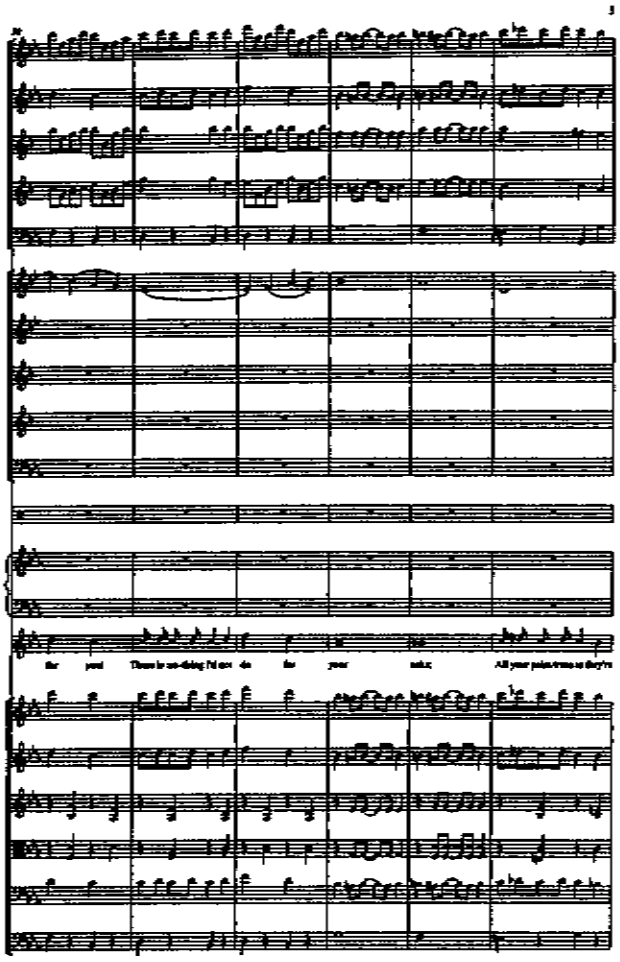

Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Cor.
Cor.
Tbn.
Play
Dr.
Tri.
Tamb.
Voice
You can't go wrong... with me
