



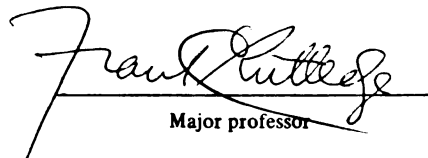
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RAMONA THEATRE
A DESCRIPTIVE ACCOUNT OF A SUCCESSFUL
RESORT/AMUSEMENT PARK THEATER AT REEDS LAKE,
EAST GRAND RAPIDS, MICHIGAN, 1897-1949
presented by

Deborah Lynn Kerr

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of the requirements for

M.A. degree in Theatre


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By

Deborah Lynn Kerr

A THESIS

Submitted to
Michigan State University
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MASTER OF ARTS

Department of Theatre

1994

ABSTRACT

RAMONA THEATRE A DESCRIPTIVE ACCOUNT OF A SUCCESSFUL RESORT/AMUSEMENT PARK THEATER AT REEDS LAKE, EAST GRAND RAPIDS, MICHIGAN, 1897-1949

By

Deborah Lynn Kerr

This study documents aspects of the Ramona Theatre including the building, the management, and the entertainments. The study analyzes the success of the theatre, as well as its eventual demise.

The primary sources for this study included local newspapers, memorabilia contained in collections, and personal statements from former patrons.

The theatre's success can be attributed to the resort atmosphere surrounding the theater, the suitability of the building, the excellent management and marketing of the theatre, the nature of the offerings, and the loyalty of both patrons and performers to the theatre.

The chief entertainments were vaudeville, light opera, and musical revue. Well-known vaudeville performers included Will Rogers, Fanny Brice, Buster Keaton, Chic Sale, the Avon Comedy Four, Edgar Bergen, and Jack Benny. All entertainments from 1897 to 1925 are listed in an appendix. Also documented is Point Paulo, a vacation resort for vaudevillians located across Reeds Lake from the theatre.

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DEBORAH LYNN KERR
1994

Dedicated to Bill
for his help, love and support

and to Derek
whose fetal presence kept me company
during months of research

ACKNOWLEDGMENTS

I would like to thank Jean Mitchell who first told me about the Ramona Theatre. I also appreciate the resources and encouragement of Gordon Harrington, whose love for Ramona was infectious. The following people are gratefully acknowledged for sharing their memories:

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William Bennett	Marion McElwee	Howard J. Silbar
Gerald Elliott	Lois McIntyre	Robert Swain
Kenneth Ellis	Jean Mitchell	
Betty Ford	Mary Roma Nowak	

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Thank you to Bill, Renee, Lisa, Eric, Robin, Lynda, Brooke, Terri, Mike, Reed, John, my family, my church, and my students for listening to my endless Ramona tales, for praying, and for the encouragement to continue.

Lastly, I appreciate the challenge from Professor Frank Rutledge to document local theatre history before it is lost forever.

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I. INTRODUCTION

On August 16, 1929, more than 70,000 people attended Ramona Park, a summer amusement park on the shores of Reeds Lake in East Grand Rapids, Michigan.¹ The park included a state-of-the-art roller coaster, water rides, a high-quality carousel, a popular dance hall, and a vaudeville theatre. The biggest draw and one of the largest symbols of the park was the Ramona Theatre, with matinee and evening shows running seven days a week. By 1955, all physical evidence of the theatre and the park had disappeared.

When examining this phenomenon in terms of theatre history, three questions emerged: Why was the Ramona Theatre there? Why was it so successful? Why is it gone?

Previous Studies

Despite the large role the Ramona Theatre played in West Michigan entertainment in its time, a large number of current Grand Rapids residents are not aware that the theatre even existed. Only brief mention of the Ramona Theatre has been made in published sources. Residents of the smaller city of East Grand Rapids are quick to refer to Bill Bennett's Memories of East Grand Rapids as "the" source for information about local history. Although an unprecedented look at East

Grand Rapids, this document is an unpublished paperback manuscript. The history of the entire park is covered in a few pages. The few details regarding the theatre are based almost entirely on the scrapbook in the East Grand Rapids Library, the file at the Grand Rapids Public Library, and a few newspaper articles. Librarians also point to an article published in a local history magazine. This article was written by a teenager and is mostly based on a few selected newspaper articles.

A 1985 doctoral dissertation by local professor Gary George Konow of Aquinas College documents "the establishment of theatrical activity" in Grand Rapids between 1827 and 1862. Konow's period of study ends 35 years before the theatre of the present study was built. Konow does mention the existence of the Ramona Pavilion "at which a theatre flourished in the first five decades of the twentieth century."²

Except for passing references to the Ramona Theatre, data pertaining to the theatre's history was uncompiled prior to this study.

Purpose

The purpose of this study is to document aspects of the Ramona Theatre's 52-year existence from 1897 to 1949. Areas of study will include the building, the people involved in the management of the theatre, and the actual entertainments. The study will also document Point Paulo, a resort established because of the Ramona Theatre.

The Ramona Theatre will be placed in the context of East Grand Rapids as a popular resort community, catering to all classes of people. This thesis will show how the Ramona Theatre brought theatre to the masses and filled a need for entertainment during a period of history prior to the existence of television for home entertainment or highways for accessing entertainments in distant locales. The theatre will also be put into the larger historical perspective of amusement parks and summer theatres in America.

A second goal of this study is to analyze the success of the theatre which played a significant role in the entertainment field of Michigan's second largest city in the first half of the twentieth century.

Significance

The entertainment at Ramona was popular entertainment. One definition of popular entertainment is "that type of diversion which suits the interests, tastes, pleasures, and pocketbooks of the general population rather than an elite few." Popular Culture Association founder Ray B. Browne states that popular entertainment has permeated and profoundly affected society throughout history. He also suggests that nearly all Americans have been active participants or "closet" appreciators of popular entertainments. He cites the following statement by T.S. Eliot:

I incline to come to the alarming conclusion that it is just the literature that we read for 'amusement' or 'purely for pleasure' that may have the greatest . . . least suspected . . . earliest and most invidious influence upon us. Hence it is that the influence of popular novelists, and of popular plays of contemporary life, require to be scrutinized.³

Browne believes that the entertainment frequented by the general population merits study. He also states that "you cannot chart the blood flow of a nation without studying the popular entertainment."⁴

In 1977, the first Conference on the History of American Popular Entertainment was held. At the Conference, theatre historian Brooks McNamara declared that the focus would be on "long-neglected aspects of theatrical performance." He referred to the interest popular entertainment was generating among theatre students and scholars. One of the conclusions drawn from the Conference was that "popular entertainment must not be approached with condescension and as though the scholar were slumming."⁵ In his 1982 reference guide to popular entertainments, Don Wilmeth concludes, "A new field of research has finally begun to come of age and the field of American popular culture will be enriched as a result of more serious investigation into popular entertainment forms."⁶ This study will contribute to the archive of resources available concerning American popular entertainment.

This thesis will also be valuable in providing the first documentation of this summer theatre. The information will be of local interest to the thousands still living that fondly

remember the theatre. This study will be an intense scrutiny of a theatre that is unique, and yet in some respects representative of other theatres during this period in America. The study will be of interest to students of theatre history, vaudeville, amusement parks, and entertainment in popular culture.

Any reference to the existence of Pt. Paulo is especially obscure, and an investigation into this lodging/vacation spot for vaudeville performers in the 1920s will contribute new information to the history of vaudeville.

Lastly, the significance of the Ramona Theatre is demonstrated by the quality of some of its entertainment and its immense popularity. During part of its history, the theatre hosted the big-time vaudeville circuits and saw nationally known performers. The theatre also enjoyed a great popularity in the 1930s and 1940s with the run of the Marcus Shows. The Ramona Theatre was the one summer entertainment consistently available to the Grand Rapids community for the period 1897 through 1949.

Methodology and Limitations

This is a descriptive historical study which draws from the following resources.

The major primary sources for this study are local newspapers and magazines. The research methods included an exhaustive, methodical examination of the Evening Press (renamed the Grand Rapids Press in 1913) for the first 29

years of the theatre's existence. During this period, the Ramona Theatre was the city's major source of big-time vaudeville during the summer theater season. Information regarding the theatre was printed nearly every day between early May and mid-September.

The second category of primary sources for this study are personal statements from contemporaries and former patrons of the theatre, gathered by personal interview and by written survey. The initial interviewee provided names of other potential interviewees, and this referral process continued. Surveys were placed in the East Grand Rapids branch of the Kent County Library and in the Michigan History Room of the Grand Rapids Public Library. Surveys were also mailed to selected contemporaries of the theatre.

The researcher recognizes that personal statements and newspaper accounts do contain bias. No attempt was made to explore the bias of the original reporter.

The third category of primary sources are the holdings and artifacts contained in collections, including the holdings of the Grand Rapids Public Library, the East Grand Rapids Branch of the Kent County Library, and other private collections of memorabilia. These collections contain a scrapbook, physical remnants of the theatre, programs, postcards, lithographs and photographs, silent film footage of Ramona Park, as well as other artifacts.

The first category of secondary sources for this study includes histories of East Grand Rapids, Grand Rapids and Kent County.

The other category of secondary sources consists of scholarly publications on the histories of popular entertainment, amusement parks, transportation, vaudeville, revue shows, and theatre management.

Study's Aim

The goal of this study is to search for the answers to the following questions.

- (1) Why was the Ramona Theatre there?
- (2) Why was it so successful?
- (3) Why is it gone?

This will be achieved through an investigation into the establishment, operations, and demise of the Ramona Theatre.

Footnotes to Chapter I

1. Grand Rapids Herald, October 24, 1954.
2. Gary George Konow, "The Establishment of Theatrical Activity in a Remote Settlement: Grand Rapids, Michigan 1827 to 1862," doctoral dissertation, University of Michigan, 1985, p. 14.
3. Ray B. Browne, "Popular Entertainments: Summing Up," American Popular Entertainment, ed. Myron Matlaw, (Westport, CT: Greenwood Press, 1979), p. 293.
4. Browne, p. 294.
5. Browne, p. 295.
6. Don B. Wilmeth, Variety Entertainment and Outdoor Amusements: A Reference Guide, (Westport, CT: Greenwood Press, 1982), p 6.

II. THE ESTABLISHMENT OF THE RAMONA THEATRE

A. Amusement Park & Resort Trends

The World's Fair was held in Chicago in 1893. In The Lively Audience, Russell Lynes describes the combination of the "bedazzlement" of that World's Fair with the "flamboyance" of the theater in the 1890s which produced a "healthy absurdity" that continued on the stage into the twentieth century. "The theater like the fair combined fantasy and art and ostentation together with evidence of material progress. It set out to make Americans feel good about themselves and about the future."¹

Meanwhile, by the 1890s, New York's Coney Island had become a "mecca for the millions of New Yorkers."² City residents sought escape from the "oppressive heat, concrete, and clay of the city, the time-clock living, and the choking white or blue collar."³ Coney Island offered myriads of entertainment possibilities, a few of which included amusement park rides, bathing beaches, games, food, dancing, and vaudeville performances. "Coney Island was a place where the world could be bought for a nickel, where life was nothing but loud, splashy laughter, and where each spectator could take center stage and be the star of the show."⁴

Coney Island's popularity led to "an astonishing growth" of amusement parks in the United States. "The American public was caught up in the outdoor amusement craze, and on almost every warm summer afternoon and evening you could find the typical American family at the local amusement park."⁵ By 1919, there were over 1,500 amusement parks nationwide. "Every city of decent size had a park."⁶

Another cultural trend that provides necessary background for this study is that of resorts. The June 19, 1897, issue of the Evening Press in Grand Rapids, Michigan, ran the following "Gossip" column on its society page.

Just at this time the main question to be considered appears to be that of resorts. Society is talking about resorts. Society is thinking about resorts. Society is removing to resorts and society people are becoming resorters. Some go merely for awhile, and some go to stay as long as the warm summer stays. All go with the same objective in view--a little rest and a respite from the city life that warm weather renders so tiresome.⁷

Later that summer, the "Social Events in Grand Rapids" portion of the newspaper was unusually sparse. "Really little can be expected in the way of functions at this period of the year, because society people are at the resorts . . ."⁸

B. East Grand Rapids as a Resort Area

East Grand Rapids, situated on Reeds Lake, is a city separate from Grand Rapids. The History of Grand Rapids and Kent County, published in 1918, describes the early settlement at Reeds Lake. "Roadhouses, low grade amusements, such as

chicken and dog fights, fake boxing matches and occasionally a real battle for blood and thunder were staged and the promoters flourished amazingly."⁹ John "Bub" Rose's father, who came to the area in 1900 to open a Bathing Beach/Swimming School, spoke of the taverns that had been located along the lake.¹⁰

The 1915 Resort Issue of the Grand Rapids Press commented on the history of Reeds Lake.

Reeds Lake, right at the city's very doors, has been the favorite outing place of Grand Rapids ever since village days. Away back in the 40's & 50's the granddaddies & grandmammies of the present generation found keen delight in its natural beauties and in its opportunities for recreation.¹¹

East Grand Rapids' biggest claim to fame is as "the old stomping grounds" of President Gerald R. Ford. It is now a beautiful residential area with a Gaslight Village of stores.

C. Grand Rapids Street Railway Company

Ramona Park and Ramona Theatre were located on the shores of Reeds Lake, which was located a few miles from downtown Grand Rapids. This park had been built, owned and operated by the Grand Rapids Street Railway Company. The lake was at the end of the Cherry Street trolley line.

Most of the amusement parks at this time were known as "trolley parks." These were built by transit companies who wanted an incentive for people to ride their lines. Trolley parks were constructed at the end of the trolley line, almost always on some large body of water, and several miles outside of the city.¹²

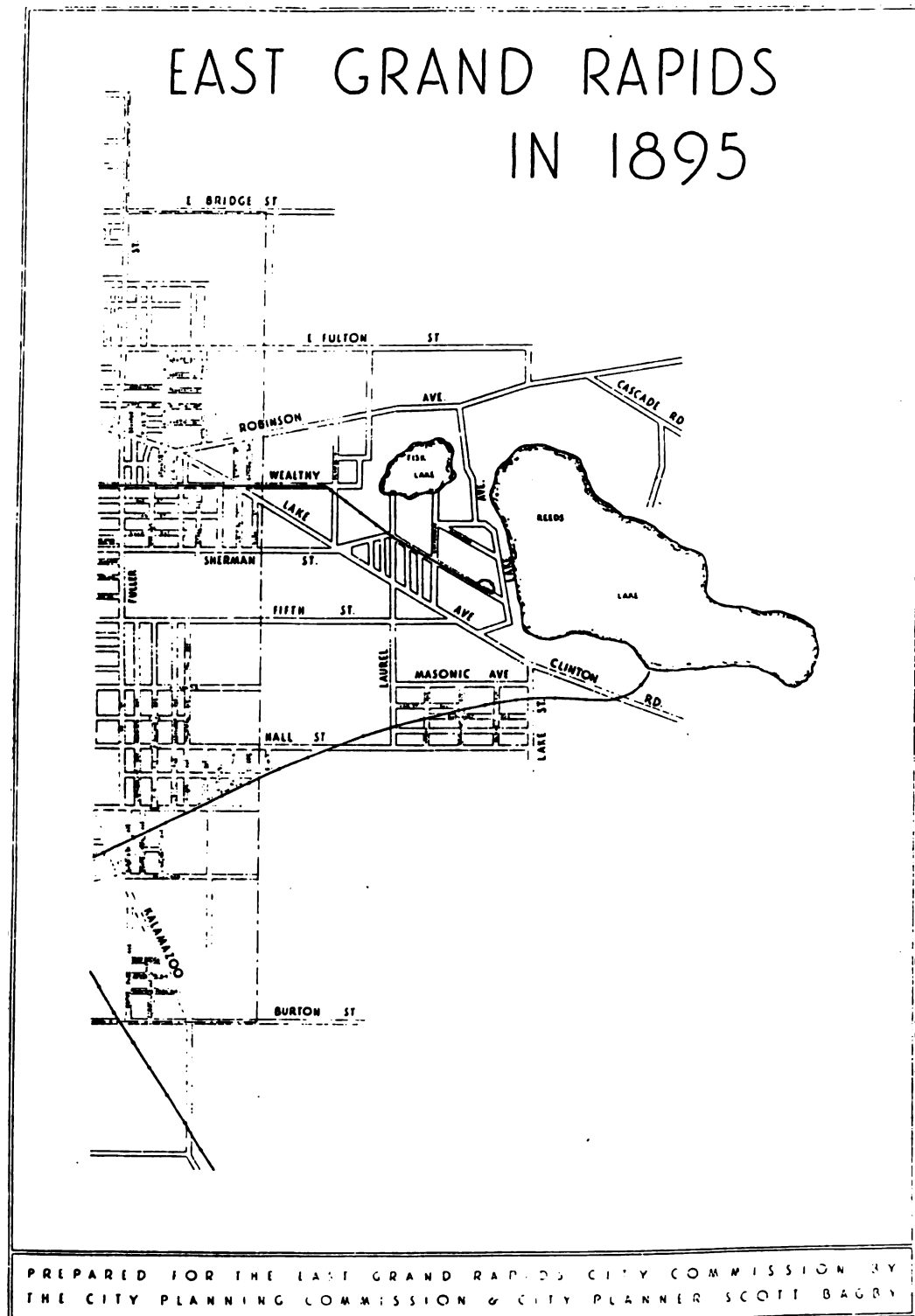


Figure 1. East Grand Rapids in 1895. End of the trolley line at Wealthy Street and Lake Avenue shown.

The circle of tracks at which the trolley cars turned around were located approximately 100 yards south of the theatre. In 1899, the Evening Press reported that steps had been taken to insure against derailments of the "heavily loaded cars" which swung around the "big loop at the lake."¹³

In the late 1800s, pavilions were popular structures for summer picnics and various entertainments. Many pavilions existed in Grand Rapids, and these were used primarily as picnic shelters and band shells. In 1875, a pavilion was built along Reeds Lake, but eventually burned. In 1897, The Grand Rapids Street Railway Company built a new pavilion north of the previous one, on a rise overlooking the lake.¹⁴ The site on which the street railway company chose to build its pavilion had started out as a picnic grove. Apparently, "virtually all" of the early American amusement parks grew out of picnic groves.¹⁵

The street railway company which owned the pavilion held a contest to name it, offering a \$5 prize. The proposed titles ran from "absurdly funny to the ultra-romantic". "Trolley Hall" and "Alhambra" were close seconds, but the winning name was "Ramona", the name of the Indian heroine in Helen Hunt Jackson's popular novel. Attempts had been made to change Reeds Lake to "Ramona Lake" several years before, but to no avail.¹⁶

In 1899, the street railway company advertised "The Famous Triangle" that could be traveled by trolley to the three major parks.¹⁷ The Grand Rapids Street Railway owned

the North Park Pavilion and the Ramona Pavilion at Reeds Lake.¹⁸

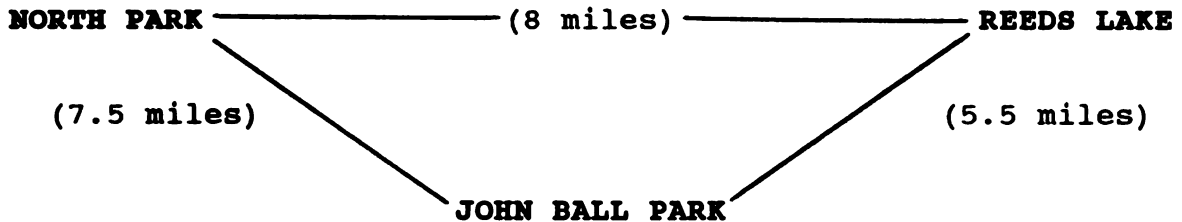


Figure 2. The Famous Triangle of three Grand Rapids parks.

Trolley Car Treasury called these parks "traffic generators."¹⁹ "In the cool of a summer Saturday evening, the ride out was the keynote, as these verses from the Street Railway Journal suggest:

Oh, what a delight
On a soft June night
To ride in an open car!
You can stand the expense--
It's only five cents--
No matter how poor you are."²⁰

The public transportation of the trolley car was a significant factor in the establishment of the Ramona Pavilion.

The success of the Chicago World's Fair, the growth of Coney Island, and the popularity of amusement parks and resorts indicated the strong societal need for popular entertainment. The timing of Ramona Pavilion's opening could not have been more strategic. Ironically, the article covering the dedication ceremony of the Ramona Pavilion was printed on the front page of the newspaper containing the above-mentioned column which named resorts as the popular obsession.