Vln. I
Vln. II
Vla.
Vc.
Db.
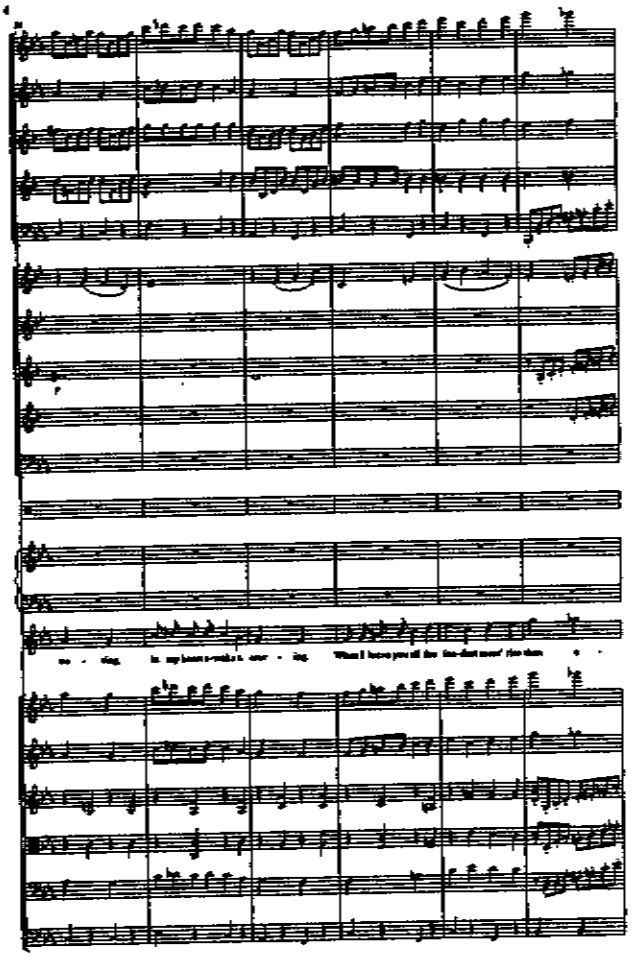

California
Allegro
Allegro
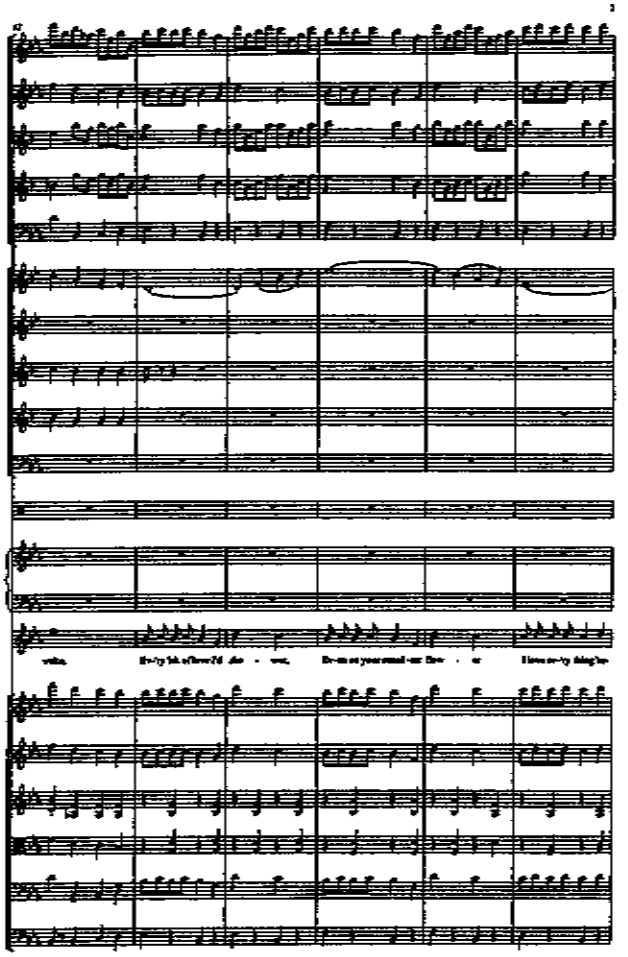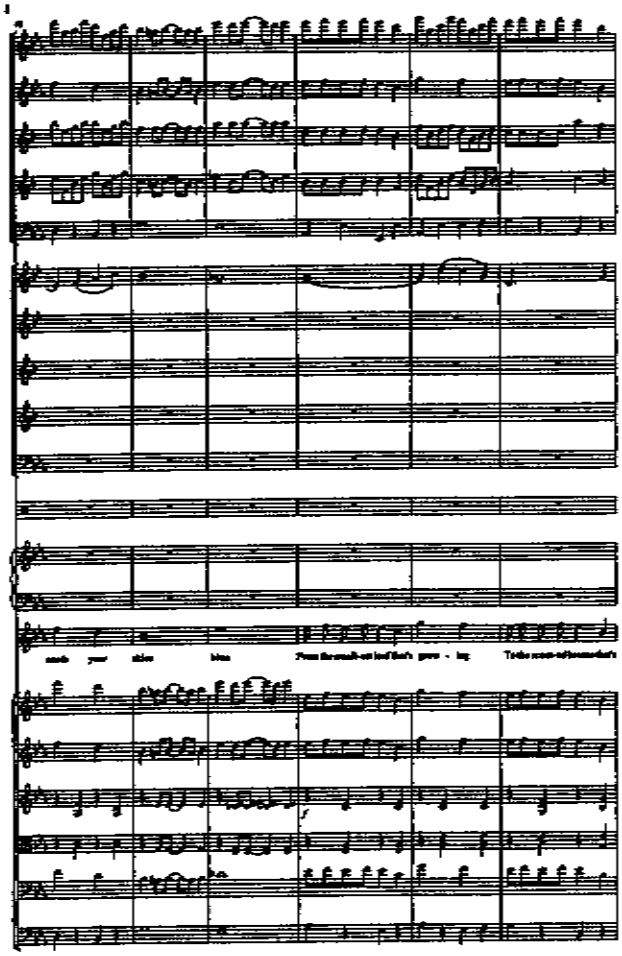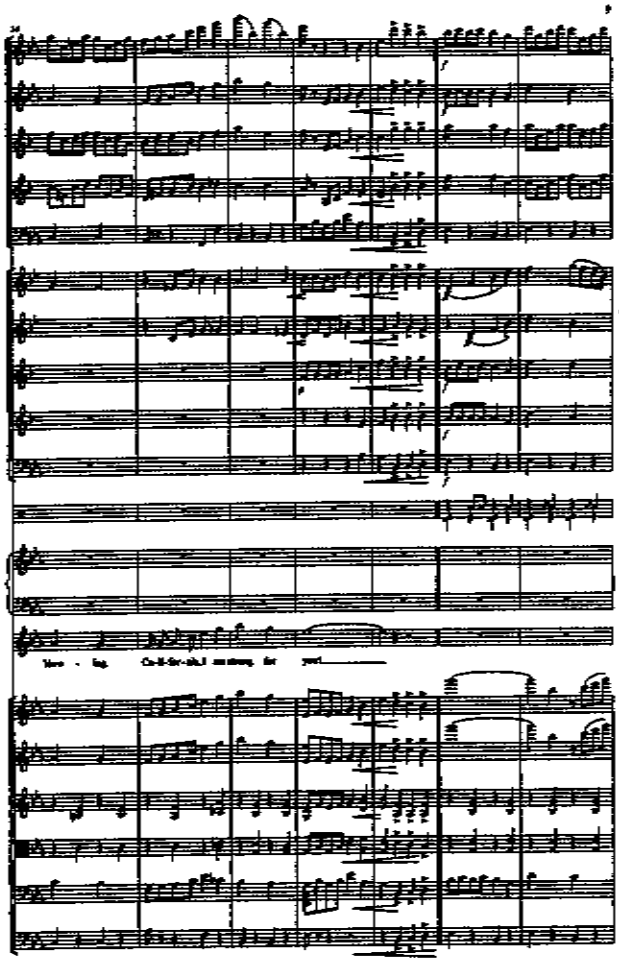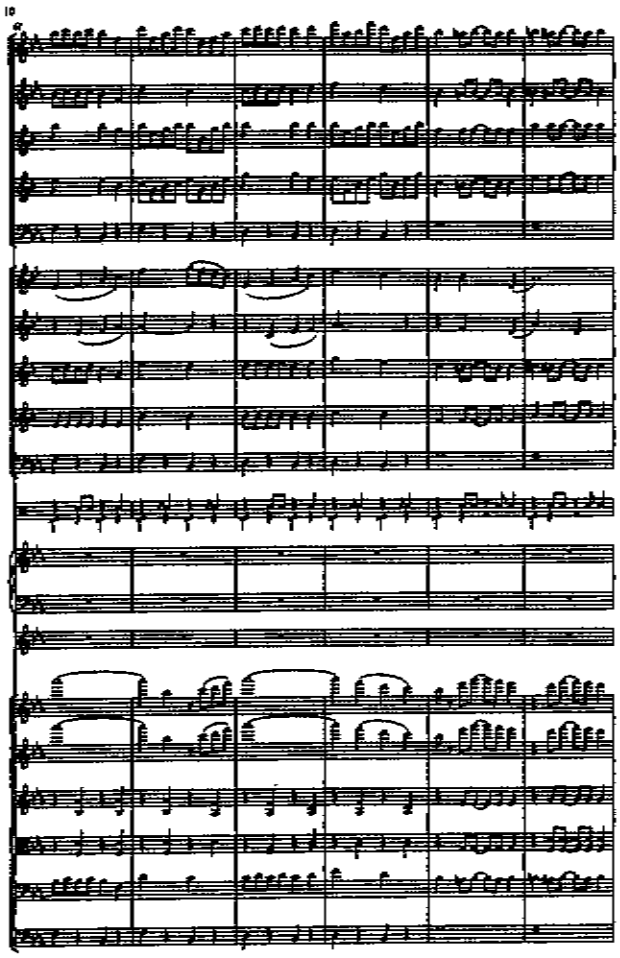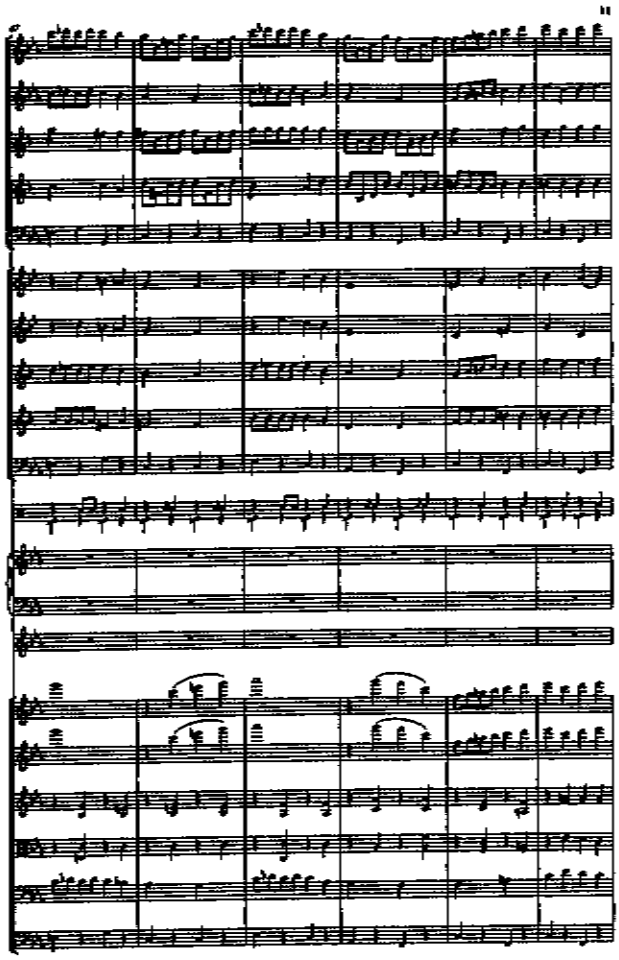