Footnotes to Chapter II

1. Russell Lynes, The Lively Audience, (New York: Harper & Row Publishers, 1985), p. 132.
2. Gary Kyriazi, The Great American Amusement Parks: A Pictorial History, (Secaucus, NJ: Citadel Press, 1976), p. 17.
3. Kyriazi, p. 17.
4. Kyriazi, p. 17.
5. Kyriazi, p. 98.
6. Kyriazi, p. 98.
7. "Gossip", Evening Press, June 19, 1897.
8. "Social Events in Grand Rapids", Evening Press, July 10, 1897.
9. Ernest B. Fischer, History of Grand Rapids and Kent County, (Chicago: Robert O. Law Co., 1918).
10. John "Bub" Rose, personal interview, September, 1991.
11. "Reeds Lake, most sought and most useful among the resorts of Western Michigan," Grand Rapids Press, June 28, 1915, p. 22.
12. Kyriazi, p. 99.
13. "With the Theaters," Evening Press, May 29, 1899, p. 2., c. 3.
14. "To Be Known as Ramona," Evening Press, June 19, 1897, p. 1, c. 1.
15. Kyriazi, p. 16.
16. "To Be Known as Ramona," Evening Press, June 19, 1897, p. 1, c. 1.
17. Evening Press, July 6, 1899, p. 2, c. 5.
18. Evening Press, May 26, 1900.
19. Frank Rowsome, Jr., Trolley Car Treasury, (New York: McGraw-Hill, 1956), p. 97.
20. Rowsome, p. 97.

III. THE OPERATIONS OF THE RAMONA THEATRE

A. Ramona's position in Grand Rapids entertainment

The theater entertainment in Grand Rapids today is loosely divided into winter and summer seasons. The two main winter theaters are the Grand Rapids Civic Theatre on Division Avenue and the Broadway Theater Guild on Monroe Avenue which brings touring groups to DeVos Hall. In the summer months, Circle Theatre is the main theater spot, operating in an enclosed pavilion-like structure at John Ball Park. Local colleges, a local university, and other theatre groups also provide excellent sources of theatre entertainment, often rivaling the groups listed above.¹

At the turn of the century, the winter and summer seasons were more sharply divided out of necessity, with theater managers at the mercy of the thermometer. In the winter, the elaborate downtown theaters competed for patronage. Many theaters existed downtown at different times during Ramona's 52-year existence. One of the predominant theaters was the beautiful Majestic Theatre which was the same building now occupied by the Grand Rapids Civic Theatre. The mighty Powers Theatre, known for its rich elegance, stood on Lyon Street only yards away from where DeVos Hall now stands. A parallel also exists between Circle Theatre and the Ramona Theatre.

Both theatres were built in pavilion-like structures. Circle Theatre is located in a popular summer park/zoo area, while the Ramona Theatre was part of a summer resort/amusement park environment.

In an era before air conditioning, the downtown theaters remained open as long into spring as possible until they were forced to close due to the heat in the buildings. Each spring, Ramona Theatre was ready and waiting for the masses who turned to the cool lake breezes to escape the heat.

Like Christmas, the seasonal nature of Ramona added to its charm. The nostalgia that is connected to the Ramona Theatre is often coupled with fond memories of summer evenings, boat rides on the lake, swimming, food, rides, romantic outings, and childhood. Several former patrons of the theatre tell stories of meeting their spouses at Ramona.

Although rival entertainment came and went, Ramona remained the one constant in summer amusement in Grand Rapids for the first half of the 20th century.

B. Building Suited for Summer Theatre.

Exterior & Interior Description. The Ramona Pavilion was located on Lakeside Drive, across the street and up the hill from the west shore of Reeds Lake. The pavilion was a wooden structure, rectangular in shape, with a semi-circular dais protruding on its east side towards the lake. The roof consisted of four pyramid-shaped sections which met in the middle. The "pyramids" had small dormer windows peeking out,

and sloped down to form eaves which extended out over a large porch completely surrounding the inner structure. Large posts lined up along the porch supporting the overhang. A low railing ran around the porch in a criss-cross design which is one of the identifying features of the theater.

Although the pavilion was unique in its own right, it was also a part of something larger. As Ramona Park grew, the pavilion was remodeled to maintain a uniform look to the buildings. In 1913, the west end of the theater was renovated into a "regular mission effect" with concrete walls.

When the theater was built the rear was upon the 'backyard' of the resort. Now conditions have changed and the stage door fronts upon what is really a rear-front yard. Therefore the architects have been busy altering the stage entrance, making it more sightly and of an imposing appearance in keeping with the Ramona Dancing Academy, upon which it faces.²

In the early years, the pavilion was surrounded by trees,³ dirt paths, advertising signs, and unsightly buildings. Photographs show the gradual removal of some of the larger trees from around the outside of the theater. In what was dubbed the "beautiful Ramona cause" of 1910, the advertising billboards were removed⁴ and tar was poured for the paths which ran through gardens.⁵ By the 1912 season, the paper rejoices in the entirely clear lakefront resulting from the removal of several buildings and a high fence.⁶ The merry-go-round and a popcorn stand were moved to other places in the park so that the theater could be surrounded by grassy lawns.⁷

Ramona Park Pavilion. Grand Rapids, Mich.

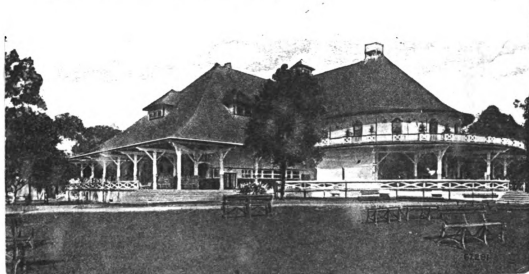


Figure 3. Postcard with Southeastern view of Ramona Theatre.



Figure 4. Postcard with Eastern view of Ramona Theatre from Reeds Lake.

The main entrance was located on the eastern rounded end at which stood a grand flight of stairs which led up from the street and lakeshore below. The stage entrance was located on the west side of the building. In 1910, a roofed pergola was built which ran from the newly roofed landing station of the streetcar to the pavilion. This insured patrons that they would be protected from the elements when attending the theater during bad weather.⁸

Patrons lined up on the great porch for admission into the theater. The box office and headquarters for the resort manager were located on the porch of the pavilion. From the main entrance on the east side of the theater, the patron entered the back of a large auditorium. During the pavilion's first three years, the interior seems to have been one large room with a stage and orchestra pit at one end and a cigar stand at the back of the auditorium.

Immediately after the pavilion's third season, contractors were hired,⁹ and on January 29, 1900, work began on a major remodeling project. The changes to "the new theater at Ramona Pavilion" were to be so extensive that the patrons would "scarcely know the place."¹⁰

The pavilion theater now had a seating capacity of 1,200.¹¹ More aisles were added and the old seats moved to the back of the theater with 700 new seats installed in the front. Eight boxes were added to each side of the theater, some seating six and some seating four.¹² With the auditorium extended "all the way to last year's cigar stand,"

there was now a special standing space which could hold a large number of spectators. The floor of the auditorium was dipped to provide better site lines for patrons.¹³

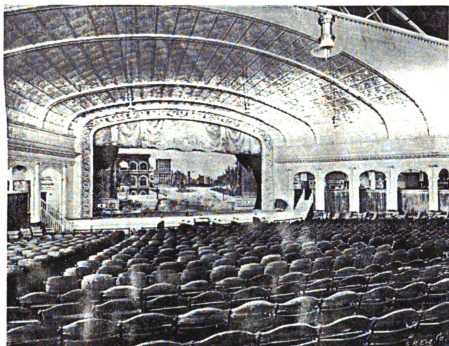
The theater continued to receive improvements each season. After the 1903 season, the seating capacity was increased by an additional 500, and a large balcony was added, leading to a second-story outdoor promenade overlooking the lake, complete with flowers, palms and box trees.¹⁴ In 1911, the roof garden was proclaimed "one of the finest points of observation in the city with refreshments and club facilities close."¹⁵ The roof garden was a temporary feature of the building.

For the 1910 season, the second major renovation of the theater was unveiled. Windows were installed in the open portions of the theater which could be closed as needed. This modification marked the "enclosing" of the theater. The boxes were remodeled to include brass railings, velour draperies and "crex prairie grass" furniture. "Cork carpets" were laid throughout the theater, and curtains were hung from the new windows. Other features were the refreshment rooms, "dulceana" nooks [sic] and window boxes. Later that summer in August, Grand Rapids hosted a city-wide "Homecoming" and the Press described the Ramona Theatre for visitors returning home. The paper lauded the change from "the great open auditorium" to a "dainty and artistic theater." "In every detail it is a "theater of class" and there is not another like it on the American continent."¹⁶

The Street Railway Review of Chicago

SAYS:

"At Grand Rapids, Michigan, one can get a trolley car ride of 21 miles, visit three parks, and see a vaudeville show for 20 cents."



THIS IS HOW IT IS DONE

TAKE a Cherry Street and Shawmut Avenue car going west; this will take you to John Ball Park. When you have seen the park, go back (same line) to Canal Street; get a transfer for Wealthy Avenue and Taylor Street car going north. This car will carry you through the Soldiers' Home Grounds to North Park. After staying there as long as you wish, take a car for Reed's Lake. Free shows are given there every afternoon and evening during the season, commencing at 3:00 and 8:15 p.m. In addition there are many other amusements. Any of the cars will return you to the city from Reed's Lake, any time you desire, or return via Cherry Street.

Figure 5. Advertisement in The Grand Rapids Furniture Record, July 5, 1900. Interior of Ramona Theatre.

The Stage, Curtains & Scenery. After the 1900 renovation, the new theater housed the largest stage in town.¹⁷ The proscenium was widened from 34 feet to 42 feet and dressed in white and blue. Branching out from the stage was a peristyle with Ionic columns and an entablature above. Dressing rooms were located on the north and south sides of the stage.¹⁸

In 1907, a hardwood floor was laid on the apron of the stage to assist the dancers and "to prevent dust during dancing acts."¹⁹ Whenever an unusually heavy act came to Ramona, such as elephants, it was reported that the stage managers had placed extra braces under the stage.²⁰ The shape of the stage was altered in 1913.

The apron of the stage, that part projecting out above the orchestra, is being cut down. This will better the vision of the audience and at the same time not take valuable space from the stage. The front line of the stage will be made to conform to the present day idea in theaters of rounding out toward the audience. The change will give room for two more rows of front seats and will have the effect of bringing the audience closer to the performers.²¹

A new drop curtain was purchased for the theater in 1900.²² The phrase "the curtain will roll up on the summer of 1903" seems to point to a curtain which rolled up from the bottom. For the 1904 season, a new curtain was painted.²³ In 1907, an asbestos curtain was purchased, on which was painted a Venetian scene.²⁴

In 1910, the manager made a decision regarding the curtains of the Ramona Theatre that brought attention and acclaim from the Press.

Mgr. DeLamarter has inaugurated a reform at Ramona that might be followed by every Grand Rapids theater manager to advantage. It consists in the banishment of all so-called advertising drops and curtains. The effect is decidedly pleasing. The elimination of the signs removes an affront to the eyes of playgoers and adds to the "class" of the theater. In vaudeville it is a regular thing to drop before the eyes of the audience at times a straight or olio drop that is plastered over with ugly, inartistic signs. Mgr. DeLamarter came to the conclusion that these advertising plastered curtains were an imposition upon his audiences and detracted from their enjoyment of the performance. Therefore he resolved to eliminate them, even buying up existing contracts in order to carry through the reform.²⁵

Beginning in 1910, the Indian girl "Ramona" for which the theater was named became a symbol for the theater. A painted silhouette of her head adorned the "scene borders" on the stage. The portion of the valance with the 2 x 3 foot Indian girl head hangs framed in a private collection.²⁶



Figure 6. "Ramona" silhouette from Ramona Theatre valance.

After the opening of the new theater in 1900, the scenery was said to be of a "very high order," with "interiors, street scenes, gardens, fancy wings and borders, and everything desirable."²⁷ In 1906, Chicago scenic artist H.C. Chavalier was hired to paint new scenery for *Ramona*.²⁸ Still more scenery was acquired for the 1907 season "to assure a proper setting for the big acts Manager DeLamarter proposes to secure."²⁹

The 1910 batch of scenery contained a garden scene, olio and borders.³⁰ Apparently the scenery was usually changed with the curtain down, for in August of 1910, the changing of the scenery in view of the audience was dubbed "an odd feature of the bill."³¹

At the 1900 opening of the new theater, the Evening Press declared the stage accessories, the curtains and the scenery to be "equal to those of many high class theatres."³²

Decor. A special feature of the *Ramona Theatre* was the great care taken to adorn the theatre with lovely decorations. The original colors of the interior were primarily white and gold with some blue, until 1910 when white, gold and green became the trademark colors of the theater, inside and out. In 1925, a full page spread about the park in the Press reports "a cluster of white buildings, touched with emerald, grouped on the margin of Reeds Lake."³³

For the 1906 season, the manager began a tradition of setting aside a week in August as "Japanese Fete Days." A

1908 article entitled "Like Nippon Land" described the transformation of the pavilion.

The theater itself was handsomely decorated with lattice work borders & streamers high in the air. Pendant balls of Cherry blossoms formed a canopy over the open portion of the theater. Japanese lanterns glowed everywhere.³⁴

In 1912, bamboo was displayed throughout the pavilion, and Japanese umbrellas were placed above the boxes in the theater.³⁵ Some of the surviving postcards of the theater show it decorated for Japanese Fete Week with Japanese lanterns hanging around the porch.

This "garden-like" transformation of the theater was so popular, it was incorporated into the permanent decor. In 1910 when the auditorium was enclosed, the box velour draperies and the orchestra pit furniture were done over in green, and the windows were curtained with green sundour [sic].³⁶ One of the new "striking features" was the addition of green vines, creating a "pergola" effect.³⁷ A pergola, according to Webster's, is "an arbor, especially one with an open roof or cross rafters or latticework supported on posts or columns, usually with climbing vines." The title of an article in the 1910 Homecoming Issue of the Press proclaimed "Ramona is Like a Pretty Garden."³⁸

In 1916, latticework pergolas were constructed over the boxes.³⁹

The interior of the theater has been freshly done over in white, while rose vines all abloom with pink blossoms clamber over the lattice and pergola effects of the boxes. Hanging baskets of pink roses add to the pretty summerlike effect."⁴⁰

Former patrons of the theatre are quick to mention the latticework in recollections of the theatre. Mary Jane McDermott remembers in the 1930s the theater was "open, with lots of latticework and artificial flowers--like a gazebo."⁴¹

Temperature. Part of the magic of the theater was its summertime quality, complete with cooling lake breezes. Before the advent of air conditioning, the climate directly influenced the enjoyment level for patrons of any theater. "The stifling hot weather yesterday afternoon and evening drove thousands of pleasure seekers to Reeds Lake and Ramona Theatre. Hundreds could not procure seats in the auditorium."⁴²

On occasion, the erratic nature of the weather worked against the open pavilion, especially in May or September when summer was late in coming or early in leaving. "A cold northeast wind freighted with dampness swept across the lake and into the pavilion until it brought into service every wrap obtainable."⁴³ Even after the theater was enclosed, the building had no heat.

Despite a few exceptions however, the theater was fervently praised for the comfort it provided against scorching summer heat. In 1916 when the thermometer hit 100 degrees, thousands were said to be "cool and comfortable" at Ramona.⁴⁴

Safety. No record was found of the pavilion burning during its 52-year history. This was unusual for theaters of the day, especially an all-wooden structure like Ramona. This

was due largely to the diligence of the management and staff in upkeep, necessary renovations, and strict safety precautions. In 1904 the scenery and stage woodwork were covered with a fireproof preparation.⁴⁵ A 1905 article in the Evening Press describes the thorough measures taken to protect the pavilion from fire. The preparations included fire drills every Tuesday and Friday at 7:00 p.m., a stage sprinkler and a system for pumping water to the pavilion veranda from Reeds Lake.⁴⁶

By 1907 the theater had an asbestos curtain.⁴⁷ A sign from the dressing room of the theater which currently hangs in a private collection, reads:

POSITIVELY NO SMOKING IN THIS DRESSING ROOM OR ON STAGE. The stage manager has instructions to rigidly enforce the above rule and "close" any act, a member of which violates the same, and positively no excuse will be accepted. So please note, it's CUT IT OUT OR "CLOSE." L.J. DeLamarter, Resort Manager.⁴⁸

Lights & Equipment. The original lighting of the theater is unclear. In 1900, a description of the lighting is given in the Evening Press following the renovation of the auditorium into a formal theater. The large apron of the stage had a stretch of incandescent footlights reaching all the way across, with lines of incandescent lights arranged around the arch and along the borders. The observer reported that while hundreds of incandescent lights were used about the stage, the body of the theater was illuminated by improved enclosed arc lamps.⁴⁹

By 1900, it was possible to darken the auditorium. This was often used for special effects, moving pictures and "song illustrations."⁵⁰ For this act, songs were sung as images were flashed onto the stage from the rear of the theater through the use of a "stereopticon"--similar to a slide projector. In 1900, a permanent moving picture apparatus was installed in a "little house on stilts" at the rear of the theater, resembling a railroad signal tower.⁵¹ For most if not all of its existence, the theater had a screen on the stage that could be lowered when needed. Acts that required lighting effects were not always as effective during the matinees as Ramona could not be darkened in the afternoon.⁵²

Until 1907, the arc lights were supplied by the "flickering railway current." Beginning with the 1907 season, all the lights in the theater were incandescents, supplied by the Edison current.⁵³

A set of 10 dimmers was installed in 1908 to provide better lighting variation capabilities for the acts. In 1909, a ballet act incorporated "varicolored lights" into its act.⁵⁴

The lighting continued to improve throughout Ramona's history. In 1910 a renovation list included "hanging inverted lights in verde antique fixtures."⁵⁵ An account in 1911 describes the theater as sparkling with hundreds of tungsten lights.⁵⁶ Additional lamps were added in 1913, despite the claim that the theater was already "one of the best lighted in the country."⁵⁷ A green-beaded gas wall lamp which hung in

the auditorium near the stage is currently in a private collection.

Acoustics. The same open-air quality that brought the pavilion its summer charm was also the cause of its largest problem: the acoustics. As early as July, 1898, the newspaper began addressing the problem.

It is a misfortune that the acoustic properties of Ramona pavilion are so bad. Difficulty in hearing was noticeable enough in vaudeville, but it was emphasized yesterday when the Mackay Opera Company opened its present engagement with a production of "The Mascot".⁵⁸

This was the beginning of a problem that would recur through the theater's first 13 years. Understandably, the newspapers contain repeated reports of this frustrating condition.

On June 21, 1899, it was reported that a large canvas canopy was placed over the theater section of the pavilion with the goal of curing "the case of bad acoustics." It was hoped that the canopy would prevent the voices of the singers from being "lost in the recesses of the roof."⁵⁹ The canopy apparently proved unsuccessful, for five days later the following review appeared:

Miss Gladstone was on the program for a monologue turn, but the acoustic properties of the pavilion made it out of the question for her to appear in this and the act in so-called mind reading was substituted. Mlle. Bonita is shown in a very fair singing and dancing turn which falls flat because the young woman's songs might as well be whispered to a tornado as in that barn-like room.⁶⁰

Performers who did manage to work around the acoustical dilemma were appreciated.

Patrons are also reveling in the fact that the very diminutive Nellie V. Nichols is at least one sobretto who can make her voice heard over the footlights. But when she does it one cannot but wonder what that voice would be if heard within an enclosed building where there are no angles to combat every second.⁶¹

Improved acoustics was a major goal of the 1900 renovation project, with the hope of enhancing the enjoyment of sketches and monologues. The Evening Press rejoiced that the days of not hearing "past the footlights" would be gone.⁶² The acoustical problem was improved, but not solved. It was noted that a "voice of unusual strength and power" was necessary to carry properly through the "immense" outdoor theater.⁶³ Before the beginning of the 1901 season, an optimistic tone was set. "The [Furniture City] band should be heard to splendid advantage as the acoustics of the Ramona Theatre are as nearly perfect as can be made in an open-air theatre."⁶⁴

The pavilion was only partially responsible for the problem. The locale of the pavilion at the center of an amusement park and crowded resort area brought its own unique sounds. A few weeks into the 1901 season, an acrobatic comedy pantomime act was praised for being especially adapted to an open air pavilion "from which outside sounds can never be entirely shut away."⁶⁵ In 1902, a miniature railway was added to the attractions at the park. The tracks ran along the back of the pavilion, just behind the stage. "Luna Cooper . . . bravely sang against the noise of the moving crowd, the bustle of the refreshment room, and the shrill tooting of the

locomotive on the miniature railroad."⁶⁶ Apparently Sundays posed the biggest problem. With the Saturday work day still in effect, Sunday was the largest attendance day at the resort. The words of many acts were lost in the "Sunday roar"⁶⁷ which was always observed on "crowd" days at Ramona.⁶⁸

The waves of sound rolling toward the stage from auditorium, pavilion, refreshment rooms, and the grounds outside beat against the performers and seems [sic] to form a pulsating wall against which the voice, unless raised to a shriek, is practically powerless.⁶⁹

On one such Sunday in August, 1902, Actress Lillian Burkhart was "ready to cry" because of having to scream her lines. She declared that she could be heard in every corner of The Met in New York and the Auditorium in Chicago, but at Ramona on Sunday she was helpless.⁷⁰

In 1906, rubber matting was laid to help deaden the sounds from outside the auditorium.⁷¹ A review in 1907 blames the performers themselves, stating that they are simply not suited to an open air auditorium.⁷² In 1908, a performer was praised for being "more than able to cope with difficulties presented by the large open-air auditorium at Ramona."⁷³ In 1910, windows were added to the theater which could be opened or closed, and complaints in the newspaper finally ceased.⁷⁴

Resort Atmosphere. Just before the opening of the theater, an article ran in the Evening Press about Ramona Park entitled "Real Coney Island".⁷⁵ This comparison would remain

with the resort area at Reeds Lake throughout its history. Although the resort noise sometimes interfered with the entertainment in the theater, the park environment gave the theater a unique ambience.



Figure 7. Map of Ramona Park with a ground plan of the Ramona Theatre.

During the beginning years of the pavilion, refreshments were sold during the performances, producing an atmosphere which resembled a baseball game.

Manager Stair is considering the advisability of discontinuing the constant peddling of peanuts and soda water among the seats during the acts. He plans, instead, to have an occasional intermission with orchestral music, which will be made a feature this year. During these intermissions patrons will be served at their seats or can stroll about the pavilion as best suits them.⁷⁶

In 1902, refreshments were still being served during the productions.

The lemonade and popcorn boys at Ramona need to be put through a course in voice modulation. They have a decidedly annoying habit of yelling out their wares in jarring tones no matter what act may be going on. They or their employers apparently imagine that people go to Ramona to hear popcorn yells instead of to enjoy the performance. As far as noise goes, the boys always win in the competition.⁷⁷

The announcement came in 1908 that the Chinese restaurant had been moved from the pavilion to the fish exhibit building, and the pavilion restaurant would now serve only lunches. This relocation would remove "the chop suey odors that used to be wafted through the theater."⁷⁸

Food wasn't the only smell in the theater. In 1911, a seal act was moved to a tank outdoors due to the smell. Previously they had been kept in the building, "as is usually done."⁷⁹

The festive park clamor included crowd roar, the Derby Racer roller coaster, the miniature railroad, and even the steamboats on the lake. In August of 1900, whistling mimic Al

Holt was describing the way girls in different cities whistle for a street car. He described Chicago girls as being shrill, and Detroit girls as chirping like street urchins.

The wise ones in the audience saw the imitator's opportunity to flatter his audience, but his description of how a Grand Rapids girl calls for a car was accidentally turned into the biggest kind of a burlesque . . the Major Watson's powerful whistle was turned on to the limit and the noise was deafening, as it usually is. The audience went into convulsions over the Grand Rapids girl's manner of whistling down a car and Holt had to wait until the . . . applause died away before he could resume.⁸⁰

Summary

The Ramona Theatre was well suited to the needs of a summer theatre. A 1902 caption under interior and exterior pictures of the pavilion described its use:

This pavilion was erected by the Grand Rapids Railway Company at a cost of \$25,000. Its use is free to everyone. It contains 35,000 ft. of floor space, all on one floor, available for guests. In the center of the building is an auditorium where music and other attractions (suitable for all classes of people) are given twice each day during the season.⁸¹

In the Ramona Theatre's very first year it was described as "the pretty summer theatre."⁸² This phrase seemed to sum up public opinion and was frequently used to describe the theater throughout its history.

C. Strategic Management.

General Job Description of the Manager. From its inception, the Ramona Pavilion was owned and operated by the Grand Rapids Street Railway Company. The Company appointed a manager who was in charge of all aspects of the theater.

The first duty of the manager was the acquiring of entertainment, which sometimes required him to travel to other parts of the country. He was also responsible for the operations of the theater and the staff of treasurers, ushers, maintenance people, and stage personnel. The manager also acted as a promoter, leaking information to the press about what he was planning next. The newspapers were quick to lavish praise or heap coals upon the manager, depending on the success of the current entertainment.

The manager had to be both a mediator and a peacemaker. He was responsible for overseeing and organizing the many acts that arrived each week. The backstage group of performers, stagehands, and animals could easily range from twenty to over a hundred. He was also expected to draw large crowds, and to insure their complete comfort and enjoyment. At the same time, he answered to the Railway Company and was under pressure to turn a profit. An excellent (and inadvertently humorous) firsthand look at this position is found in The Vaudeville Theatre by Edward Renton, published in 1918. "The manager will have many problems to meet and solve, and the ideal includes some of the characteristics of the lawyer, diplomat, shrewd merchant, aggressive advertiser, wise

executive, 'good mixer' and gentleman." Acknowledging the long hours that are the "nature of the business," Renton asserts that managers must either "cheerfully take cognizance or get out of the game."⁸³

The Notable Managers.

Darnbrough. There is no known manager for the 1897 inaugural season of the Ramona Pavilion. For the second season in 1898, Manager Darnbrough was appointed by the head of the railway company.⁸⁴ After his first week of managing the theatre, the popularity of Ramona was high, and credit was given to Darnbrough's "skillful direction."⁸⁵ Later that summer, Frank Burt of Burt's Theatre and summer booking agency from Toledo, Ohio, visited Ramona. Burt informed the Street Railway Company that the bills to date were not "of the class" demanded by the resort. The Railway Company challenged Burt to bring in some acts of his choosing, and some of these were seen in August, billed as "Burt's Choice."⁸⁶

Stair. The 1899 season began the seven-year reign of Manager Orin Stair. Orin Stair was in partnership with his brother E.D. Stair, a Detroit theater manager who leased the Grand Rapids theaters. E.D. Stair was also an owner of the Detroit Free Press⁸⁷ and manager of a vaudeville circuit.⁸⁸ During the winter theater season, Orin managed the Powers Theater and the Grand Theater.

Prior to the opening of the newly renovated theater in 1900, Manager Stair assured the public that the acts would be strictly clean and first class.⁸⁹ This statement was

necessitated by some of the "raw" entertainments in certain downtown theaters and local taverns. Stair also predicted that Ramona would be one of the finest resorts of the kind in this country.⁹⁰ During his first five years at Ramona, Stair managed the entire park, but in his last two seasons he attended only to the operation of the theater.⁹¹ Towards the end of the 1905 season, Orin Stair sent his letter of resignation to Ben Hanchett, President of the Street Railway Company, listing the reason as the demand of other interests. The Evening Press reflected that under Orin Stair, the resort had grown amazingly and the character of the performers had been bettered.⁹² His obituary in 1943 stated that he "had a hand in Ramona Park Theater,"⁹³ when actually he had blazed the trail for what would become a significant stop on the big-time vaudeville circuit.

DeLamarter. For the pavilion's first season as a theater in 1900, Manager Stair placed a young man named Louie DeLamarter in the box office.⁹⁴ Two years later, Louis was also serving as the treasurer of the Grand during the winter season.⁹⁵ In 1904, Manager Orin Stair hired Louis J. DeLamarter as his assistant at Ramona.⁹⁶

Prior to the opening of the 1906 season, it was announced that Louis J. DeLamarter would be the General Manager for Ramona Theatre and Ramona Park. Edward Renton, a contemporary and fellow vaudeville theatre manager, stated:

. . . it may be said that there are not now and never have been enough real managers to go around. It is the experience of the writer that those who have proved exceptionally competent are quickly recognized and rapidly offered promotion to larger theatres and greater responsibilities.⁹⁷

By the time the theatre was torn down in 1949, Louis DeLamarter, Sr., was the President of the Grand Rapids Motor Coach Company which owned the park.

Before his debut, the Press reported that Manager DeLamarter had a high standard for bills.⁹⁸ The report was an understatement, for during the 17 years that followed, the Ramona Theater flourished under the excellent management standards and creativity of Manager DeLamarter. In his Memories of East Grand Rapids, William Bennett accurately credits DeLamarter as being the one "who really developed the park."⁹⁹

For the 1923 and 1924 seasons, Manager DeLamarter took a respite from his management duties for the theater.

For the first time in many years, Louis J. DeLamarter, Vice President and General Manager of the Grand Rapids Railway Co. will be out of the Ramona management. After having built a substantial reputation for Ramona, as one of the highest grade summer theaters in the country, he has turned the active management over to W.S. Butterfield for a term of years.¹⁰⁰

The two-year hiatus proved disastrous for the theater. When Manager DeLamarter resumed his management of the theater in 1925, the Grand Rapids Press literally rejoiced. A few weeks into the season, Mary E. Remington, theater critic for the Grand Rapids Press, described Ramona's line-up as ". . the sort of bill which assures audiences that the good old days of

high-class vaudeville bills, for which Ramona used to be famous, have returned."¹⁰¹ The next day, Remington reported with satisfaction that "General Manager DeLamarter's promise to restore the old time name of Ramona has been fulfilled."¹⁰²

Louis DeLamarter was a shrewd businessman and a respected leader. At the same time, he had a sense of humor and related well to both patrons and performers. Legends have been passed down about his suggestions helping acts improve during their stop at Ramona.¹⁰³

Butterfield. W.S. Butterfield assumed the management of the Ramona Theatre in 1923. His assistant was house manager Jim Rutherford.¹⁰⁴ Butterfield's employment was described as being for "a term of years," indicating that the position was temporary. Butterfield claimed to have had years of successful experience as a producer, manager, vaudeville magnate and theater owner.¹⁰⁵

Mr. Butterfield stated that his policy was "to give the public the sort of entertainment it wants."¹⁰⁶ His idea of what the public wanted were acts comprised mostly of girls in skimpy costumes. The acts themselves seemed to grow progressively more "vulgar" and "plotless." He tried to use special events to bring in the patrons as DeLamarter had, only his "events" were of a different nature. His attractions included beauty contests, the giving away of a Mormon wife, and "Garter Night," where a patron could get a beautiful pair

of garters free . . . by coming up on the stage and picking them out.¹⁰⁷

By the end of Butterfield's term of management, only tiny ads were being run in the Press. In the "Amusements" section, critic Mary E. Remington barely mentioned the Ramona Theatre.

Barr. In 1939, it was announced that Mgr. Delamarter had signed Fred J. Barr as the assistant manager of the theater. Barr was already serving as an advertising agent for the Grand Rapids Motor Coach Co. which owned the park. He had served as manager of the Keith's Theatre and the Majestic in Grand Rapids. An October 24, 1954 article in the Herald refers to Barr as a "protege of Delamarter".¹⁰⁸

Ernie Bates who owned some of the rides at Ramona Park remembers Fred Barr sitting in the theater office pasting articles about the Ramona Theatre into his scrapbook. Bates also remembers Barr as a "fun-loving individual with a wonderful sense of humor, and eight or nine kids."¹⁰⁹

Managerial Duties.

Acquisition of Acts. When the construction was started on the new theater at the pavilion, publicity began for the upcoming season. It was announced in January, 1900, that Manager Stair intended to sign acts costing \$250 a week, and that Manager Johnson of the Railway Company had given him carte blanche.¹¹⁰ By May, some acts were boasted to be at \$300-\$400 a week, quite an improvement when the entire bill had averaged only \$200-\$250 in the past.¹¹¹

For the 1902 season, the cost for lesser acts were as low as \$40, while the "headliners" had risen to \$500-\$600. Manager Stair explained the rising cost. "No, the vaudeville people have not raised prices to any great degree. We are simply giving the patrons of the theater better attractions than formerly . . . good summer amusement."¹¹² Two of the top acts in 1902 were comic opera star Pauline Hall at \$500 a week,¹¹³ and the Ten-ichi Japanese magicians at \$600.¹¹⁴ The Press marveled at the amounts, due to the artists "working only half an hour a day."¹¹⁵

After the 1903 season, Manager Johnson and Manager Stair announced that they would be traveling east to "see what other cities were doing."¹¹⁶ Many of the acts at Ramona came directly from bookings in Chicago.¹¹⁷ In the beginning years at the theater, acts were signed from both circuits and independent agencies.¹¹⁸

In 1907, Manager DeLamarter traveled to the Majestic in Chicago where he saw the Grigolatis, an aerial ballet act. He booked them for Ramona for \$750.¹¹⁹

It was announced in 1908 that appropriations for weekly billings had been increased. In addition, acts in general were said to be somewhat lower in price because of the ending of the "vaudeville war."¹²⁰ English singer Rosie Lloyd was booked as a headliner for the third week at a salary of \$1,500.¹²¹ Following the second week of the season, receipts were already higher than the record-breaking 1907 season. The Press declared that Ramona Theatre was "more popular than

ever, due to Manager DeLamarter's policy that "big acts draw big business worth money."¹²²

For the 1909 season, Manager DeLamarter made the exciting announcement that Ramona was now booking with the Orpheum circuit, through the United Booking Offices in New York.¹²³ He claimed this would now connect Ramona with the biggest parks and vaudeville houses in the country. DeLamarter promised Grand Rapids "a season filled to overflowing with the very best that vaudeville affords."¹²⁴

On July 22, 1909, the Ramona Theatre was paid a visit.

Two of the biggest men in the vaudeville world, Martin Beck, head of Orpheum Circuit, and Pat Casey, the booking agent, were visitors in Grand Rapids last evening. They spent several hours at Ramona . . . it is understood that bookings were discussed.¹²⁵

Ramona was now a solid member of the big-time vaudeville realm. A large disparity existed between big time and small time vaudeville.

Big time meant two shows a day, reserved seats, good theatres, good dressing rooms, large orchestras, and higher salaries for performers. Small time was four to five shows a day, smaller salaries, poor dressing facilities, and less competent musical accompaniment.¹²⁶

Ramona continued to book with the Orpheum Circuit through the 1912 season.¹²⁷

In 1913, the theater began booking with the United Booking Offices of America, comprised of Keith, Proctor, Williams & Poli theaters of the East, the Majestic and the Palace of Chicago, the Temple of Detroit, and 125 other theaters. In 1915, the Press claimed this illustrious

connection made Ramona "the rendezvous for all discriminating theatergoers."¹²⁸

This alliance of theaters came to be known simply as "Keith's Vaudeville."¹²⁹ The Ramona Theatre booked through Keith's from 1913 through the 1920s, except for the 1923-1924 gap when W.S. Butterfield managed the theater. When Keith's Vaudeville returned in 1925, many rejoiced. For the first time in two years, Ramona topped the theater section.

Ramona again can hang out its "Sign of the Good Shows." The return to big time Keith's vaudeville this season promises to bring the lakeside theater back to its former popularity.¹³⁰

The patrons were not disappointed for near the end of the summer Ramona was said to have established "all its old time popularity as the local summer home of 'big time' vaudeville."¹³¹

The Staff.

Ushers. For the first ten years, the ushers at the Ramona Theatre were comprised of "gentlemanly young boys".¹³² The 1907 season brought a surprise.

Mgr. DeLamarter has introduced a curious innovation at the Ramona matinees. He has employed girl ushers for the afternoon. The boys employed at night are in school during the afternoon and so until vacation time at least girls will serve in the afternoon. The innovation is proving unique and satisfactory.¹³³

This innovation became one of Ramona's trademarks. A 1950 article in the Press stated that Ramona claimed the credit for first introducing uniformed girl usherettes, who became

popular in theaters throughout the country.¹³⁴ The accuracy of this claim is not verifiable.

In 1904, the ushers, along with the musicians and stage mechanics, were attired in red trimmed with gold.¹³⁵ Beginning with the 1910 season, they wore white with green and gold trimmings, matching the new decor of the theater itself.¹³⁶

The ushers were sometimes costumed to contribute to the overall theme of the presentation. When the Japanese Fete week started in 1906, the ushers or "attaches" were costumed in kimonos.¹³⁷ Upon attending the "Fete" week in 1909, the patron was greeted by "a pretty, smiling 'Geisha', offering a souvenir from out of her store."¹³⁸ The women were given dainty glass Japanese windbells, while the men received cigars and fans.¹³⁹ When the management wanted to emphasize the derivation of the name "Ramona", a girl dressed in Indian costume gave out programs at the door.¹⁴⁰

Jean Mitchell ushered for the 1944 season, which featured eight light operas. The ushers were allowed to watch the shows for free, and Mitchell remembers rushing down to the front row just before the show began. The performers called them the "left front row patrons." She still has all of the programs, as well as autographed pictures and photographs she took of the actors. Jean Mitchell now works with the Grand Rapids Civic Theatre and says the times she spent at Ramona prompted her interest in the theatre.¹⁴¹

Backstage. Working backstage at a theater with the conglomeration of acts seen at Ramona caused some unusual situations. A story is told of the prop man working on the stage at 9:00 a.m. and hearing voices. After trying repeatedly to locate the source of the voices, he finally discovered the bird act up near the ceiling. Apparently the birds would talk only when they were offstage.¹⁴²

Occasionally the stage crew was called on to assist in one of the acts. Strongwoman Annie Abbott could reportedly lift 10 men, but 10 men were unable to lift her. Stage Manager Young and "several of his husky assistants" assisted in the experiment, but were unable to move her. (It was suspected that an electric charge was involved.)¹⁴³

In August, 1903, the Press reported that one of the hits at Ramona had been scored by "local talent." Following a dance act, a stage mechanic was sweeping sand off the stage.

. . . one night the stage mechanic was very much surprised to find himself keeping time to the music. He swept faster and the music kept the pace; he swept slowly and the music dragged along; he swept in ragtime and the orchestra jumped into "coon" [sic] music. Try as he would he could not get out of time with the rhythm of the selection. Moreover, the swish of his broom seemed unusually loud. There came a ripple of laughter from the audience and then a yell of amusement. The stage man looked down into the orchestra and then he understood. The drummer was keeping time to the swish of the broom with sandpaper sheets, and the orchestra was following the drummer's lead. Every night the performance has been repeated and always successfully.¹⁴⁴

Along with the fun, the backstage personnel worked long hours. The duties varied, according to the needs of each act. One

act required piano wire to be connected to the steel corset of an aerialist.

All is action & tension back on the Ramona stage. The services of nearly 20 men are required to carry out the mechanical point of the act. Up on the 'gridiron' 50 feet above the stage, 4 men are stationed amid a network of wires and slats.¹⁴⁵

Other. One other notable position was a park fire warden, added in 1905. This post was reportedly unique in the city and indicated the concern management had for safety at the theater as well. Each day the warden visited sites around the park and checked for rubbish or oily waste.¹⁴⁶

Other regular employees of the theater included a treasurer in the box office, an advertising manager, a press representative, a doorman, stage mechanics, an electrician, a person to run the projector, and an orchestra leader. Periodically, the names of some of the staff members were listed in the Press.

The winter and summer theaters often employed the same people, thus enabling theater people to work throughout the year. A 1907 announcement stated that John Powell, the former assistant treasurer at the Majestic and the current ticket seller at Ramona, would be in the box office at the Powers in the fall.¹⁴⁷ Ramona's stage managers, advertising agents and others could often be found working at the downtown theaters during the winter months.

Public Relations. From its very first season, the Ramona Theater was a theater for the people. The management placed a high priority on pleasing its patrons. An example of

this was in 1900 when Manager Stair shifted the moving picture "Cinderella" to the middle of the bill at the request of parents who wished to attend with their children and return home early.¹⁴⁸ One element of keeping the theater audience happy was the swift handling of disturbances. In 1908, the conventioning Knights Band began an impromptu concert outside the theater. The noise distracted the performers inside the theater, and the management quickly put a stop to the disruption.¹⁴⁹

In 1913, Press theater critic Arthur Stace wrote an article discussing the irritating practice of people talking in the theater. He had received a letter complaining about three couples at Ramona. Stace replied that the problem had improved in the last decade, and blamed non-theater patrons brought in by novelty as the culprits. "It is hoped that in a few years the loud-voiced spoilers of plays will become as rare as that other annoyance, once so distressing, but now obsolete, the theatrical hat."¹⁵⁰ Ramona had dealt with that problem when it existed. The program handed to each Ramona patron in 1900 had included a request from the management that women remove their hats.¹⁵¹

Another article by Arthur Stace discussed vulgarity on the vaudeville stage. He commended Grand Rapids managers for attempting to eliminate all offensive matter from their bills, but accused performers of having "slipped over" gags. Stace praised the United Bookings office which sent acts to Ramona for sending out rules to be posted in the theaters.

Everything of a vulgar, suggestive, profane or sacrilegious nature is forbidden in this theater. The use of the words "hell," "damn" and "God," except in serious or reverent sense, must be eliminated.¹⁵²

In 1915, Manager DeLamarter carefully censored moving pictures of the boat disaster in Chicago which contained graphic pictures of the Chicago River being dragged for bodies.¹⁵³

Promotions.

Advertising. In order for the Ramona Theater and Ramona Park to make a profit, it was necessary for the advertising agent to lure potential patrons onto the streetcar. Various promotional methods were used to promote the theater.