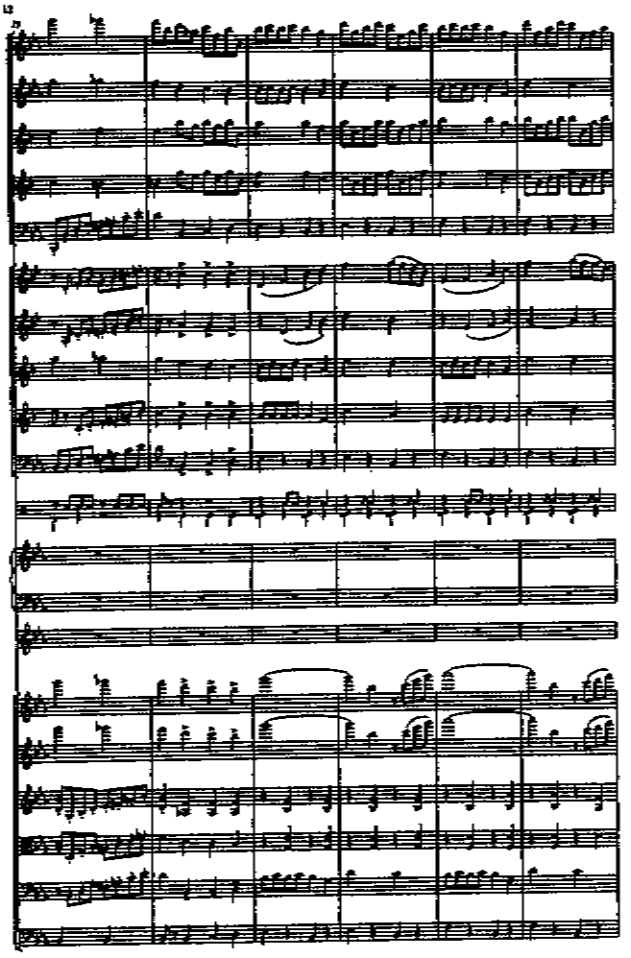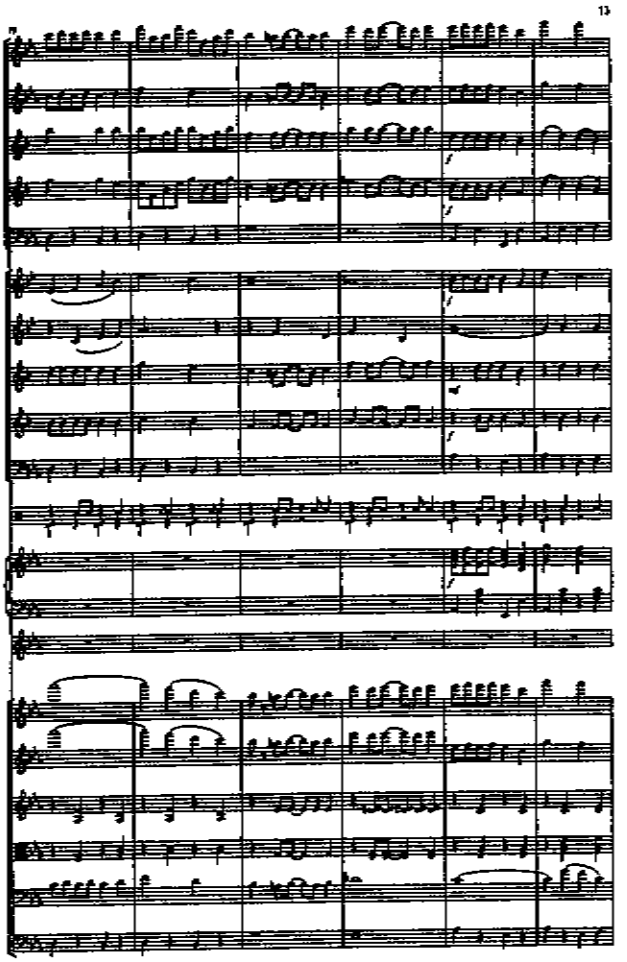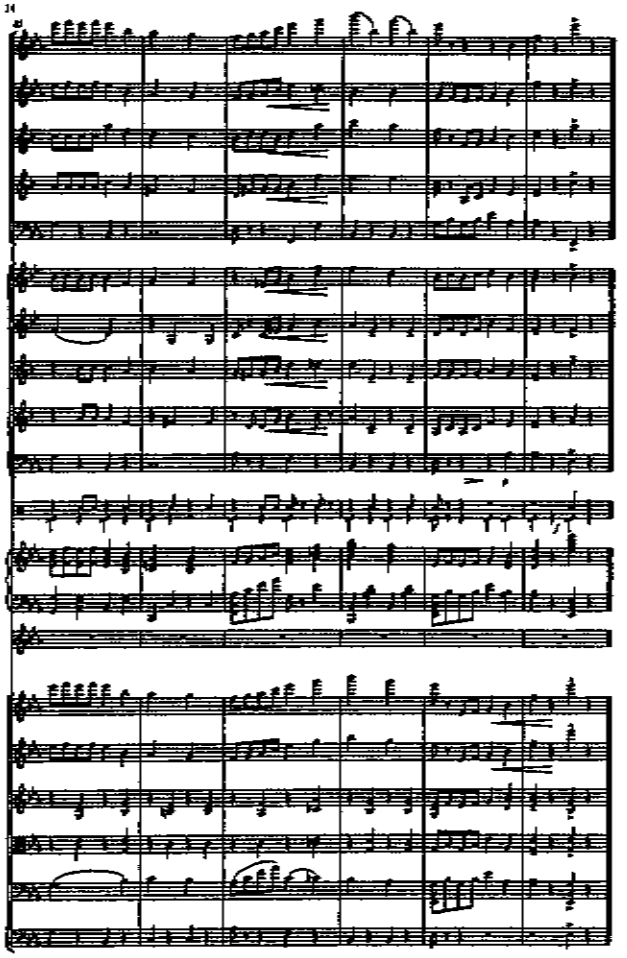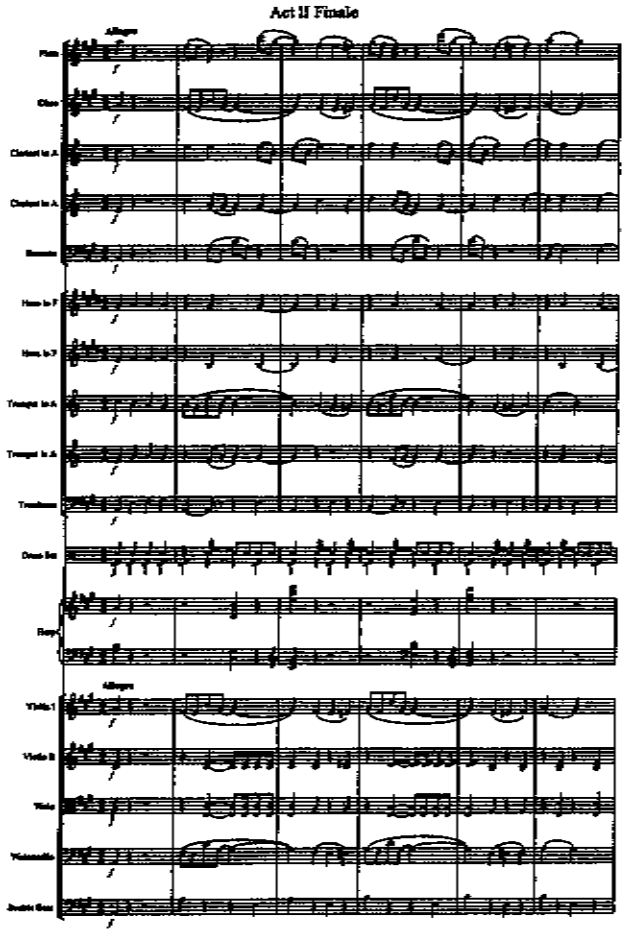


