As early as 1899, downtown billboards "bloomed with lithographs" of the upcoming entertainment at the Ramona Theater.¹⁵⁴ In 1901 the Press remarked that a performer looked exactly like the 3 sheet poster lithographs of him that had been hanging for weeks.¹⁵⁵ Advertisement signs were also placed in the street cars and in merchant windows. When two performers saw these ads all over town reading "Fanny Rice [sic] and Six Other Acts", they threatened management that they would strike because they were not "also rans". According to the account, they performed anyway.¹⁵⁶

During Ramona's opening week in May, 1903, an advertisement was run in a program at the Powers Theatre for the "Reed's Lake Resort." Along with descriptions of new rides and attractions, it was promised that Manager Stair

would have "many agreeable surprises for the patrons of the theatre in Ramona pavilion."¹⁵⁷

Postcards began their climb into popularity in 1903.¹⁵⁸ A few postcards of the Ramona Theater can still be found at select Grand Rapids antique shops, in the local library collection, and in private collections.

The most common form of advertising for the theater was in the newspaper. The two major newspapers during Ramona's existence were the Grand Rapids Herald and the Evening Press, renamed the Grand Rapids Press in 1913. The Herald stopped printing in 1959, while the Grand Rapids Press has survived as the daily newspaper of Michigan's second largest city. Even though the Herald was the larger paper during the theater's beginning years, the Press was chosen for this study because it gave more detailed focus to theater and resort entertainment.

For the pavilion's first season, all events at Reeds Lake and the Ramona Pavilion were listed with the railway route schedules. At the start of the 1898 season, the Ramona Pavilion was included in the "Amusements" section, along with the downtown theaters.¹⁵⁹ Separate ads were also run solely for the entertainment at the pavilion.¹⁶⁰

At the commencement of the 1899 season, nearly an entire page was devoted to the attractions at Reeds Lake, including an actual picture of the pavilion.¹⁶¹ More coverage was given to the pavilion throughout the season in the daily "Amusements" column and in the weekly "With the Theaters"

column. For the first time, critical reviews of Ramona's entertainment were given.¹⁶² When the pavilion was renovated into a theater for the 1900 season, theater status was officially bestowed on Ramona.¹⁶³ It was even nicknamed "The Ramona" to match "The Powers" and "The Grand."¹⁶⁴

As the theater grew in popularity, small advertisements were run on the front page of the Press, with larger advertisements on the theater page. Advertisements were increased in size on occasions when visitors were in town, including fair week, conventions, Homecoming week, Labor Day and the Fourth of July. When the Powers Theater experimented with a summer stock company in 1904, Ramona bought advertising space in the Press that measured 11 inches wide and 2 feet high.¹⁶⁵

Familiar advertising logos became connected with the theater over the years, including "Queen Ramona" holding the theater and a trolley car, bubble letters of the word "Ramona" on a sign hanging from a post, sketches of vaudeville acts, a 3-year series of ladies in fancy dresses sketched by "E.L.D.," and, of course, the silhouette of an Indian girl head.

Several publicity angles were used to entice the crowds to come to the lakeside theater. First, the crowds were promised escape from the summer heat. One advertisement suggested, "Take a car ride to Ramona and play a joke on the thermometer."¹⁶⁶ Other slogans included "Vivacious Ventilated Vaudeville"¹⁶⁷ and "a good place to go, where cool breezes always blow."¹⁶⁸

The second promise was of clean, quality entertainment. One advertisement assured, "No place so desirable for ladies without escort."¹⁶⁹ The advertisement would be headed by a statement such as "High-class Vaudeville, Popular Show of the Times."¹⁷⁰ Advertising agents tended to exaggerate, claiming week after week that this was the "biggest bill of the season." The advertisements always included a listing of the individual acts. Articles about the private lives of the performers were popular, and for many seasons a picture was run each week showing one of the featured acts.

Ramona's biggest draw was the entire resort package. Each spring, when Memorial Day was approaching, the familiar announcement would be made, "Cheer Up, Ramona Will Open Soon." The Grand Rapids Labor News encouraged readers, "Chin-up, Chest-out, Cheer-up . . . Ramona Park Opens Saturday."¹⁷¹ A Grand Rapids Herald article illustrated the excitement. "Along comes this glorious announcement: 'Ramona is going to open today.' Doesn't that make you happy?"¹⁷²

The Ramona Theater had always been a part of something larger--as The Grand Rapids Spectator referred to it in 1928, the "Playground of Grand Rapids and Western Michigan." Reeds Lake guaranteed boat rides, swimming, amusement park rides, balloon ascensions, a dancing pavilion, an athletic park, picnic grounds, fireworks, and sometimes romance. A former patron described the theater as the "focal point of Ramona Park."¹⁷³ Ramona Park was called "the most popular amusement place in Western Michigan,"¹⁷⁴ while the theater was referred

to as "The Theater that made Grand Rapids Famous."¹⁷⁵ A 1911 advertisement proclaimed Ramona to be the "Mecca of Summer Theatergoers."¹⁷⁶ Ramona Park was included in "Grand Rapids: Gateway to Playground of a Nation", a promotional moving picture designed to bring conventioners to Grand Rapids during the Depression.

Tickets. Tickets to the Ramona Theatre could be purchased at several downtown drugstores and from other merchants. The merchants ranged from Wurzburg's Department Store to the Pantlind Style Shop.¹⁷⁷ Tickets were also available at the pavilion, and as early as 1906 tickets orders could be placed by telephone to the park theater office.¹⁷⁸

Ticket prices for the theater were typically lower than the downtown theaters. However, most of the thousands of visitors to the park and theater came by streetcar--a 5-10 cent ride.

Few of the summer parks could give the elaborate bills that are now offered if it were not that they were controlled by street car companies. The latter are able to give strong attractions at prices that would bankrupt a regular theater. They make their money, of course, in carrying the people back and forth.¹⁷⁹

No mention is made of a ticket charge for the first year of the pavilion's existence. In 1898, seats were sold for 10 cents. Admission to the pavilion itself remained free, and anyone standing in the building could see the entertainments.¹⁸⁰ When the boxes were added in 1900, the seating prices ranged from 10-25 cents.

Beginning with the 1904 season, admission was charged to all patrons of the pavilion. Prices remained at 10-25 cents, with slightly cheaper prices at the matinees.¹⁸¹

In 1907, the prices were raised to a range of 10-30 cents. With the enclosing of the theater in 1910, the prices rose to 10-35 cents. In 1911, it was possible to secure the same reservations for every week of the entire season.¹⁸²

In 1913, prices jumped to 10-50 cents, and in 1921 prices moved to 10-75 cents. In 1925, the bottom ticket price finally increased to 15 cents, making it an amazing 28 years that admission could be gained to the theater for only 10 cents.

Ticket prices were raised occasionally if an especially popular act was featured, or if a fundraiser or local production was held.¹⁸³ Ticket prices were also influenced by outside economic factors, including the frequently mentioned "H.C.L." (high cost of living) brought on by the first World War, and the ensuing war tax which began in 1919 when the war ended.¹⁸⁴

Show Times. For most of its existence, the theater was open seven days a week, with a matinee at 3:00 p.m. and an evening performance at 8:30 p.m. The length of the performance usually ran between 1-1/2 and 2 hours, depending upon the number of encores.¹⁸⁵ One advertisement suggested the possibility of catching a few dances after the show at the adjacent dancing academy which closed at 11:00 p.m.¹⁸⁶ The last streetcar left the park around 11:30 p.m.

Programs. The first mention of the use of programs was for the 1900 season, listing Ramona as "Grand Rapids' Society Vaudeville Theater."¹⁸⁷ The programs for the 1902 season were in "pamphlet souvenir" form and decidedly "metropolitan."¹⁸⁸

For the 1906 Japanese Fete week, the programs displayed the Japanese flag on the cover.¹⁸⁹ The 1907 program was printed "in colors" and described as a "handsome booklet with a cover gotten up in imitation of a leather bound book."¹⁹⁰ Beginning in 1910, the programs had an Indian girl head on the cover and "impressed on each page."¹⁹¹ Management used the "Ramona" symbol frequently throughout the theater's history.

A private collection contains three programs from the 1930s and 1940s. One cover displays a sketch of an Indian girl across the lake from the theater, one shows a colorful drawing of the theater at night, and the third contains a photograph of a popular sister act.¹⁹² Ramona's programs for the 1944 season contain many advertisements encouraging the purchase of war bonds.¹⁹³

Special Events. The Ramona management wisely offered special events to encourage patronage of the theater. In 1899, Manager Stair set aside a Saturday matinee at the pavilion as "Children's Day," featuring a baby of one of the performers. Children under 5 years of age accompanied by parents were admitted free. Children between 5 and 12 could have their choice of seats for 5 cents.¹⁹⁴ In 1901, coupons were included in a Press advertisement, allowing ladies and

children to obtain the best seats for the Saturday matinee.¹⁹⁵

Manager DeLamarter took the appeal to children one step further. In September 1907, each child attending the Saturday matinee was given a toy. These toys included dolls, doll beds, teddy bears, wheelbarrows, carpenter chests, engines, tea sets, garden sets, stoves, checkerboards, balls, Jack-in-the-boxes, games, whistles, and horns.¹⁹⁶

For many years, the Evening Press held their annual "Newsboys Picnic" at Ramona Park. Hundreds of paperboys (and later girls) boarded the streetcars for a free day at the lake and resort, which always included a special early show at the theater. One year some of the boys liked the swimming so well that they had to be encouraged to go to the Ramona show. Apparently this was unusual for the writer of the article could only say, "Think of it!"¹⁹⁷

As a performer sang at the 1909 newsboy matinee, the word "Lunch" spread quickly through the house and the audience surged outward. "Ramona never emptied quicker or filled with as much facility as when the boys learned their mistake. Morrell welcomed them back and everyone was better acquainted."¹⁹⁸

Weekday matinees sometimes focused on the ladies. When the "Knights and Merchants" conventioned in Grand Rapids in 1908, the Tuesday matinee at Ramona was set aside for "women relatives of the Knights."¹⁹⁹ A special ladies only matinee was held in 1918 when Leona LaMar the mind reader played to

large audiences.²⁰⁰ At other times souvenirs were offered to ladies attending the theater.²⁰¹

The management also assigned themes to the theater that signified special occasions to the public. The most popular of these was the decorative "Japanese Fete" days, which began in 1906. A special programmer was assigned to the carrying out of the theme. As mentioned earlier, the building and park were decorated, and the staff was costumed accordingly. The orchestra and the visiting performers also incorporated Japanese elements into their programs.²⁰²

Beginning in 1916, Manager DeLamarter designated a week each August as "Appreciation Week". Several headline-quality acts were booked, but prices were kept the same to show appreciation to the patrons of the theater.²⁰³

Current events also contributed to special themes at the theatre. In 1918 the first World War was at its climax and many Grand Rapids boys were fighting overseas. On May 20, Washington released an opinion on the appropriateness of entertainment at this serious time.

The Council of National Defense has gone on record officially as favoring the continuation of theaters, motion picture shows and other forms of proper amusements as one of the essentials of war time.²⁰⁴

One month later, the Press commended the Ramona Theater for doing "its patriotic bit."

With brisk and breezy speeches on the war saving stamps, a song on the Liberty Loan, a playlet based on the subject of the draft, and the flags of the allies, brought out one by one and left waving at the side of the stage, the popular summer theater has an inspiring Star Spangled Banner atmosphere. The lighted, flag-decorated globes also are new."²⁰⁵

Summary

Much of the success of the Ramona Theatre can be attributed to the professional manner in which it was run. At the same time, the management remained personal and sensitive to both patrons and performers. These two factors worked together to create an environment of trust.

D. Performers & Productions.

Vaudeville was the predominant genre of entertainment at the Ramona Theatre during its first 33 years. During the last 19 years, light opera and musical comedy revues were the chief entertainments. This division is not rigid, however, because light opera and musical comedy revues appeared occasionally during the vaudeville years, and vaudeville-style acts were interspersed within the musical comedy revues.

Vaudeville.

The first season at the theater began with several weeks of band concerts. Beginning June 23, 1897, additional acts were regularly added to the entertainment. The inaugural acts at Ramona were Burnette the baritone soloist and La-Petit Inez, "the smallest dancer in the world."²⁰⁶

The 1898 season at Ramona Pavilion began regular "bills," with an average of seven acts. Although listed first in the advertising, headlining acts performed last. The management attempted to arrange the bill or "olio" in the most strategic order.

Although vaudeville appeared to its audiences as an unstructured collection of dissimilar acts, it was actually a meticulously planned and executed balance of "turns" designed to control the audiences' responses and interest, while enhancing the appeal of each act and providing a smorgasbord of the best available entertainment.²⁰⁷

The vaudeville acts that appeared at Ramona fell into many categories. (A complete list and brief description of all acts appearing at Ramona from 1897 to 1925 is included in

Appendix A.) The categories will be discussed in random order.

Sketches and Monologues. Short dramatic sketches and one-person monologues were common on Ramona's bill. According to audience reactions, a necessary ingredient was comedy. A June 24, 1901, review reported that laughs were numerous, "as they should be in a summer theater program".²⁰⁸ Vaudeville required a special brand of humor.

Humor was especially popular in vaudeville, in part because of the need of the audience to laugh during a time of tension and great change . . . vaudeville patrons were especially amused by word play and simple, obvious humor, thus a successful comedy team would shoot for the short, pithy joke.²⁰⁹

Some of the topics were: an absent-minded beggar, mishaps involving theatrical managers and actors, the Civil War, and honeymoon and marriage. One successful sketch was "Sweethearts," written by Sir W.S. Gilbert.²¹⁰ Usually, ludicrous elements added to the popularity. In one sketch, the use of tiny coffins as traveling bags produced "howls of laughter."²¹¹ At least in the minds of the critics, it was possible for an act to become too absurd and ridiculous. Mitchell & Love were cited as "alleged comedians who call each other fool, idiot & blockhead and then laugh heartily at their own cleverness."²¹²

A particularly popular sketch in 1912 was described as a "1999 travesty." It centered around the "ludicrous" idea that in the future, domestic and economic positions of men and women would be entirely reversed. Joe Jefferson, son of

Joseph Jefferson of Rip Van Winkle fame, played an over-feminized husband who keeps house and takes care of the children. Felice Morris played a business woman who was the head of the house.²¹³

A few sketches were of a more stirring nature. One such sketch was "Hit the Trail" by John B. Hymer. This dramatic sketch was an episode in the career of an evangelist "of the Billy Sunday type." The review assured readers that this was a dignified treatment of a daring theme, and not a "Billy Sunday travesty."²¹⁴ One sentiment-provoking sketch was a bride-to-be saying goodbye to pictures and letters of all her old sweethearts.²¹⁵

Monologues usually contained jokes. The most frequent criticism of a joke was that it was "culled from ancient history"²¹⁶ or "of the vintage of 4000 B.C."²¹⁷ Imitations of famous actors were also popular, including impersonations of Fanny Brice and of Laurette Taylor doing "Peg O'My Heart." Monologues sometimes contained humorous reflections of the day, such as that of Ezra Kendall.

Kendall's jokes are stories, always witty, often wise, telling of things with which mankind is generally familiar and dropping²¹⁸ here and there a smattering of worldly knowledge.

Singers and Dancers. A 1901 Ramona review mentioned that a vaudeville program would be incomplete without a song and dance feature.²¹⁹ Dancers that met with audience approval were described as having "ginger." Performers with inferior

voices were usually forgiven if they could dance well.²²⁰ It was often the dance acts that scored the biggest hits.

Dance styles varied from numerous ethnic varieties to the popular dance steps of the day. The 1913 season showed indications of the coming dance craze. One couple danced the tango and the Texas Tommy with such "vigor and abandon" that the reviewer said he understood why these steps were barred from public dances in Grand Rapids.²²¹ A "spectacular and daring" dancing act in 1914 was described as a "vampirish sort of thing." It was viewed with "breathless attention" by the audience.²²² When burlesque began creeping into vaudeville, a 1922 dancer's "shimmy style" was said to border on the objectionable.²²³ In 1923, the Press listed the Shimmy Dance as one of the "9 Great Shocks of our History," along with Prohibition, the Chicago Fire, and the World War.²²⁴

During one week in August, 1915, Press dramatic critic Mary Remington marveled that not a single dancing act "cavorts before the footlights." She found the absence of a dancing act to be almost a relief "after the dance deluge, which has almost submerged the stage during the last few years."²²⁵ Dancing remained one of the common threads in Ramona's entertainment throughout its history.

The Ramona audience seemed to be critical of the skill of singers more than that of other performers. Singers chose songs from light opera, minstrel companies, ragtime, and popular music in general. Frequently the songs were "illustrated" by pictures projected onto the stage by a

stereopticon, similar to a modern slide projector. In 1915, a new twist on the "song illustration" was presented with the illustrations projected in motion pictures. The illustrations showed the singers posing, and the audience was appreciative of the fact that the female singer wore the same costume in which she appeared live.²²⁶

Acrobats. Acrobatic acts were a common item on the bill, and praised if they were better than the "average affair of silken tights and spangled settings."²²⁷ Head balancers, hand balancers, strong men (or women), and aerial ballets were all branches of this category of entertainment.

Part of the appeal was the element of danger. One balancing act was voted "remarkable" because it nearly reached the proscenium arch.²²⁸ A particularly popular act was an aerial ballet which struck mid-air poses suspended from tiny wire strands far above the footlights. The act culminated in the release of 50 doves from the rear of auditorium. The birds flew over the heads of the audience and landed on the heads and arms of the dancers.²²⁹

Instrumentalists. The Ramona Theater employed an orchestra leader each season who was responsible for hiring the musicians to play in the pit in front of the stage. The orchestra played between the acts and also accompanied them as necessary. In 1925, Ramona's regular orchestra was listed as a weekly feature on the bill, reflecting the growing popularity of bands nationwide.

Instruments of all varieties were heard on the Ramona stage, including mandolins, bagpipes, and sailors hornpipes. In the vaudeville tradition of variety, instrumental acts attempted to be creative. In 1922 Josselyn & Turner received an unfavorable review because, as the critic pointed out, "cello playing and dancing have nothing to do with a race track."²³⁰

The popularity of certain instruments rose and fell, depending on the current trend. In 1909 violins were the rage. Piano music was always popular, but many of these acts were actually "trick pianos" which played themselves. The celebrated "Pianophiends" appeared at Ramona twice. The act was composed of young men and women in fashionable clothing playing concert pianos. The act featured attractive scenery and the novelty of more than one person to a piano.

Ragtime music was the overwhelming favorite style of the vaudeville musicians in the early years of the theater. Some acts, including "The Venetian Serenade," played selections from famous operas.²³¹ Like the singers, the musicians also played popular hits.

Ethnic Features. Ethnic stereotypes were always appreciated in vaudeville entertainment. The papers cheerfully and unashamedly gushed with remarks that reflected the racial and ethnic division of the times. In the theater's early years, popular obsession with white minstrels in blackface was evident at the theater, but the actual black

performer was rare. Black children were seen more often than adults, and these were treated as curious spectacles.

She is a clever singer and would be a good feature in herself, but when she trundles out those tiny mites of Black humanity who illustrate her song's idea, the effect is all that she looks for.²³²

One act composed of actual black entertainers was the Blackstone Quartette who appeared in 1900. Their voices were praised for being "unusually free from that peculiar harshness so common to singers of their race".²³³

In 1906 when Japanese performers came to Ramona, a reception was held after the matinee for ladies and children to meet the "cute yellow youngsters." Some patrons even brought them gifts.²³⁴ Julian Rose, "our Hebrew friend", appeared on the bill in August. His Hebrew impersonation, songs and monologues were so popular that four of his jokes were published in the newspaper in Yiddish dialect.²³⁵

Other cultures were represented as well. Maud Allison's portrayal of a Swedish servant girl was praised for having "all the naturally combined shrewdness and simplicity of the race."²³⁶ A 1911 theater article marveled that of the ten Arabs in one of Ramona's acts, only three smoked and nine of them drank alcohol.²³⁷ The French girls in a 1915 act were reported to have "the temperamental French snap & zest."²³⁸

Animal Acts. Animal acts were a popular ingredient in vaudeville's potpourri of turns. Their popularity was especially high at the turn of the century. In 1899, Ramona patrons saw a boxing kangaroo, educated pigs, a dog circus,

comedy ponies, monkeys, cats, rats, and an orangoutang in a sailor suit, to name a few.²³⁹ One of the most promoted and most popular acts during 1898 was Mme. Gertrude Pianka and her "den of full grown African lions." Several weeks before their arrival, the Evening Press began running articles about the dangerous animals,²⁴⁰ and the fearless Mme. Pianka, said to be a "handsome blonde" and "one of the prettiest women before the public."²⁴¹ After their arrival, the publicity continued, reporting the "marks of contact" on the arms and shoulders of Mme. Pianka.²⁴² Receptions were held after performances and many visited the "tawny monsters,"²⁴³ including the Mayor.²⁴⁴ Mme. Pianka made return appearances in 1899 and 1900, and the stories she told backstage about her close calls with the lions became legendary.²⁴⁵

Animals performed everything from tricks to actual plays. Pictures appeared in the newspaper of the animals acting--in costume. In a dog and cat comedy act titled "Oh You Did It," the reviewer noted that it was really the dog that was the comedian.²⁴⁶ One review felt an act had gone too far, stating that the pose entitled "At the Cross" was "decidedly inappropriate in an act of this kind."²⁴⁷

As performers, the animals actually did quite well. A 1909 article entitled "Dog Actors at Work" described the dogs as businesslike and similar to humans. Their major weakness was said to be their inability to stall when accidents occurred onstage.²⁴⁸

The animals were particularly popular with the younger patrons. One reviewer reported that "little children sit and scream with delight."²⁴⁹ The attention given these performers sometimes seemed to supersede the human performers. At the end of a long article describing the animal acts, the writer added "In the list of human performers appear the following names . . ."²⁵⁰

Local Acts. In 1899, a newspaper article stated that "although American managers generally view the introduction of local talent into professional programs with some dubiousness," at Ramona the local acts often scored hits.²⁵¹ The Press referred to a "numerous colony of local professional stage people" in the Grand Rapids area.²⁵² Local acts appeared periodically in the early years of the theater, before the theater joined the Orpheum Circuit.

In Ramona's first season, the local St. Cecilia Society presented a choral program at the theater.²⁵³ One popular act in 1897 was "Rexo the Equilibrist". "Rexo" was actually a local performer named Eddie Smith, who later performed in a skating act with his "winsome little wife."²⁵⁴ Another highly popular local performer was vocalist Fred A. Aikens.²⁵⁵ These performers became recurring favorites at Ramona.

Even civilians couldn't resist the temptation of the stage.

William Smith, the No. 4 engine house fireman who left the department service only today, will make his professional debut as a bag puncher.²⁵⁶

In 1908, Manager DeLamarter received a letter from a 77 year-old man from Jackson, Michigan. Although the gentleman listed no vaudeville experience, he requested a chance to perform at Ramona.²⁵⁷

Other Acts. Many other types of acts appeared in Ramona's vaudeville line-up, including minstrel companies, magicians, jugglers, mechanical doll or ventriloquist acts, aquatic divers, drill teams, and living art poses of famous paintings.

It is important to mention a crucial component of the nature of vaudeville. In the entrepreneurial spirit, vaudeville performers took regular acts and made them peculiar. When Travato was asked why he played the violin like an embryo cello he replied, "One must do a stunt in vaudeville. Besides it develops the arms."²⁵⁸

Sometimes the success of an act could be credited to its sheer originality. Surprise hits at Ramona included a high-speed clay modeler, a pastel artist, and performers rolling colored hoops. Another popular act was a rolling globe artist who incorporated stereopticon images of local city hall celebrities into the act. These were "generally greeted with vociferous applause." Ventriloquist Ed F. Reynard's act was praised for not being "the stereotyped Punch & Judy affairs, but life-sized mechanical men & women who do rather remarkable turns."²⁵⁹

Patrons of Ramona came looking for comedy, and it was the unusual that often sparked the laughter. Unthan the "armless

wonder" broke the tension of his handicap by taking a handkerchief from his suit with his foot and mopping his forehead. This was met with gasps and laughter.²⁶⁰

Even when the publicity gave the impression that an act was of a highbrow nature, it often turned out to be ridiculous buffoonery full of horseplay. Ferguson & Mack, sons of famous old-time vaudevillians, came to Ramona with an act that featured them striking each other with canes.²⁶¹ Over the years, Ramona patrons saw performers knock over furniture, hit each other with clubs, throw big chunks of steel at each other, somersault over the orchestra into the audience, and throw sofa pillows.

Moving Pictures. Moving pictures played an important role in Ramona's history. The subjects of the pictures were current news events, local footage, and photoplays.

A moving picture machine called "Edison's Pantograph" was featured for one week of the pavilion's first season. The "Kinodrome" became a popular feature in 1899, showing moving pictures including a Spanish bullfight and "Cinderella." In 1903, the "Ramonagraph" showed the play "Uncle Tom's Cabin" in "quick moving pantomime." The presenting of an actual story on moving pictures was still a new concept to the viewer. The newspaper reviewer described the actors as "ghostly players" whose words could not be heard.²⁶²

In 1911 motion pictures from real life astounded the audience. The motion picture manufacturers were cited for the remarkable feat of hastening a machine to the scene of a fire

in Maine while it was still burning.²⁶³ Another moving picture showed a mechanic being killed at the Indianapolis Automobile race.²⁶⁴

Beginning in 1912, weekly news and current events pictures became a regular part of the bill. The major news service for Ramona was Pathe's Weekly. During that same year, the theater showed motion pictures taken of the Ramona grounds and the triple balloon race. The public was invited to "see yourself and friends on the screen."²⁶⁵

An inspiring piece of local footage shown at Ramona during the 1910s showed the members of the Grand Rapids Battalion in Grayling before they left for the war in Europe. Pictures were also shown of the local Furniture Factory picnic and of a ride on Ramona Park's Jack Rabbit roller coaster. The latter was said to be a "realistic bit of movie photography."²⁶⁶

Film stories and "photoplays" (the original name for movies) were introduced at different times during Ramona's history. In the summer of 1917, each bill ended with a different O.Henry film story.²⁶⁷ In 1922, the theater conducted a five-week experiment of showing a photoplay after the vaudeville program.²⁶⁸ For a portion of the 1936 season, the acts were replaced by motion pictures. The first picture shown in 1936 was the motion picture, "The Petrified Forest", starring Leslie Howard and Bette Davis. A newspaper advertisement warned, "REMEMBER - None but the best, high class pictures will be shown at this Theatre."²⁶⁹

Attitude of the Management

Famous for its strong family appeal, the Ramona Theater frowned upon attempts at off-color humor and "unnecessary vulgarities." One critic noted that it would be wise for comedian James H. Cullen to expurgate his list of encore jokes for the sake of the women and children who represented a large part of the Ramona's patrons.²⁷⁰

A sketch by Hines & Remington contained "suggestive bits that should be eliminated, especially for audiences of the kind that patronize Ramona."²⁷¹ Ferrar & Cole's sketch produced a similar reaction.

It is funny. It would be still more pleasing if some of the rougher comedy were cut out. The latter draws laughs from part of the audience, but at the expense of the kind of appreciation that counts.²⁷²

The manager either gave the performers the opportunity to change their act or he cancelled the act.²⁷³ One act in 1920 was reported to contain "risque disrobing." Due to the failure of the act to keep within the "limitations of family theater proprieties set by Manager DeLamarter," it disappeared from the bill after the Monday matinee.²⁷⁴

Response from the Public.

New York Times Theater Critic Brooks Atkinson stated that vaudeville performers needed to be "so exuberant or skillful that they can capture an audience's attention instantly and hold it until the act is over."²⁷⁵ Much of the success of an act was dependent on the performer's personal rapport with the

audience, regardless of position on the bill or even skill. Audiences would simply "take" to a certain performer, and recall them with encore after encore. The favorite act each week was often a surprise to the management. Daisy Peterkin, "a little bundle of silks, flounces and ruffles" captured the audience during an 1898 bill.

Not bigger than a Brownie, but with a smile and pair of dainty feet twice as bewitching as Brownies are supposed to possess, she dances and skips herself into popularity in two performances every day. Her act teems with patriotism and pretty little patriotic gowns and dresses. She does not necessarily dance well, but that makes no difference. She would be fascinating if she did not make a move.²⁷⁶

In 1906, Dollie Proveanie made "the hits of hits" with her "venturesome spirit which runs wild."²⁷⁷ An article entitled "The Human Cyclone" proclaimed, "there is only one Dollie Proveanie!"²⁷⁸

The presence of a live audience who tried and judged an act on the spot put the performer under tremendous pressure. Calling for encores was the common response to a pleasing act. The performer would then extend his performance or give a "curtain speech" in which he or she thanked the audience. Harry Stanley was commended for responding to encores "in character," appearing as the professor he had just portrayed.²⁷⁹ Pete Barker was criticized for allowing himself to be encored a little too easily.²⁸⁰

Encores were not the only means an audience had of responding to an act. S. Homer Eaton's impersonation of

Josiah Allen's wife was said to be clever, but inappropriate in its length.

The audience last night listened in patience for 10-15 minutes and then when the end still seemed far distant began to applaud. [Eaton] bowed and started to go on but applause came again and still again when he tried to speak. For five minutes the attempts to speak and the interrupting applause kept up and the applause finally won out, Mr. Eaton leaving the stage.²⁸¹

The vaudeville performer's livelihood was bound up in audience approval. Even after Vernon Stiles tripped over some gymnastic apparatus and dislocated his ankle, he still took five encores.²⁸²

Critical Reaction. The two major dramatic critics for the Press during this study were Arthur W. Stace (1910-1913) and Mary E. Remington (1913-1925). Both were credible critics. Stace wrote a play that was performed at Ramona, and also published an article in Theater World. Stace was also knowledgeable on the history of theatre in Grand Rapids. Remington wrote many articles on the theater and brought an artistic writing style to the theater page.

The dramatic critic usually attended the opening performance of each bill. Portions of the reviews commented on the acts themselves. A strong man act was listed as mediocre because it consisted principally of "the speech of his announcer telling what a wonderful performer he was."²⁸³ One act was marred by "the introduction of a very inartistic advertising dodge".²⁸⁴ By the following summer this had been corrected.²⁸⁵ Comments also focused on personal aspects of

the individuals. Sample remarks are "[the performer] looks more like an office clerk than a musician"²⁸⁶ and "[he] runs a private gymnasium on his face that does not make for popularity."²⁸⁷ The Press coverage seemed to be objective and honest, reporting both the positive and the negative aspects. The coverage by the critics also gave a flavor for the general mood and popularity surrounding individual theaters and their offerings. The excitement cannot be ignored in one report of Ramona's "smashing hits." "The whole show is one of the jolliest and snappiest vaudeville performances Grand Rapids has seen in many a day . . . a superexcellent bill."²⁸⁸

In addition to the reviews, the Press often ran articles highlighting the lives of the performers who were appearing at Ramona. One article interviewed a male acrobat who dressed as a woman because women acrobats were more popular.²⁸⁹ Another story discussed the schooling that child performers received while on the road.²⁹⁰

Performers worked hard to rehearse and strengthen their acts in the off hours. Another way to "strengthen" one's act was by name-dropping and bragging about former accomplishments. In the "entertainment news" tradition, the newspapers were eager to print the astonishing claims of the performers. One performer's father was reported to be Harry Brown, one of the last official court jesters of the Shaksperian [sic] school, who had served during the reign of Queen Victoria.²⁹¹ The Four Antwerp Girls were heralded as

"real refugees from the war,"²⁹² while another performer claimed to be the cousin of Sarah Bernhardt. Fire dancer Ida Fuller claimed that her fire effect made with orange silk and confetti was patented, and that Henry Irving had paid a royalty to use the effect.²⁹³ Fuller also claimed to be one of two women who saw the famous Corbett-Fitzsimmons fight.²⁹⁴

A common boast was to have recently toured Europe, or to soon be headed to New York or London. For the animals, a former connection with Barnum's circus was desirable. In 1916, Ed Morton reported that he had produced phonographs for many years.²⁹⁵ When photoplays burst onto the entertainment scene in the late teens and twenties, it seemed almost every performer claimed to be a film star. The accuracy of these statements would have been difficult for reporters to verify. The newspapers were not completely taken in by the puffery, however. When one performer claimed to have appeared before royalty, the writer reporting the statement issued a disclaimer, saying "he is the one who will have to defend its verity."²⁹⁶ Whether true or exaggerated, these claims did seem to succeed in impressing the patrons.

Light Opera. Periodically throughout its history, the Ramona Theatre engaged light opera companies as a change of pace from vaudeville and the revue shows.

For three weeks of the 1898 season, the Mackay Opera Company played at Ramona to great success.²⁹⁷ The popularity of comic opera companies in Grand Rapids was evident, given

the success of the Wilbur Opera Company at the Powers theater during the summers of 1898 and 1899. "The engagement of the Mackay Opera Company at Ramona pavilion was a radical departure in the line of free resort entertainment."²⁹⁸ Despite a successful run, patrons appreciated the return to straight vaudeville.²⁹⁹

In late July 1904, the Robson Opera Company was engaged to perform at Ramona for a week. The opera company was to be the first to have been perfected for pavilion engagements.³⁰⁰ When they opened with "The Mikado," the review recounted that the leads contained only three good voices, the chorus was fair, and the comedy was largely missing. It was speculated that the performance might have done better on quieter nights.³⁰¹ Apparently the company was not pavilion-ready after all.

Ramona Theater swings back to vaudeville next week. Comic opera, as given the present week, did not meet with popular favor.³⁰²

The Robson Opera Company disbanded after their Ramona appearance, with two of the chorus girls appearing the following week in a successful singing turn.³⁰³

In 1921 it was announced that Ramona would "make amusement history in Grand Rapids" during the coming week by becoming the "home of summer light opera."³⁰⁴ Ralph Dunbar's comic opera company performed a new opera each week of the summer. New members were added to the company each week. The operas performed in the evenings, with vaudeville acts performing between the acts and at the matinees. The

"delightful organization" played to enthusiastic audiences.³⁰⁵

After the end of the regular 1943 summer season, two light operas were scheduled in September to test out the audiences for the possibility of more opera the following year. The operas were sponsored by the Grand Rapids Municipal Opera. The St. Louis Opera Company were brought in to play the leading roles, while the chorus was a mixture of company members and local talent. "The Chocolate Soldier" and "The Desert Song" each played for a week.³⁰⁶ The operas were a popular success. One patron, who had seen similar shows by the USO, described them as "comparable with the best light opera in the country."³⁰⁷

As promised, the St. Louis Opera Company returned the following summer and, in conjunction with the Grand Rapids Municipal Opera, presented eight light operas in nine weeks. The operas ran from July 3 through September 4. These operas were "Naughty Marietta," "Roberta," "Robin Hood," "Rosalie," "New Moon," "Hit the Deck," "Babes in Toyland," and "Vagabond King." Harold Patrick and Marie Nash were two of the popular stars.³⁰⁸ The operas were a successful combination of opera stars and locally recruited performers.



Figure 8. Marie Nash of the St. Louis Opera Co. in a dressing room at Ramona Theatre in 1944. Mitchell Collection.



Figure 9. Members of the St. Louis Opera Co. outside the Ramona Theatre in 1944. Mitchell collection.

Musical Revue. The most common element of the musical revue was a sizable chorus of young women dressed in costumes based on the show's theme. Often one or more male performers sang with the female lead and also provided comedy between the chorus numbers. One creative revue produced by Joseph Hart appeared on Ramona's vaudeville bill in 1907. The girls appeared as Geishas in a Wisteria grove and as sailors on the deck of the U.S. Battleship Maine. The most pleasing portion of the act featured the girls dressed as crickets, with tiny electric lights on the tips of their feelers. The lights were dimmed, the "crickets" chirped, and a large moon came out. The male lead sang a duet with the lead chorus member.³⁰⁹

In a 1924 article in the Saturday Evening Post, Marian Spitzer listed Jesse Lasky and Gus Edwards as famous people in the theater whose first opportunities had been in vaudeville. Jesse Lasky productions appeared often on Ramona bills between 1908 and 1915, and Gus Edwards' productions featuring child performers were featured often between 1909 and 1919.

At the end of the 1922 season, a revue show appeared at Ramona which bordered on burlesque. After viewing the bare legs of the performers, the audience "gathered the impression they brought their costumes in their vanity cases, with still plenty of room left for the makeup kit." "The underlying idea seems to be wearing as little as possible while still keeping out of jail."³¹⁰

Under different management for 1923 and 1924, Ramona left the vaudeville field to present musical comedy revues. The A.B. Marcus Show was engaged for the first six weeks of each season. The Honey Bunch Revue filled the bills for the remainder of 1923, and Bert Smith's Company completed the 1924 season.

Press Dramatic Critic Mary E. Remington who had lavished praise on Ramona's high quality vaudeville, couldn't mask her distaste for the new entertainments, especially the Bert Smith Company. Remington attempted to review the shows, but often found nothing to note beyond the increasingly bare anatomies of the performers. Hot weather was often used as an excuse for baring skin on the stage.³¹¹ One review read, "The plot appears only at intervals to interrupt the various specialties and effective chorus numbers."³¹²

During the 1924 season, Remington briefly described the revue shows "whom the audience seems to like."³¹³ Her interest in Ramona waned until she coldly commented, "at Ramona the Marcus show will hold forth with its customary musical comedy summer offering."³¹⁴ By the end of the season, the entertainments at Ramona were not reviewed or mentioned in the amusement section.

After a successful return to Keith's vaudeville for five years, the A.B. Marcus Show again returned to Ramona. Mr. and Mrs. Marcus decided to lease the Ramona Theater for the summer of 1930, after playing at several Grand Rapids theaters in the 1920s and finding Grand Rapids to their liking.³¹⁵ Local

reaction to the show differed greatly from that of 1923. Just before the opening of the 1930 summer season, the Grand Rapids Herald announced that the advance sales for the upcoming Marcus Show were reputed to be the largest in the history of the house. "Seldom, if ever, has so much interest been manifested in a theatrical engagement as that which surrounds the opening of this famous extravaganza."³¹⁶ In July of that first season in 1930, the "Theater" section of the Grand Rapids Herald proclaimed, "Revues are what the Marcus Company does best."³¹⁷

A.B. Marcus, who was referred to as the "Ziegfeld of the west," had a show that traveled across the United States, Australia, Japan and China with a great deal of equipment and a company which usually numbered between 60 and 100 people.

Headquarters for the show was in Chicago and it was here that the costumes were made, acts chosen and itinerary mapped. While girls were the main attraction, the show carried an able group of³¹⁸ male comedians, vocalists and dancers.

One advertisement for the show listed "75 People--Mostly Girls", while another quips, "Yoo Hoo! Grand Rapids! The Woo Woo Girls Are In Town!"³¹⁹ The shows were a form of burlesque, but contemporaries insist that the shows were nothing like the more obscene varieties of burlesque. In fact, former patrons insist they were "O.K. for kids to see."³²⁰ The Marcus Shows played at Ramona for several summers during the 1930s.

For the balance of the 1930s, Ramona offered other revue companies, which were sometimes mixed with vaudeville acts, photoplays, or local talent. Tom Jones and his Musical Jesters produced "The Treasure Hunter," a comedy drama; "Empty Graves," a mystery play; "You're Telling Me," a musical farce; and "Nursie Be Good."³²¹ "Revue Parisienne" were presented one summer, with one opening at midnight.³²² The Melody Lane Players produced shows described as "rollicking" with lots of singing and dancing. Some of the productions included, "Ace in the Hole," "Family Affairs," "Upstairs and Down," "What Next?", "For Heaven's Sake," "Mr. and Mrs. is the Name," and "What Ho! Quintuplets!"³²³ The Variety Players presented musical reviews including "Girls Will Be Girls" and "Smiling Eyes." Tommy Hanlon, Nellie Clark & Co. boasted a "big chorus of sun-kissed beauties."³²⁴ The Happy Valley Frolics performed, as well as other types of "follies."³²⁵

At the end of the 1941 summer season, the Marcus Show returned to Ramona to much acclaim.³²⁶ The Marcus shows remained at the theater through the 1940s, drawing excellent attendance.³²⁷ In 1942, double feature sound movies and vaudeville were featured along with the revues.³²⁸

The 1943 season was a huge success for the Marcus Show. The girls that danced in the shows were called the "Marcus Peaches."³²⁹ In July, "The Girl in the Moon" show made the audience gasp when "Bette Shepard, seated in a lighted quarter-moon swings out into the auditorium in ever widening circles."³³⁰ Another Ramona favorite was Mary Agnes Mayer

and her solo butterfly dance.³³¹ The 1943 season was so successful, at the end of the season, Mr. and Mrs. Marcus published a message in the newspaper to theatergoers, apologizing to them for the long lines and thanking them for their patronage.³³²

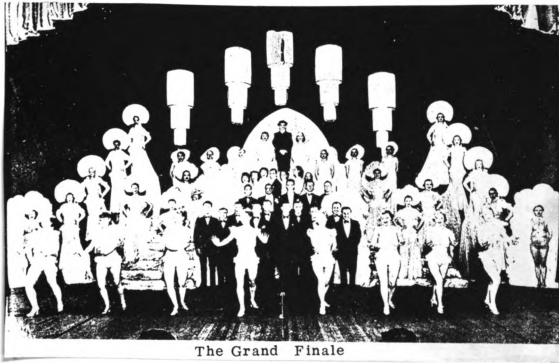
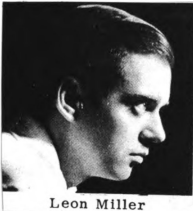


Figure 10. A.B. Marcus, Leon Miller, Marcus Show Grand Finale.