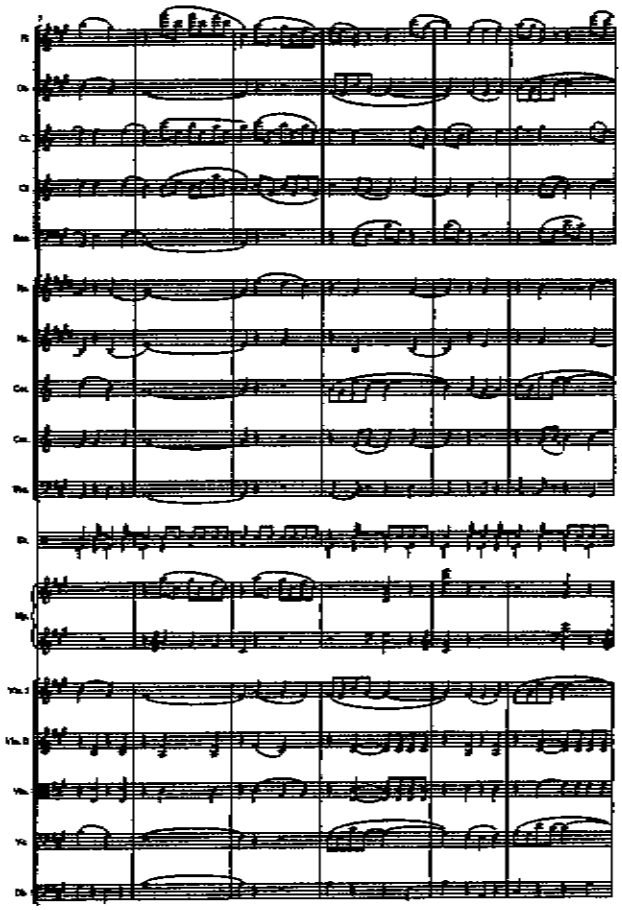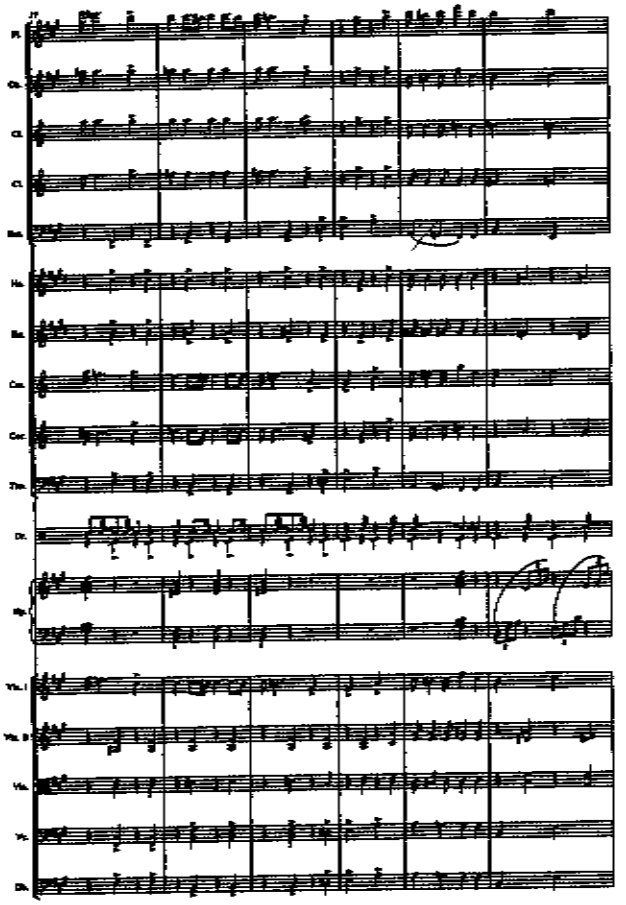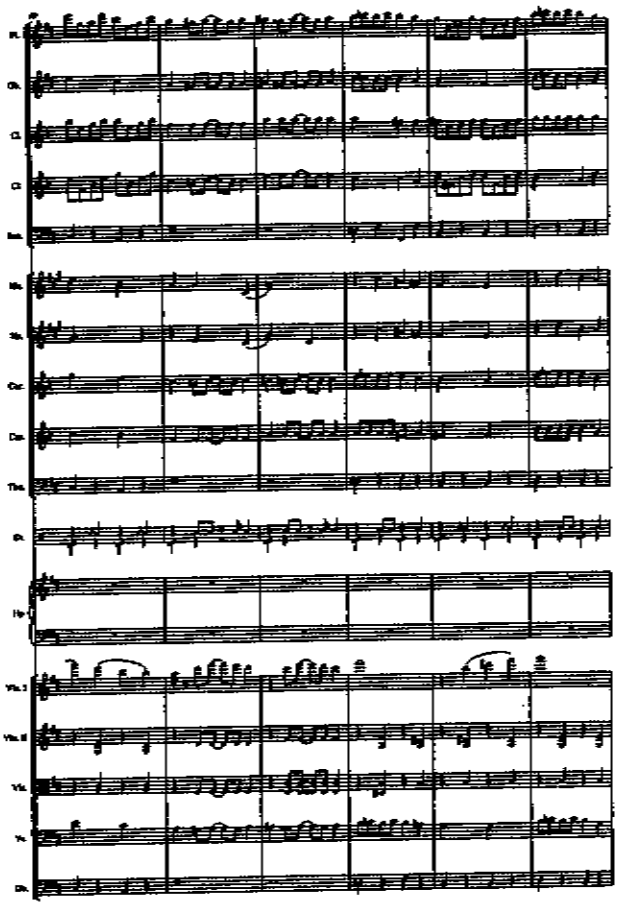