If you mention the Ramona Theater to an East Grand Rapids resident, you will inevitably hear "vaudeville" and "the Marcus Shows." Many former Ramona patrons can remember the Marcus shows. Gordon Harrington remembers A.B. Marcus standing at the door taking tickets. (The ticket window from Ramona Theater is now in Harrington's private collection.) Harrington also corresponded with Marcus choreographer Leon Miller until Miller's recent death.³³³ Patrick Barr, son of Fred Barr, worked at the games and concessions of the park, beginning when he was 10 years old. He remembers enjoying seeing the Marcus show girls. He recalls waiting in line for shows on the huge promenade/porch.³³⁴

Gerald Elliott commented that the shows didn't vary much year to year.³³⁵ Ernest Bates remembers the guest stars and "just a plethora of well-known people."³³⁶ Kenneth Ellis, who worked as a boy in the concession stand outside the theater, remembers Guy Kempe, the Harmonicats, and the Four Stepbrothers who were tapdancers.³³⁷

Several local residents enjoyed "rubbing elbows" with the celebrities during their summer-long stays in East Grand Rapids. Mary Jane McDermott especially remembers Cliff Cowden. Some of the actors roomed at her aunt's house by the park, and she remembers "my cousin and I ate up watching the show people."³³⁸ Bub Rose remembers some of the actors staying at the rooming house next door to Rose's Bathing Beach. He said his father went to Marcus shows and sat in the "bald-headed row." The Marcus girls would often come down to

swim at Rose's Bathing Beach which was across the street from the theater. Bub was then a lifeguard and instructor for his father's swimming school, and he remembers Ginny Hart in particular, a blond Marcus girl who followed him around. His father suggested that he ask her out, but he decided against it.³³⁹

Bob Swain remembers the musicals as having "good, live music in the orchestra pit, costumes, and attractive people." As for the dancing girls, he was "very impressed at his age." He remembers the shows being very well attended, and having a pleasant environment with no rowdiness or crime. "It was just a delight. It's too bad more people couldn't have seen it."³⁴⁰

Beyond Entertainment. In this documentation of the Ramona Theatre, it is important to note events that went beyond the usual entertainments. Towards the end of the 1898 season, Rev. Leslie W. Sprague of All Souls' Church used the stage for Sunday night sermons.

His sermons will not interfere with the regular performance, as he will take the platform at 7:00 and will close at 7:30. His subjects will be along popular lines and are calculated to do good to the masses they may reach. Tomorrow night's topic will be "The Life Worth Living" and a week later it will be followed by "Rational Amusement".³⁴¹

The following morning, the paper proclaimed it "the first sermon . . . ever listened to at a Grand Rapids amusement resort."³⁴²

In 1902, Carrie Nation caused a stir when she gave talks at Ramona. Nation was famous for her outspoken views on

temperance and her penchant for smashing saloons with a hatchet.³⁴³

A Fashion Show was presented at Ramona in 1915. The models and the scenery, which were enlarged reproductions of the covers of Vogue, were making their fifth stop, having just modeled at the Majestic in Chicago.³⁴⁴ The featured fashions were from local merchants, including hats from Herpolsheimers, gowns from Wurzburgs and Steketees, and jewelry from Herkners.³⁴⁵

Local dance recitals were often held in the Ramona Theatre. At least one high school also made use of the Ramona stage. An East Grand Rapids Commissioner remembers being an extra in his high school's production of H.M.S. Pinafore which played at Ramona in the early 1940s.³⁴⁶

Ernie Bates and Louis DeLamarter, Jr. owned some of the rides at Ramona Park. For five summers Bates worked at the park every day from 10:00 a.m. to 11:30 p.m. He remembers spending a great deal of time on the Ramona stage. He was not a performer, but he used the stage to assemble the park rides during the winter months.³⁴⁷

Another way the Ramona stage went beyond entertainment was in the area of current events. It is important to note the elements of Ramona's offerings which reflected the culture and the times. Although the main goal of the Ramona theatre was to provide entertainment, the theatre also provided patrons a forum for learning of and interpreting local,

national and world events. This was achieved through the newsreels, as well as through the acts themselves.

Ramona's acts were constantly being updated and could consequently incorporate current events. When the U.S. was involved in the Spanish-American War in 1898, the Barlow Brothers Minstrels played at Ramona. The newspaper reviewer noted an "odd feature" of their act being "the entire absence of war jokes."³⁴⁸

On Sunday, August 3, 1902, the Lakeside Clubhouse located between the theater and the Reeds Lake shore burned to the ground. The fire produced quite a spectacle, and the newspaper contained pictures of crowds watching the fire from the shore and from boats.³⁴⁹ An act performing at Ramona that evening was the "Great Eldridge" who made pictures by pouring colored sands over a slanting canvas. One of his most notable pictures was a representation of the Lakeside Club fire, "which was then still burning."³⁵⁰

One of the hot issues of 1912 was woman's suffrage. When Manager DeLamarter watched the opening of a week's bill, it struck him that the bill was "anti-suffraget" [sic], containing only one female and she played only a minor role. By the evening performance, DeLamarter had added the female Lockhart Singers to the bill.³⁵¹

One evening in 1918, members of a French Army Band that were performing at the Ramona Athletic Park attended the theatre wearing their French uniforms. The patrons rose when

the band marched into the theatre, and the presence of foreign guests created intense enthusiasm in the audience.³⁵²

During the first World War, a nation mourning for its sons questioned the appropriateness of even continuing local entertainments. When President Wilson was questioned concerning the Fourth of July, he replied, "I would say that I should be sorry to see 4th of July celebrations omitted this year of all years."³⁵³ The entertainments continued, but with a decidedly patriotic flavor. In June, 1918, a reviewer stated that two hilarious performers "make the audience forget for a moment the war and the H.C.L." (High Cost of Living).³⁵⁴ Some topics were off limits, however. When a disillusioned clergyman performed in a vaudeville act in which he poked fun at the church, the review noted that "the present is too heavily weighted down with tragedy for the treatment of serious things lightly."³⁵⁵

In early July, the reshowing of the pictures of the old 32nd Michigan was considered "particularly timely now that the boys are in action in France." The pictures were reported to add a "close-to-home touching bit of patriotism" to the bill. Press Dramatic Critic Mary Remington recounted a particular moment from her visit to the theatre.

Ramona audience Monday night paid an impressive tribute to the memory of Lieutenant Carl A. Johnson, Grand Rapids' young hero who was killed in action on the battlefield of France, making the supreme sacrifice for world freedom. About midway down the program the house was darkened, the picture screen lowered and there flashed into view a motion picture of the young hero taken in camp at Waco and showing him just in front of his tent from

which the stars and stripes are flying. As if moved by one impulse, the entire audience arose and stood in silent tribute until the picture faded from the screen.³⁵⁶

It is crucial to note that this moving moment took place in a show which also contained a mind reader, a dancer, a clown, acrobats, jugglers, firecrackers, and jokes which generated laughter! On this occasion, the Ramona Theatre provided patrons a place to express a shared feeling of community sadness and a place to be momentarily relieved of that sadness through the vehicles of laughter and entertainment.

E. Unique Appeal

Loved by Performers

On July 15, 1907, Frederick Paulo, a comedy song and dance man, and Maurice Bellclaire, a member of the Bellclaire Brothers athletic team, were playing at Ramona.³⁵⁷ While waiting for rehearsals to begin, they sat in front of the theater and looked out at the lake. "Ramona Theater was known as one of the best resort theaters in the country and the two declared the lake presented one of the prettiest scenic views they had seen since leaving the West Coast, following a tour of the Orpheum Circuit."³⁵⁸ They observed the boats on the lake and the amusement park which was "going strong." The two were so impressed, they asked Mr. Delamarter whether there was any lake frontage available. They decided to retire from the theater and decided this would be an ideal spot "in which to settle down and operate a colony for touring and vacationing performers."³⁵⁹ Paulo and Bellclaire purchased "the old Miller farm" on the south shore of the lake and named it "Point Paulo."³⁶⁰

Paulo and Bellclaire built cottages along the lake and a chalet for overflow. Each of the cottages was named for a vaudeville theater at which Paulo had performed, including Casino, Hippodrome, Palace, Alhambra, Alcazar, Majestic and Olympic.³⁶¹ The farm had a bathing beach and quickly became a popular hot-spot for the theater crowd. In 1912 "Chateau

Paulo" opened, serving French dinners to the performers and the public.³⁶²

The theater column in a 1911 issue of the Press commented on the resort.

Paulo Point has become decidedly popular with the players who come to Ramona and many of them make it a point of combining business with pleasure by making the Ramona week a regular resort outing.³⁶³

When the manager of an act staying at the resort received a telegram regarding an engagement, the newspaper reported that he "looked at it, looked at the lake, sighed, and sent back a telegram of three words: "Can't play it." He explained to a reporter, "this is one of the most delightful spots in the world . . . my people are having such a good time here I couldn't bear to take them away."³⁶⁴ Performers and their families could be seen swimming, boating and fishing.³⁶⁵ Violinist Travato called Reeds Lake "one of the most idyllic spots I've ever visited," and stated that his intention was to fish the lake every day.³⁶⁶

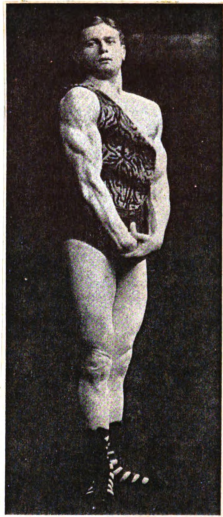
In 1912 it was reported that there was a waiting list at the "bustling colony."³⁶⁷ During that summer, Chic Sale spent a week of his honeymoon in a cottage at Point Paulo.³⁶⁸ Carl Emmy, famous for his dog act, purchased a summer home on Reeds Lake.³⁶⁹ A.B. Marcus and his family stayed in a cottage during the summer of 1923.³⁷⁰

To play Ramona was considered a privilege. It was a break from the more or less sordid routine of actors' hotels, sleeping cars, restaurants, alley stage doors, and bad dressing rooms.³⁷¹



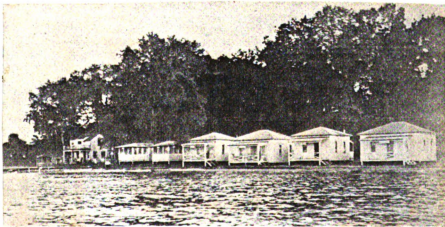
"... And Then the Old Soft Shoe"

Fred Paulo quit the song and dance business in 1907 to found Point Paulo actors' colony at Reeds Lake. His partner in this picture simply was called "Dika."



Milked Cows at Noon and Midnight

Paulo's partner. Maurice Belclaire.



They Called 'Em "Orpheum, Bijou," Etc.

Not too much to look at, but these little cottages were summer homes of many famous vaudeville stars.

Figure 11. Fred Paulo, Maurice Belclaire, and Point Paulo

An editorial in the Grand Rapids Press on April 11, 1935, recalled, "Mr. Paulo built cottages and guest houses which became known to theater troupes throughout the country." A 1914 article expanded this fame to "across the oceans and wherever vaudeville people live and work."

And that a class so widely traveled and universally hard to please should enthusiastically sing the praises of beautiful little Reeds Lake and frequently journey back hundreds of miles for the privilege of spending a week or two weeks lay-off upon its banks is evidence enough that not alone upon its furniture and other industries is Grand Rapids dependent for world-wide fame.³⁷²

Ramona was already known as one of the best resort theaters in the country even before Point Paulo. The resort surroundings offered performers an even bigger incentive to play at Ramona. An article in Pen Club Magazine stated that this incentive caused performers to "work for Lou DeLamarter at a 'cut' below their regular price."³⁷³ Perhaps this is why the August 1915 issue of the Journal of the Michigan State Medical Society could claim, "Vaudeville of exceptional merit is booked throughout the summer at Ramona and some of the best acts on the American stage may be seen here at probably the most moderate prices that prevail anywhere."

Loved by Patrons

Throughout the entire summer of 1899, the pavilion was filled to capacity, often leaving several hundred patrons in the standing room.³⁷⁴ "The clever vaudeville folks at Ramona pavilion are drawing large audiences despite strong

attractions down town."³⁷⁵ The competition included the popular Wilbur Opera Company at the Powers Theater, the circus, various concerts, and Richard Mansfield appearing as "Cyrano."³⁷⁶

By the end of the summer, the "crushing audience" was being blamed on the "inability of the theater to provide unlimited seats."³⁷⁷ The street car company wisely took steps to remedy this "problem" and the pavilion was completely renovated before the 1900 season. Orin Stair of the Grand Rapids Street Railway Company observed this enormous popularity and envisioned a "real Coney Island" on Reeds Lake and predicted that Ramona would become one of the finest resorts in the country.³⁷⁸

Each year, the newspapers printed "Resort Issues" highlighting resorts around the state. A two-page spread was always proudly dedicated to "Our Resort--Reeds Lake."

Tens and tens of thousands visit Reeds Lake every week of the summer season. A big pavilion containing 35,000 feet of floor space for guests, two good picnic groves, a beautiful lake, 2 large steamers, first class orchestra, any quantity of row and sail boats, free shows twice each day, swings, teeters, refreshments . . . fully warrant the steady stream of happy humanity pouring out here daily.³⁷⁹

By 1901, the area was taking pride in its summer theater.

Grand Rapids may congratulate itself because of Ramona. Few cities in America have open air theaters as spacious, as well located and as easily reached.³⁸⁰

That same year Ramona's management arranged with the City of Grand Rapids river steamer to bring excursion parties to

Ramona from Grand Haven, Eastmanville, Lamont and other nearby towns.³⁸¹ Following the 1901 season, the Press reported that Ramona had won "an established place in the affections of theater-goers of every class."³⁸²

Summer and Ramona were synonymous. In 1903 large crowds of out-of-town visitors came to see the city's "principal summer amusement place."³⁸³ Ramona seemed to bring an exhilaration to city residents ready for summer. In 1909, the theater column in the Press noted that the inclusion of Ramona among the week's announcements gave one "that delicious 'summery' feeling."³⁸⁴

Summertime is here. The rising of Ramona's curtain marks the beginning of the actual season in Grand Rapids . . . Ramona's opening is always a happy event both for those who like summer amusements in general and for those who fancy high grade vaudeville in particular.³⁸⁵

And in 1913:

Summer is at hand--Ramona opens next Saturday. Just that thought conjures up visions of sparkling lakes, boats dancing in summer breezes, swimmers frolicking in the water, children playing along the shore, happy crowds filling the theater, jolly resorters thronging among the amusements.³⁸⁶

In 1918, the Grand Rapids Press described the popularity of Ramona on the Fourth of July.

Scarcely had the parade passed before the crowds started boarding the Reeds Lake cars and there was a steady stream of humanity pouring out to the lake resort all day. It was a record breaking crowd and Ramona park fairly swarmed with visitors . . . Ramona theater was filled to capacity both afternoon and evening.

THE GRAND RAPIDS SPECTATOR

WHAT TO SEE AND WHAT TO DO

Jul 6 '28 2 S



RAMONA PARK, PLAYGROUND OF GRAND RAPIDS AND WESTERN MICHIGAN

PUBLISHED BI-WEEKLY BY THE

Grand Rapids Association of Commerce

JUNE 30, 1928

Figure 12. On the Midway behind the Ramona Theatre.
The Grand Rapids Spectator, June 30, 1928.

The same public that supported and loved the Ramona Theatre deeply lamented its passing. "Ramona Theater is Gone!" cried the headline of an article in the February 4, 1950 edition of the Grand Rapids Press. "Passing of no other landmark in Grand Rapids in 1949 brought more sightseers or prompted as much nostalgia as the demolition of Ramona park's combination theater and pavilion."³⁸⁷

Fifty-two years earlier on the dedication day of the Ramona pavilion, The Evening Press had predicted that "this one will be loved."³⁸⁸ Many West Michigan residents continue to hold warm memories of times spent at the Ramona Theater.

Footnotes to Chapter III

1. Notable educational theatre groups include Grand Rapids Community College, Grand Valley State University, Calvin College, and Cornerstone College. Two newly formed amateur groups include Centre Stage and The Heritage Players.
2. "Ramona is Ready to Open Next Week," Grand Rapids Press, May 10, 1913, p. 7, c. 4.
3. Evening Press, June 9, 1908, p. 7, c. 1.
4. Evening Press, June 4, 1910, p. 5, c. 1.
5. Evening Press, May 14, 1910, p. 4, c. 4.
6. Evening Press, May 11, 1912, p. 7, c. 4.
7. Evening Press, May 19, 1906, p. 3, c. 1.
8. "New Ramona will surprise with striking features," Evening Press, May 14, 1910, p. 4, c. 4.
9. "Amusements", Evening Press, August 31, 1899, p. 2, c.2.
10. "Work is Started on the NEW THEATER at Ramona Pavilion", Evening Press, January 30, 1900, p. 3, c. 1.
11. "Ramona is Opened", Evening Press, May 19, 1900, p. 3, c. 4.
12. "Ramona is Opened", Evening Press, May 19, 1900, p. 3, c. 4.
13. "Work is Started on the New Theater at Ramona Pavilion," Evening Press, January 30, 1900, p. 3, c. 1.
14. "A Larger Ramona," Evening Press, September 19, 1903, p. 5, c. 3.
15. Evening Press, May 13, 1911, p. 20, c. 1.
16. "Ramona is Like a Pretty Garden," Evening Press, August 18, 1910, p. 31, c. 3.
17. "Work is Started on the New Theater at Ramona Pavilion," Evening Press, January 30, 1900, p. 3, c. 1.
18. "Ramona is Opened," Evening Press, May 19, 1900, p. 3, c. 4.
19. "What's Coming to Ramona," Evening Press, May 4, 1907, p. 5, c. 2.

20. Grand Rapids Press, August 15, 1914, p. 5, c. 3.
21. "Ramona is Ready to Open Next Week," Grand Rapids Press, May 10, 1913, p. 7, c. 4.
22. "Work is Started on the New Theater at Ramona Pavilion," Evening Press, January 30, 1900, p. 3, c. 1.
23. "At the Theaters," Evening Press, May 21, 1904, p. 5, c. 3.
24. "What's Coming to Ramona," Evening Press, May 4, 1907, p. 5, c. 2.
25. "Banished Ad Curtains," Evening Press, June 4, 1910, p. 5, c. 1.
26. Harrington collection.
27. "Ramona is Opened," Evening Press, May 19, 1900, p. 3, c. 4.
28. "At the Theaters," Evening Press, May 10, 1906, p. 4, c. 4.
29. "What's Coming to Ramona," Evening Press, May 4, 1907, p. 5, c. 2.
30. "At the Theaters," Evening Press, May 24, 1910, p. 4, c. 3.
31. "At the Theaters," Evening Press, August 23, 1910, p. 4, c. 5.
32. "Real Coney Island," Evening Press, May 12, 1900, p. 3, c. 1.
33. Grand Rapids Press, June 27, 1925.
34. "Like Nippon Land," Evening Press, August 20, 1908, p. 3, c. 1.
35. Evening Press, August 22, 1912, p. 2, c. 4.
36. "At the Theaters," Evening Press, May 24, 1910, p. 4, c. 3.
37. "New Ramona will surprise with striking features," Evening Press, May 14, 1910, p. 4, c. 4.
38. "Ramona is Like a Pretty Garden," Evening Press, August 18, 1910, p. 31, c. 3.
39. "Ramona opening will be better than ever," Grand Rapids Press, May 19, 1916, p. 2, c. 5.
40. "The Theaters," Grand Rapids Press, May 22, 1916, p. 6, c. 4.
41. Mary Jane McDermott, telephone interview, September, 1991.

42. "Amusements," Evening Press, June 25, 1900, p. 2, c. 2.
43. "Amusements," Evening Press, May 20, 1901, p. 2, c. 3.
44. Grand Rapids Press, July 29, 1916, p. 5, c. 6.
45. "At the Theaters," Evening Press, May 21, 1904, p. 5, c. 3.
46. "Fire Drill that Protects the City's Resort," Evening Press, June 17, 1905, p. 4, c. 4.
47. "What's Coming to Ramona," Evening Press, May 4, 1907, p. 5, c. 2.
48. Harrington Collection.
49. "Ramona is Opened," Evening Press, May 19, 1900, p. 3, c. 4.
50. "Amusements," Evening Press, August 6, 1900, p. 2, c. 2.
51. "Ramona is Opened," Evening Press, May 19, 1900, p. 3, c. 4.
52. Evening Press, June 14, 1902, p. 5, c. 3.
53. "What's Coming to Ramona," Evening Press, May 4, 1907, p. 5, c. 2.
54. "At the Theater," Evening Press, August 3, 1909, p. 4, c. 4.
55. "At the Theater," Evening Press, May 24, 1910, p. 4, c. 3.
56. "At the Theater," Evening Press, May 22, 1911, p. 6, c. 3.
57. Evening Press, May 17, 1913, p. 7, c. 4.
58. "Amusements," Evening Press, July 18, 1898, p. 2, c. 2.
59. "Amusements," Evening Press, June 21, 1899, p. 2, c. 3.
60. "Amusements," Evening Press, June 26, 1899, p. 2, c. 2.
61. "Amusements," Evening Press, July 10, 1899, p. 2, c. 2.
62. "Work is Started on the New Theater at Ramona Pavilion," Evening Press, January 30, 1900, p. 3, c. 1.
63. "Amusements," Evening Press, August 20, 1900, p. 2, c. 2.
64. "Amusements," Evening Press, May 16, 1901, p. 2, c. 3.
65. "Amusements," Evening Press, June 8, 1901, p. 2, c. 5.
66. "At the Theaters," Evening Press, May 26, 1902, p. 2, c. 4.