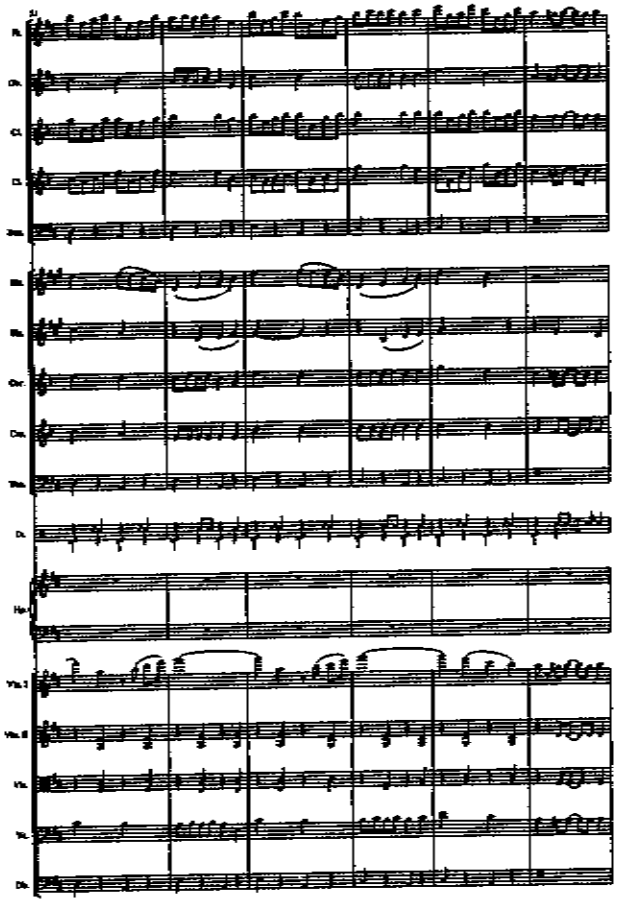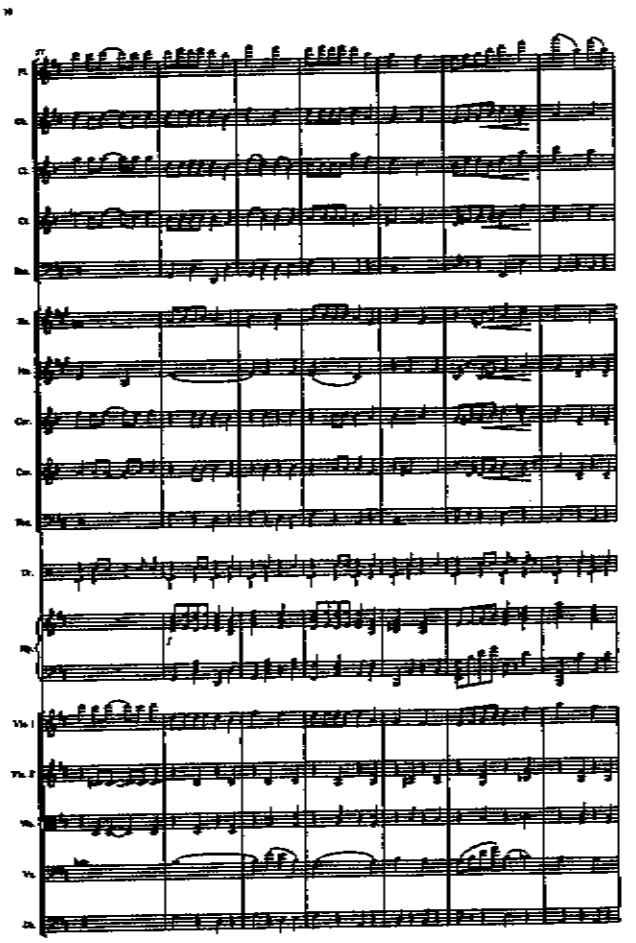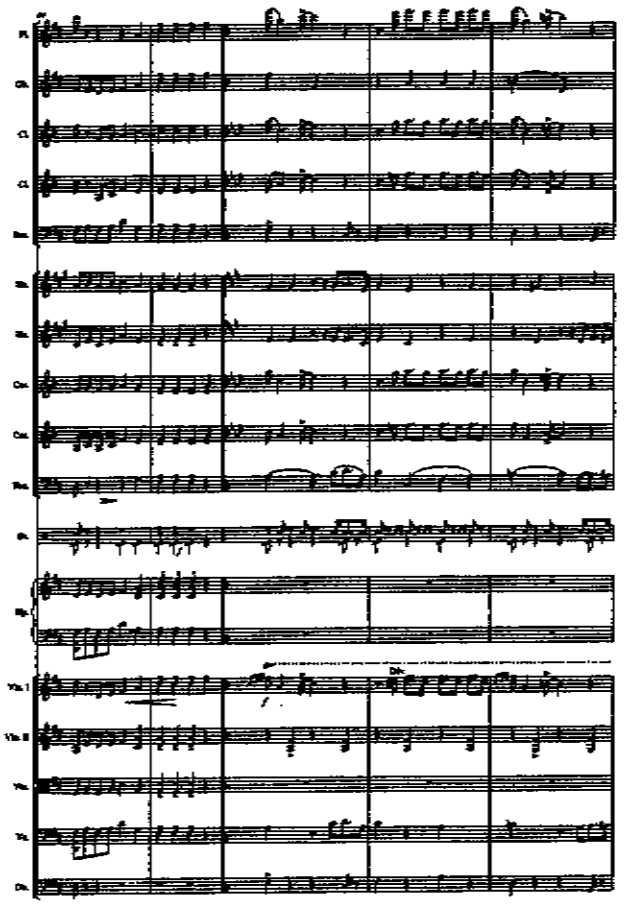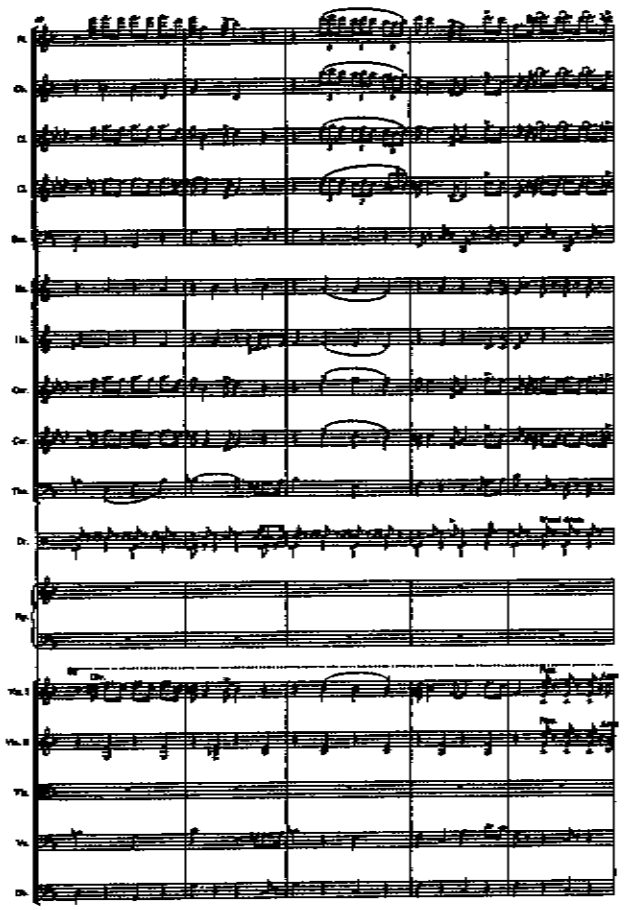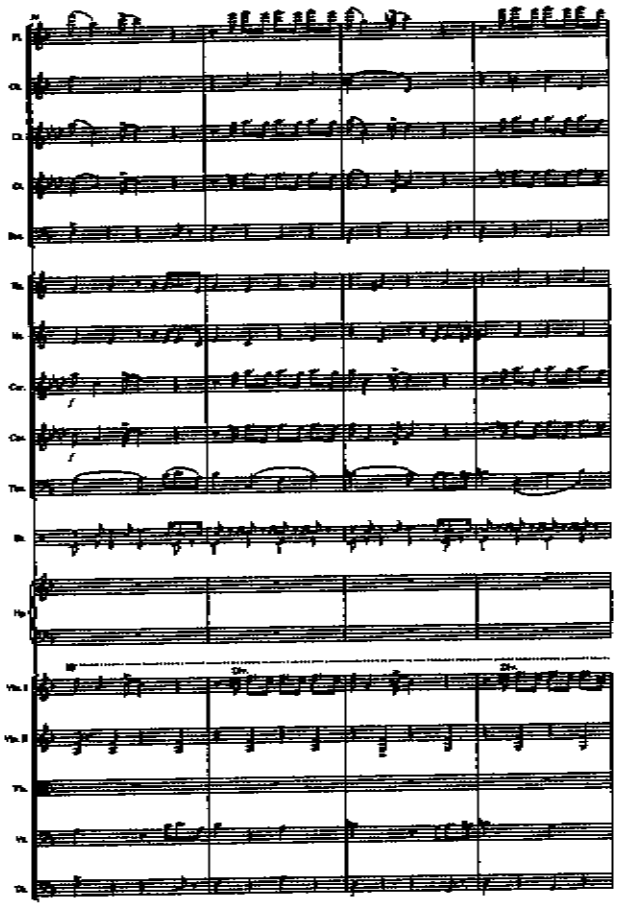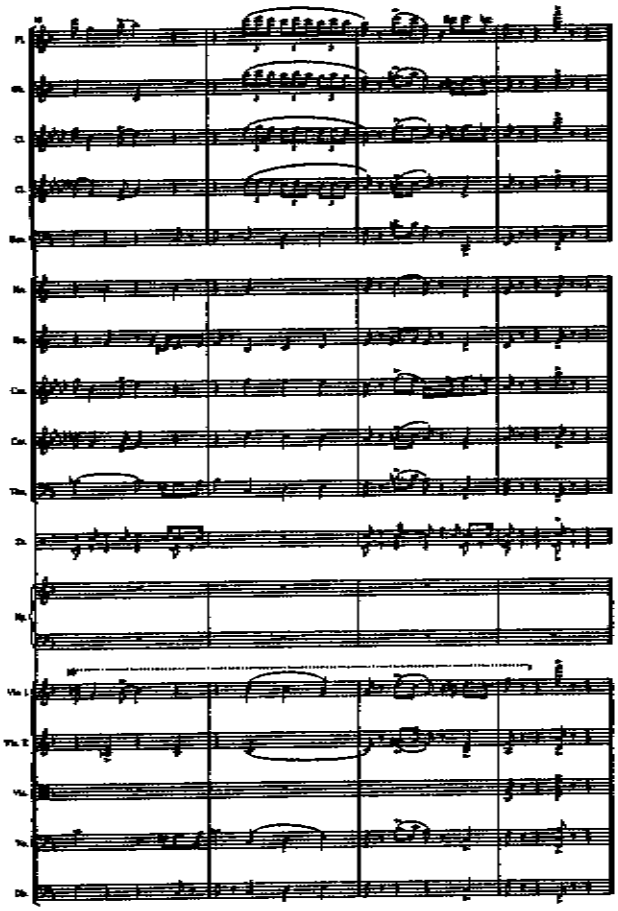
Act II Finale
Allegro
Flute
Oboe
Clarinet in A
Clarinet in A
Bassoon
Horn in F
Horn in F
Trumpet in A
Trumpet in A
Trombone
Drum Set
Harp
Allegro
Violin I
Violin II
Viola
Violoncello
Double Bass