67. Evening Press, July 17, 1905, p. 4, c. 3.
68. Evening Press, May 25, 1903, p. 2, c. 3.
69. "At the Theaters," Evening Press, August 26, 1902, p. 2, c. 5.
70. Ibid.
71. Evening Press, May 19, 1906, p. 3, c. 1.
72. "At the Theater," Evening Press, May 20, 1907, p. 4, c. 4.
73. "At the Theater," Evening Press, July 28, 1908, p. 4, c. 6.
74. "New Ramona will surprise with striking features," Evening Press, May 14, 1910, p. 4, c. 4.
75. "Real Coney Island," Evening Press, May 12, 1900, p. 3, c. 1.
76. "Work is Started on the New Theater at Ramona Pavilion," Evening Press, January 30, 1900, p. 3, c. 1.
77. "At the Theaters," Evening Press, July 7, 1902, p. 2, c. 4.
78. "Ramona is Ready," Evening Press, May 15, 1908, p. 14, c. 4.
79. Evening Press, July 7, 1911, p. 6, c. 3.
80. "Amusements," Evening Press, August 29, 1900, p. 2, c. 3.
81. Evening Press, May 24, 1902, p. 10.
82. "Amusements," Evening Press, June 6, 1900, p. 2, c. 2.
83. Edward Renton, The Vaudeville Theatre, (New York: Gotham Press, 1918), p. 124.
84. Evening Press, May 20, 1898, p. 3, c. 3.
85. Evening Press, June 4, 1898, p. 2, c. 2.
86. Evening Press, July 5, 1898, p. 2, c. 3.
87. "Orin Stair, Old Theater Man," Grand Rapids Herald, May 21, 1943, p. 6, c. 2.
88. "With the Theaters," Evening Press, June 17, 1899, p. 2, c. 3.
89. "Real Coney Island," Evening Press, May 12, 1900, p. 3, c. 1.
90. "Real Coney Island," Evening Press, May 12, 1900, p. 3, c. 1.

91. "He Leaves Ramona," Evening Press, August 26, 1905, p. 5, c. 1.
92. "He Leaves Ramona," Evening Press, August 26, 1905, p. 5, c. 1.
93. "Orin Stair, Old Theater Man," Grand Rapids Herald, May 21, 1943, p. 6, c. 2.
94. "Amusements," Evening Press, May 12, 1900, p. 4.
95. "At the Theaters," Evening Press, August 6, 1902, p. 2, c. 4.
96. "Theaters," Evening Press, May 7, 1904, p. 5, c. 2.
97. Renton, p. 128.
98. "At the Theaters," Evening Press, May 10, 1906, p. 4, c. 4.
99. William L. Bennett, Memories of East Grand Rapids 1834-1982, Unpublished manuscript, 1982, p. 21.
100. Grand Rapids Press, May 26, 1923, p. 8, c. 1.
101. Grand Rapids Press, June 22, 1925, p. 10, c. 3.
102. Grand Rapids Press, June 23, 1925, p. 16, c. 7.
103. "Ramona Theater is Gone!" Grand Rapids Press, February 4, 1950. Two different accounts were discovered crediting DeLamarter for giving Will Rogers the idea of speaking while doing his lasso act. However, many similar claims have been discovered throughout the country.
104. Grand Rapids Press, May 19, 1923, p. 8, c. 1.
105. Grand Rapids Press, May 26, 1923, p. 8, c. 1.
106. Grand Rapids Press, May 26, 1923, p. 8, c. 1.
107. Evening Press, July 10, 1924, p. 8, c. 7.
108. Grand Rapids Herald, October 24, 1954.
109. Ernie Bates, second telephone interview, March, 1993. Terry Barr, one of Frank Barr's sons, played for the Detroit Lions.
110. "Work is Started on the New Theater at Ramona Pavilion," Evening Press, January 30, 1900, p. 3, c. 1.
111. "Real Coney Island," Evening Press, May 12, 1900, p. 3, c. 1.

112. "The Stage & Its People," Evening Press, May 24, 1902, p. [9?].
113. Evening Press, June 19, 1902, p. 2, c. 4.
114. Evening Press, July 5, 1902, p. 5, c. 4.
115. Evening Press, June 19, 1902, p. 2, c. 4.
116. Evening Press, September 19, 1903, p. 5, c. 3.
117. "At the Theaters," Evening Press, July 14, 1902, p. 2, c. 5.
118. "Long Jumps to Ramona Theater," Evening Press, July 26, 1902, p. 5, c. 2.
119. Evening Press, June 25, 1907, p. 4, c. 4.
120. Evening Press, May 9, 1908, p. 5, c. 4.
121. Evening Press, May 27, 1908, p. 4, c. 3.
122. Evening Press, May 30, 1908, p. 5, c. 1.
123. Evening Press, July 23, 1909, p. 4, c. 3.
124. Evening Press, "Ramona's Opening Bill," May 8, 1909, p. 5, c. 3.
125. Evening Press, July 23, 1909, p. 4, c. 3.
126. Bill Smith, "Vaudeville: Entertainment of the Masses," American Popular Entertainment, ed. Myron Matlaw, (Westport, CT: Greenwood Press, 1979), p. 13.
127. Evening Press, May 11, 1912, p. 2, c. 1.
128. Grand Rapids Press, May 22, 1915, p. 5, c. 5.
129. Grand Rapids Press, May 20, 1916, p. 4, c. 1.
130. Grand Rapids Press, June 1, 1925, p. 8, c. 3.
131. Grand Rapids Press, August 1, 1925, p. 16, c. 3.
132. "Amusements," Evening Press, May 12, 1900, p. 4.
133. "At the Theaters," Evening Press, May 22, 1907, p. 4, c. 4.
134. "Ramona Theater is Gone!" Grand Rapids Press, February 4, 1950.
135. "At the Theaters," Evening Press, May 23, 1904, p. 4, c. 3.

136. "At the Theaters," Evening Press, May 24, 1910, p. 4, c. 3.
137. "At the Theaters," Evening Press, July 18, 1906, p. 4. c. 3.
138. Evening Press, August 14, 1909, p. 7, c. 3.
139. Evening Press, August 19, 1909, p. 3, c. 3.
140. "At the Theaters," Evening Press, May 24, 1910.
141. Jean Mitchell, personal interview, September, 1991.
142. "Glimpses of Theater Life," Evening Press, July 18, 1903, p. 5, c. 4.
143. "At the Theaters," Evening Press, August 19, 1903, p. 2, c. 5.
144. Evening Press, August 29, 1903, p. 5, c. 1.
145. "Secret of Flying," Evening Press, August 5, 1909, p. 4, c. 4.
146. Evening Press, June 17, 1905, p. 4, c. 4.
147. "At the Theaters," Evening Press, August 22, 1907, p. 4, c. 4.
148. "With the Theaters," Evening Press, June 30, 1900, p. 4, c. 4.
149. "At the Theaters," Evening Press, June 9, 1908, p. 4., c. 5.
150. "Amusements," Grand Rapids Press, August 23, 1913, p. 5, c. 1.
151. "Ramona is Opened," Evening Press, May 19, 1900, p. 3, c. 4.
152. "For Clean Vaudeville," Grand Rapids Press, August 23, 1913, p. 5, c. 1.
153. Grand Rapids Press, August 3, 1915, p. 6, c. 5.
154. Evening Press, May 6, 1899, p. 2, c. 2.
155. "Amusements," Evening Press, August 5, 1901, p. 2, c. 3.
156. Evening Press, July 30, 1904, p. 4, c. 3.
157. Powers Theatre Souvenir Program, Grand Rapids, Michigan, May 30, 1903. Grand Rapids Public Library Collection.
158. Evening Press, August 10, 1903, p. 2, c. 3.

159. Evening Press, May 28, 1898, p. 2, c. 2.
160. Evening Press, June 4, 1898, p. 7, c. 4.
161. Evening Press, May 6, 1899, pp. 5 & 13.
162. "Amusements," Evening Press, June 26, 1899, p. 2, c. 2.
163. Evening Press, May 18, 1900, p. 3, c. 4.
164. "Amusements," Evening Press, June 18, 1900, p. 2, c. 2.
165. Evening Press, June 4, 1904, p. 5, c. 5.
166. Grand Rapids Press, July 17, 1915, p. 5, c. 5.
167. Evening Press, June 18, 1908, p. 1, c. 6.
168. Grand Rapids Press, August 4, 1923, p. 9, c. 1.
169. Evening Press, August 19, 1899, p. 2, c. 6.
170. Evening Press, June 9, 1900, p. 4, c. 5.
171. Grand Rapids Labor News. Fred J. Barr Ramona Park Scrapbook, July 22, 1934 - February 15, 1946. History Room, East Grand Rapids Branch of the Kent County Library.
172. Grand Rapids Herald. Fred J. Barr Ramona Park Scrapbook, July 22, 1934 - February 15, 1946. History Room, East Grand Rapids Branch of the Kent County Library.
173. Robert Swain, telephone interview, September 1991.
174. Evening Press, August 11, 1906, p. 5, c. 6.
175. Evening Press, May 27, 1908, p. 1, c. 6.
176. Evening Press, July 15, 1911, p. 7, c. 5.
177. The Pantlind Hotel is now the older section of the Amway Grand Plaza Hotel.
178. Evening Press, July 21, 1906, p. 7, c. 5.
179. "Long Jumps to Ramona Theater," Evening Press, July 26, 1902, p. 5, c. 2.
180. Evening Press, May 24, 1902, p. 10.
181. Evening Press, May 14, 1904, p. 5, c. 4.
182. "At the Theaters," Evening Press, May 10, 1911, p. 6, c. 6.

183. Evening Press, May 23, 1925.
184. Grand Rapids Press, May 21, 1921, p. 6, c. 1.
185. "At the Theaters," Evening Press, July 29, 1913, p. 6, c. 5.
186. Evening Press, July 27, 1912, p. 5, c. 5.
187. "Ramona is Opened," Evening Press, May 19, 1900, p. 3, c. 4.
188. "The Stage & Its People," Evening Press, May 17, 1902, p. 5, c. 2.
189. "At the Theaters," Evening Press, July 23, 1906, p. 4, c. 5.
190. "At the Theaters," Evening Press, May 27, 1907, p. 4, c. 3.
191. "At the Theaters," Evening Press, May 24, 1910, p. 4, c. 3.
192. Harrington collection.
193. Mitchell collection.
194. "Amusements," Evening Press, May 25, 1899, p. 2, c. 2.
195. Evening Press, June 20, 1901, p. 5, c. 6.
196. Evening Press, September 5, 1907, p. 1, c. 6.
197. Evening Press, July 15, 1905, p. 9, c. 1.
198. Evening Press, July 20, 1909, p. 4, c. 4.
199. "At the Theaters," Evening Press, June 8, 1908, p. 4, c. 3.
200. Grand Rapids Press, June 18, 1918, p. 6, c. 4.
201. Grand Rapids Press, August 22, 1912, p. 2, c. 4.
202. Evening Press, July 23, 1906, p. 4, c. 5.
203. Grand Rapids Press, August 5, 1916, p. 5, c. 5.
204. "Amusements--War Time Necessity," Associated Press, Grand Rapids Press, June 22, 1918, p. 6, c. 1.
205. "The Theaters," Grand Rapids Press, June 25, 1918, p. 6, c. 4.
206. Evening Press, June 22, 1897, p. 3, c. 7.
207. Wilmeth, p. 133.

208. "The Theaters," Evening Press, June 24, 1901, p. 2, c. 3.
209. Wilmeth, p. 133.
210. Evening Press, August 31, 1912, p. 7, c. 3.
211. "Glimpses of Theater Life," Evening Press, July 17, 1903, p. 2, c. 3.
212. Evening Press, September 5, 1904, p. 4, c. 4.
213. Evening Press, August 13, 1912, p. 8, c. 4.
214. Grand Rapids Press, June 19, 1917, p. 6, c. 5.
215. "The Theaters," Grand Rapids Press, July 31, 1917, p. 6, c. 5.
216. "At the Theaters," Evening Press, June 9, 1902, p. 2, c. 4.
217. "At the Theaters," Evening Press, August 4, 1902, p. 2, c. 3.
218. "Amusements," Evening Press, August 5, 1901, p. 2, c. 3.
219. "Amusements," Evening Press, June 17, 1901, p. 2, c. 4.
220. "At the Theaters," Evening Press, July 16, 1906, p. 4, c. 3.
221. Grand Rapids Press, June 24, 1913.
222. "At the Theaters," Grand Rapids Press, June 16, 1914, p. 6, c. 4.
223. Grand Rapids Press, June 6, 1922, p. 6, c. 6.
224. Grand Rapids Press, July 7, 1923.
225. "The Theaters," Grand Rapids Press, August 17, 1915, p. 6, c. 5.
226. "The Theaters," Grand Rapids Press, June 8, 1915, p. 6, c. 4.
227. "Amusements," Evening Press, July 15, 1901, p. 2, c. 4.
228. Grand Rapids Press, July 19, 1913, p. 5, c. 3.
229. "At the Theaters," Evening Press, July 2, 1907, p. 4, c. 3.
230. Grand Rapids Press, September 5, 1922, p. 6, c. 4.
231. "At the Theaters," Evening Press, June 16, 1902, p. 2, c. 5.
232. "Amusements," Evening Press, July 31, 1899, p. 2, c. 2.

233. "Amusements," Evening Press, September 3, 1900, p. 2, c. 2.
234. Evening Press, August 18, 1906, p. 5, c. 5.
235. "Jokes from J. Rose," Evening Press, August 16, 1902, p. 5, c. 2.
236. "Amusements," Evening Press, July 16, 1900, p. 2, c. 2.
237. "At the Theaters," Evening Press, August 24, 1911, p. 6, c. 6.
238. "The Theaters," Grand Rapids Press, June 29, 1915, p. 6, c. 5.
239. This spelling of orangoutang is listed as an alternate spelling in the dictionary. This version was selected because it is closer to the spelling used in the 1899 newspaper accounts.
240. "With the Theaters," Evening Press, August 6, 1898, p. 2, c. 6.
241. "With the Theaters," Evening Press, August 20, 1898, p. 2.
242. "Amusements," Evening Press, August 22, 1898, p. 2, c. 3.
243. "Amusements," Evening Press, August 22, 1898, p. 2, c. 3.
244. "Amusements," Evening Press, August 25, 1898, p. 2.
245. "The Theaters," Evening Press, August 26, 1899, p. 2, c. 3.
246. Evening Press, August 16, 1903.
247. "At the Theaters," Evening Press, May 20, 1912, p. 6, c. 6.
248. "Dog Actors at Work," Evening Press, May 20, 1909, p. 4, c. 5.
249. "Amusements," Evening Press, June 23, 1899, p. 2, c. 2.
250. "With the Theaters," Evening Press, June 24, 1899.
251. "Amusements," Evening Press, August 21, 1899, p. 2, c. 2.
252. Evening Press, June 29, 1898, p. 2, c. 2.
253. "The Social Drift in the City and at the Resorts," Evening Press, July 17, 1897, p. 5, c. 1.
254. "Amusements," Evening Press, August 22, 1899, p. 2, c. 2.

255. Evening Press, June 1, 1898, p. 2, c. 3.
256. "With the Theaters," Evening Press, August 19, 1899, p. 2, c. 3.
257. "Amusements," Evening Press, June 6, 1908, p. 5, c. 1.
258. "Not a Real Filipino," Evening Press, June 30, 1909, p. 4, c. 3.
259. Evening Press, July 10, 1905, p. 4, c. 3.
260. "At the Theaters," Evening Press, August 3, 1903, p. 2, c. 3.
261. "Baby Ferg. & the Son of Dick Mack," Evening Press, July 25, 1902, p. 2, c. 4.
262. Evening Press, August 26, 1903.
263. "At the Theaters," Evening Press, May 16, 1911, p. 6, c. 3.
264. "Summer Amusements," Evening Press, June 16, 1911, p. 6, c. 3.
265. Evening Press, June 8, 1912, p. 2, c. 6.
266. Grand Rapids Press, August 13, 1918, p. 4, c. 4.
267. "The Theaters," Grand Rapids Press, June 26, 1917, p. 6, c. 5.
268. Grand Rapids Press, June 6, 1922, p. 6, c. 6.
269. Barr, July 11, 1936.
270. Evening Press, July 30, 1900, p. 2, c. 2.
271. "At the Theaters," Evening Press, June 6, 1904, p. 4, c. 3.
272. Evening Press, July 4, 1904.
273. "At the Theaters," Evening Press, May 31, 1910, p. 4, c. 4.
274. "Going on at the Theaters," Grand Rapids Press, June 8, 1920, p. 6, c. 3.
275. Brooks Atkinsin, "Critics Analyze Vaudeville's Chances," American Vaudeville As Seen By Its Contemporaries, ed. Charles W. Stein, (New York: Alfred A. Knopf, 1984), p. 367.
276. Evening Press, July 5, 1898, p. 2, c. 3.
277. "At the Theaters," Evening Press, July 23, 1906, p. 4, c. 5.

- 278. "The Human Cyclone," Evening Press, July 25, 1906, p. 4, c. 4.
- 279. "Amusements," Evening Press, July 23, 1900, p. 2, c. 3.
- 280. "Amusements," Evening Press, July 24, 1899, p. 2, c. 2.
- 281. "Amusements," Evening Press, July 30, 1900, p. 2, c. 2.
- 282. Grand Rapids Press, June 29, 1920, p. 6, c. 3.
- 283. "The Theaters," Evening Press, September 2, 1901, p. 2, c. 4.
- 284. "At the Theaters," Evening Press, August 15, 1904, p. 4, c. 5.
- 285. Evening Press, August 14, 1905.
- 286. Evening Press, July 24, 1901, p. 2, c. 3.
- 287. Evening Press, July 29, 1901, p. 2, c. 3.
- 288. "The Theaters," Grand Rapids Press, July 30, 1918, p. 6, c. 4.
- 289. "Glimpses of Theater Life," Evening Press, July 4, 1903, p. 5, c. 2.
- 290. Evening Press, July 4, 1903, p. 5, c. 1.
- 291. "At the Theaters," Evening Press, June 18, 1903, p. 2, c. 3.
- 292. "The Theaters," Grand Rapids Press, August 28, 1915, p. 6, c. 2.
- 293. Evening Press, June 25, 1910, p. 4, c. 6.
- 294. "Summer Amusements," Evening Press, June 29, 1910, p. 4, c. 6.
- 295. Grand Rapids Press, June 17, 1916, p. 5, c. 4.
- 296. "At the Theaters," Evening Press, August 27, 1909, p. 4, c. 4.
- 297. "Amusements," Evening Press, July 20, 1898, p. 2, c. 2.
- 298. "Amusements," Evening Press, July 20, 1898, p. 2, c. 2.
- 299. "Amusements," Evening Press, August 2, 1898, p. 2, c. 3.
- 300. Evening Press, July 30, 1904.

301. "At the Theaters", Evening Press, August 1, 1904, p. 4, c. 4.
302. Evening Press, August 6, 1904, p. 4, c. 3.
303. Evening Press, August 8, 1904, p. 4, c. 5.
304. Grand Rapids Press, May 28, 1921, p. 6, c. 1.
305. Grand Rapids Press, June 28, 1921, p. 6, c. 3.
306. Jean Mitchell, personal interview, September, 1991.
307. Periodical article of unknown origin, September 15, 1943. Fred J. Barr Ramona Park Scrapbook, July 22, 1934 - February 15, 1946, History Room, East Grand Rapids Branch of the Kent County Library.
308. Jean Mitchell, personal interview, September, 1991. Also various unidentified articles in Fred J. Barr Ramona Park Scrapbook, July 22, 1934 - February 15, 1946, History Room, East Grand Rapids Branch of the Kent County Library.
309. Evening Press, August 13, 1907, p. 4, c. 3.
310. Grand Rapids Press, September 12, 1922, p. 8, c. 2.
311. "On Stage & Screen," Grand Rapids Press, June 25, 1923, p. 8, c. 1.
312. "On Stage & Screen," Grand Rapids Press, July 16, 1923, p. 8, c. 3.
313. Grand Rapids Press, July 7, 1924, p. 14, c. 2.
314. Grand Rapids Press, June 14, 1924, p. 11, c. 1.
315. Gordon Harrington, "A.B. Marcus - He Brought a Bit of Broadway to Grand Rapids," Interpreter, [exact date unknown, author believes it to be around 1970].
316. Grand Rapids Herald, May 30, 1930.
317. Grand Rapids Herald, July 5, 1930.
318. Harrington, "Marcus."
319. Unidentified advertisement, 1943, Fred J. Barr Ramona Park Scrapbook, July 22, 1934 - February 15, 1946, History Room, East Grand Rapids Branch of the Kent County Library.
320. Jean Mitchell, personal interview, September, 1991.

321. Undated identified advertisements, 1934, Fred J. Barr Ramona Park Scrapbook, July 22, 1934 - February 15, 1946, History Room, East Grand Rapids Branch of the Kent County Library.
322. Grand Rapids Press, May 25, 1935.
323. Unidentified advertisements, 1935, Fred J. Barr Ramona Park Scrapbook, July 22, 1934 - February 15, 1946, History Room, East Grand Rapids Branch of the Kent County Library.
324. Grand Rapids Press, July 1, 1937.
325. Unidentified advertisements, 1938-39, Fred J. Barr Ramona Park Scrapbook, July 22, 1934 - February 15, 1946, History Room, East Grand Rapids Branch of the Kent County Library.
326. Grand Rapids Herald, July 27, 1941.
327. Grand Rapids Herald, October 24, 1954.
328. Unidentified advertisements, 1942, Fred J. Barr Ramona Park Scrapbook, July 22, 1934 - February 15, 1946, History Room, East Grand Rapids Branch of the Kent County Library.
329. Unidentified advertisements, 1943, Fred J. Barr Ramona Park Scrapbook, July 22, 1934 - February 15, 1946, History Room, East Grand Rapids Branch of the Kent County Library.
330. West Side News, July 22, 1943.
331. Unidentified article, 1943, Fred J. Barr Ramona Park Scrapbook, July 22, 1934 - February 15, 1946, History Room, East Grand Rapids Branch of the Kent County Library.
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334. Patrick Barr, telephone interview, September 1991.
335. Gerald Elliott, telephone interview, September, 1991.
336. Ernie Bates, telephone interview, September, 1991.
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- 380. "The Theaters," Evening Press, May 18, 1901, p. 4, c. 3.
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IV. THE DEMISE OF THE RAMONA THEATRE

The Ramona Theatre attracted patrons for the first half of the twentieth century. Three major factors contributed to the demise of the theater.

A. Photoplays

The entrance of photoplays onto the entertainment scene was swift. In 1915, 22 picture houses were open every day in Grand Rapids. Photoplay reviews were mixed in with stage reviews in the theater section of the newspaper.¹ In a Press column entitled "Happenings in Photo Play Land," the writer speculates about the effect of photoplays on the stage.

Moving pictures have climbed right up to the top as the most popular form of amusement in Grand Rapids and, indeed in America . . . Some day the legitimate drama may climb back on top and reign supreme in the mimic art. But that day is not now. At present the movies are 'it' and this fact is recognized by producers, by authors and by players.²

Later that year, Dramatic Critic Mary Remington was surprised at the low attendance at local theaters on Labor Day. "Apparently most of the population went to the movies."³ The column, "At the Theaters," in the Press evolved into a column called "On Stage & Screen."

For the first 33 years of its 52-year existence, Ramona was primarily a vaudeville theatre. In a preface to Harold

Edwards' article entitled "The Menace of the Movies," Charles Stein calls the motion picture "probably the greatest single factor responsible for vaudeville's demise."⁴

B. Transportation Issues.

Other reasons for the decline in the park's popularity can be connected to transportation issues, namely, the death of the trolley car and the growing use of the automobile. The last street car line to be discontinued by the Grand Rapids Street Railway Co. was the Cherry/Ramona line in 1934.⁵

Ernie Bates was heavily involved in Ramona Park during several years of its last decade. He states that one reason the theatre thrived was due to the gasoline rationing during World War II. People simply could not leave town. He claimed that the lifting of the rations after World War II brought imminent doom for the park.⁶

Another contemporary and former patron of the theatre, Jean Mitchell, believes that lower attendance could also be attributed to the development of highways during the Eisenhower administration. She described the growing disinterest in local attractions. Instead, the public was eager to investigate distant sites, including the shores of the Great Lakes, the Upper Peninsula, and other states.⁷

C. Changing Atmosphere of East Grand Rapids

A 1931 editorial in the Grand Rapids Herald described the East Grand Rapids area as being in the process of becoming a

"purely beautiful residential community." It was predicted that this goal would become a reality, especially after that "noise-making Derby Racer and the hot dog stands are gone."⁸ One year before the last of the park was torn down, the Grand Rapids Herald referred to "continuing pressure from East Grand Rapids for removal of the park."⁹

In 1991, a Press article entitled, "Memories of City's Resort Days" covered the Centennial Celebration of East Grand Rapids. "While a full-blown resort town in its heyday, the city began to quiet as residents pushed for more control and improved transportation took tourists elsewhere."¹⁰

On August 20, 1949, the Grand Rapids Press ran an article entitled, "Show House to be Razed as First Step." According to Louis J. Delamarter, Sr., the tearing down of the Ramona Theater would mark the first step in the abandonment of the entire park. Plans were made for a shopping center and an apartment complex. An article in the Press on February 4, 1950, lamented the passing of the Ramona Theater, although it had been "no beauty spot in recent years."

Work was started on the demolition around the first of October. November 5, 1949 was the fateful day for the theater. Photographs taken by the Grand Rapids Herald show the stage standing alone, just before it was razed.

Down Came Stage in Cloud of Dust. The last standing part of the historic pavilion in Ramona Park came down in a cloud of dust Monday as workmen used a derrick to pull over the stage. Workers had torn down all other parts of the building, leaving only the stage standing. Structurally weakened by the removal of most of its braces, it no longer was

safe for a working crew to work on.¹¹

Gordon Harrington was on hand during the theater's last days. He salvaged the head of the Indian princess Ramona from the valance, a gas light with green beads which had been in the theater near the stage, a no smoking sign, and a lighted exit sign. He also picked up small pieces of the stage, the curtain, the painted walls, a sequin, and other tiny fragments of the theater. He took these mementos and glued them down, forming a flat, miniature reconstruction of the front of the theater. He placed a small photo of a Marcus girl on the stage. This intriguing collage hangs in his miniature old-time movie theater in his house, along with his salvaged treasures and some framed programs and tickets.¹²

A Grand Rapids Herald article on October 24, 1954 summed up local reaction to the final closing of the park.

Most of us feel a twinge of regret at the passing of Ramona. . . For grown-ups, it held memories of summer and youth, those gay, carefree days that go so quickly, and for youngsters it was the next thing to a day in Heaven.

Footnotes to Chapter IV

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4. Charles Stein, American Vaudeville As Seen By Its Contemporaries, (New York: Alfred A. Knopf, 1984), p. 338.
5. Reeds Lake File, Grand Rapids Public Library Collection.
6. Bates interview.
7. Mitchell interview.
8. Grand Rapids Herald, July 9, 1931.
9. Grand Rapids Herald, October 24, 1954.
10. "Memories of City's Resort Days, Roots Fill Centennial Celebration," Grand Rapids Press, March 14, 1991, p. B1, c. 4.
11. "Down Came Stage in Cloud of Dust," Grand Rapids Herald, November 8, 1949.
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V. SUMMARY AND CONCLUSION

Pavilions were commonly in use as entertainment structures at the close of the 19th century. The Grand Rapids Street Railway Company built the Ramona Pavilion to encourage customers to ride the trolley car out to the amusement park at Reeds Lake.

The success of the Ramona Theatre can be attributed in part to its monopoly on the local summer amusement market during its vaudeville years. The summertime amusement park and resort surroundings were a perfect setting for the theater. The 1915 Resort Issue of the Press concluded, "All together Ramona park and Ramona theater have developed into an amusement institution of an importance and a quality that may well cause pride to the patriotic Grand Rapids citizen."¹

The resort atmosphere surrounding the theater contributed to a cheerful camaraderie among the patrons. In The Theatre Experience, Edwin Wilson notes that "becoming part of an audience is a crucial element of the theater experience." He goes on to say that audience members "sense an intangible communion" with those around them.² The feeling inside the Ramona Theatre often generated a common bond.

The management and marketing of the theatre were crucial to Ramona's success. Their importance was made glaringly

obvious when the management switched hands for a temporary two-year term. Louis J. DeLamarter cannot receive enough credit for the success of the Ramona Theatre. He employed creativity and discernment when dealing with all areas affecting the theatre.

The big-time vaudeville at Ramona was of the highest quality, and gave great satisfaction to the patrons. Light opera and musical revues, two other forms of popular entertainment, also drew large crowds. The "offerings" were also discovered to go beyond basic entertainment--into areas of local and world current events, entertainment news and trends, and satire on events of the day. At times the theatre took on the characteristics of a town meeting.

Patrons and performers shared a love for the resort area. When the Reeds Lake area became a popular vacation spot for vaudeville performers, fans of the theatre enjoyed the opportunity to rub elbows with celebrities. Most of the contemporaries of the theatre who contributed to this study made mention of the "New York" feel that the Ramona Theatre brought to East Grand Rapids. "The vaudevillian brought happiness and excitement to the communities he visited."³

The demise of the theatre was caused by the explosion of photoplays and the new capability of the patrons through the automobile to find entertainment farther afield. Finally, a community that had served as a popular entertainment spot for an entire century expressed an interest in becoming a quieter, more residential district.

This study reveals an interesting correlation between transportation and entertainment. The reigning popular entertainment genre that was vaudeville soon became photoplays, movies, and then television. The major form of transportation which was the crowded streetcar, soon became the private automobile.

Vaudeville was often linked to the streetcar as a necessary form of transportation. Streetcar stock was "blue chip," with brokers reasoning, "they'll always have to ride, won't they?"⁴ The automobile was the necessary transportation to get patrons to the movies. Now television and videos may be viewed without requiring the spectator to use transportation of any kind. At present, it is still necessary to travel to Florida to experience the spectacles of Walt Disney World's Magic Kingdom, EPCOT Center, and MGM Studios. Considering such self-absorbing entertainments as video games and the developing phenomena of "virtual reality," one wonders if there will come a time when the entertainment seeker's needs will be completely met at home. This correlation between transportation and entertainment merits further study.

The Ramona Theatre often surpassed other local theaters in the attention it was given. Theaters like Ramona appealed to a large portion of the population.

For the new city dweller, the more elite forms of entertainment failed to mirror successfully their needs, concerns, and anxieties in a sympathetic or integrating manner. So millions of Americans turned instead to amusement parks, variety shows, dime museums, and other unpretentious, easily accessible amusements.⁵

At the dedication of the Ramona Theatre on June 19, 1897, keynote speaker, Thomas McGarry, spoke of the spot's

great benefits to all classes of people in a crowded city; a resort where all are equal and where the unfortunate is always as welcome as the most wealthy patron, so long as he conducts himself in a way to warrant an extension of the hospitality.⁶

This description would prove to be an accurate prediction of the atmosphere of the theater. One East Grand Rapids resident remembers hanging around the theater as a child. "No one told us 'Don't go there, don't do that'."⁷ In his concluding remarks concerning the 1977 Popular Entertainment Conference, Browne quotes British critic Richard Hoggart as saying that the study of mass society "may produce an enhanced and tempered sense of humanity and humility, instead of the sense of superiority and separateness that our traditional training is likely to have encouraged."⁸

This was a theatre of popular entertainment. The Ramona Theatre endeared the public by presenting what the public wanted to see in a summertime amusement setting. The public showed its approval and loyalty by giving the theatre its patronage year after year.

Footnotes to Chapter V

1. "Reeds Lake, most sought and most useful among the resorts of Western Michigan," Grand Rapids Press, June 28, 1915, p. 22.
2. Edwin Wilson, The Theatre Experience, (New York: McGraw Hill, 1991), p. 19.
3. Fred Allen, "Two Superstars Lament the Passing of Vaudeville," American Vaudeville as Seen by Its Contemporaries, (New York: Alfred A. Knopf, 1984), p. 376.
4. Trolley Car Treasury, p.
5. Wilmeth, p. 3.
6. Evening Press, June 19, 1897.
7. Swain interview.
8. Browne, p. 294.

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APPENDIX A

PRODUCTIONS AND PERFORMERS WHO APPEARED AT RAMONA THEATRE
1897 - 1925

1897

June 17, 1897 -
June 22, 1897 Wurzburg's Band afternoon and evening

June 23, 1897 -
June 27, 1897 Wurzburg's Band

Burnette, baritone soloist

La-Petit Inez, "the smallest dancer in the world"

June 27, 1897 -
July 3, 1897 Livingstone, Brooks & Robinson, refined and up-to-date musical specialty, sixteen novel instruments; trick violinists and banjo jugglers

July 4, 1897 -
July 11, 1897 The Lundgreens, revolving ladder and comedy act

July 12, 1897 -
July 17, 1897 The Clara Barton Guard, 16 young ladies thoroughly drilled by a competent instructor, sword drill

Wurzburg's Band, as usual

July 18, 1897 The Arions, a double quartet

July 26, 1897 -
July 28, 1897 St. Cecilia Society Program:
I Softly Dream
O Hail Us Ye Free
Rock-A-Bye
My Lost Lenore
Good Night

July 29, 1897 -
July 31, 1897

St. Cecilia Society Program:

Swanee River
Mendelssohn's Wedding March
Solo - Miss Peck
O Hush Thee, My Baby
Bridal Chorus from Lohengrin

Aug. 1, 1897 -
Aug. 7, 1897

Moving Picture Machine (Edison's Pantograph)

REXO, "The Human Top"

Aug. 8, 1897 -
Aug. 15, 1897

Wurzburg's Band, selections from popular operas:

Grand March, Tanhauser	Wagner
Overture Fest	Leuther
Gems of Scotland	Baetens
Hungarian Rhapsodie No. 2	Liszt
Ballet Music from Faust	Gounod
A Trip to the country	Luscombe
Ballet of the Knights	
Templar	Liteif
Louisiana Back Dances	Brooke
Nearer My God to Thee	

Opened

Aug. 16, 1897

25 young ladies in costumes, musical drills and recitations

Longfellow's "Hiawatha", beautiful picture with calcium light effects

Aug. 27, 1897 -
Aug. 29, 1897

The Young Ladies of the Grand Rapids Turn-Verein Society, exhibitions of club swinging and Spanish Dances in appropriate costumes

Opened

Aug. 30, 1897

Eveleen, "The Water Queen". A marvelous aquatic act, in her mammoth crystal tank

REXO, Equilibrist. Skillful hand balancing

Opened

Sept. 14, 1897

Wurzburg's Band favorites:

Ma Caroline
Manana Chillian Dance
Ye Boston Tea Party

Opened

Sept. 19, 1897 Wurzburg's Band - season's final concerts,
the band will play your favorite piece if
you ask for it

1898

May 21, 1898 Evening Press Newsboy Band - Reeds Lake
opening concert

May 22, 1898 -
May 28, 1898 The Harmons, revolving ladder act,
concluding with revolutions at the rate of
45 a minute

Annie Whitney, singing and talking
comedienne

Lavender & Thompson, musical comedy sketch

Millie Bertina, "The Flexible Venus"

The Leroy's, German comedy

Sevenagi, acrobatic wonder

Wurzburg's Orchestra, directed by Frank
Wurzburg

May 29, 1898 -
June 4, 1898 Ernie Veronee, cane dancer, singing &
dancing soubrette

De Veaux & De Veaux, comedy musical team

Fred A. Aikens, tenor balladist. Grand
Rapids product, (late of Primrose West's
minstrels)

Sevenagi, acrobatic marvel; lower limbs have
been paralyzed all his life and his
development of arm and chest is therefore
correspondingly conspicuous; absolutely
startling in its daring and ingenuity.

Carter, assisted by Corinne, magician &
illusionist

Goodman & Spencer, "Coon", black face comedy

Ed Vinton, vocalist

June 5, 1898 -
June 11, 1898

Wurzburg's Orchestra

Bert Howard & Leona Bland, musical specialty, "Rube and the Kid"

Ollie Young, champion Indian club swinger of the West

DeHillis & Valora, comedy jugglers

A. Fred Aikens, tenor balladist

John West, musical comedian; cornet, trombone & saxophone

Carter the magician, asst. Corinne Carter

Davenport Brothers' Cabinet

June 12, 1898 -
June 18, 1898

Carr & Tourgee, American trumpeters, "military musicians in action"

William O'Rourke and Alice Bennett, singing and eccentric dancing duo

Joe Hardman, Eccentric White Face Komical Komedian

Mr. & Mrs. Garrett D. Hopper, high class sketch

Popita & Rosseta, transformation dancers

The Whiting Sisters, cornet soloists & duetists

Wurzburg's Orchestra

June 19, 1898 -
June 25, 1898

Barlow Brothers' Minstrels, 18 performers, pretty costumes, jokes, the usual features in buck and wing dancing, a number of patriotic trimmings

June 26, 1898 -
July 2, 1898

Lillian Vars, trained dogs

Maude Beeal Price, descriptive vocalist

Wolfe & Cummings, sketch artists

- George Austins, slack wire
- Bentham & Barnes, G.R. men, blackface
- July 3, 1898 -
July 9, 1898 John Harty, eccentric juggler
- Aikens & Knight, refined sketches and songs,
character impersonations
- O'Brien & Collins, acrobatic comedy, "watch
for the big leap"
- Daisy Peterkin, acrobatic and character
dancer
- Mollie Little and Louis Pritzhaw, operatic
and popular travesty artist
- July 10, 1898 -
July 14, 1898 The Seven Reed Birds:
- Miss Minnie Reed, singing specialty
- Dave Reed Jr., songs and parodies
- Miss Gene Reed & Mr. Lew Reed, sketch
- The 7 Reed Birds, "A Day at the Seashore
- McFee & Hill, triple bar athletes, "The
Human Bar"
- July 17, 1898 -
July 23, 1898 Mackay Opera Company, "Mascotte"
- July 24, 1898 Rev. Leslie W. Sprague will speak on the
subject "The Life Worth Living"
- July 24, 1898 -
July 27, 1898 Mackay Opera Company, "Olivette", an old
Wilbur bill
- July 28, 1898 -
July 30, 1898 Mackay Opera Company, "Said Pasha"
- July 31, 1898 -
Aug. 6, 1898 The Four Columbians, Oriental music act,
Chinese, Turkish, Irish & Bohemian airs and
melodies, costume and realistic setting
- Rosaire, slack wire artist, balancing

H.W. Burnett, baritone soloist, "an old G.R. favorite"

Chappelle Sisters, vocalists & dancers

Arno, champion trick cyclist

Miss Katharine Braham, vocalist

Aug. 7, 1898 -
Aug. 13, 1898

Ancolletta Brothers, acrobats, giant swing by their feet, trapeze act

H.F. Judge, clever hand balancing, ladder act

Appollo of the bounding wire

Edna Marshall, phenomenal soprano

Eugene Neidert, trick and fancy cyclist

Armstrong Brothers, singing and dancing

Harry Aldrich, the boy soprano

Ed F. Reynard, walking and talking figures, ventriloquist

The Trolley Car trio, acrobats

Aug. 14, 1898 -
Aug. 20, 1898

The Five Waltons, comedy company

Leroy & Morris, triple horizontal bar performers

The Morella troupe with their funny dogs, Bob and Pete

Rodell & Herbert, acrobatic wheel riders

Aug. 18, 1898

Mike J. Dwyer v. Sammy Taylor of Dayton, Cornish wrestling match

Aug. 21, 1898

Paul Rademacher, music

Aug. 21, 1898 -
Aug. 27, 1898

Mme. Pianka and her trained lions

Messrs. George Murphy & Ferd Warner, elocution and music

Aug. 22, 1898 -
 Aug. 27, 1898 Paul Davis, music

Aug. 28, 1898 -
 Sept. 3, 1898 Barlow Brothers Minstrels, return
 engagement, Ward, Russell, Cannon, Baldwin
 & Hale

Sept. 4, 1898 -
 Sept. 10, 1898 Lotta, "Queen of the Slack Wire", and her
 specialty company of acrobats, dancers &
 singers

The Rumley Sisters

G. Finlay

The Granello Brothers, acrobatic and
 statuesque posing

Goodman & Spencer

O'Neal & Galvin

Wurzburg's Band, 15 pieces, popular music

Sept. 11, 1898 -
 Sept. 17, 1898 Empire Specialty Company, singers, dancers
 & acrobats:

The Rumley Sisters, a cakewalk specialty

Bessie Deronca, buck & wing dancing

The Landon Sisters, musical act

Johnnie Williams, funny witticisms and
 ludicrous exposition of magic art

Paul Rademacher, local vocalist

Special band features "with Tableaux"

1899

May 21, 1899 -
 May 27, 1899 Hanner Amusement Company of 25 people, (Wm.
 Hanner proprietor), including Kid Hanner,

well-known aeronaut who does balloon ascension hanging from the bar by his teeth; if balloon goes out over lake he will dive into the water; also sets off fireworks from balloon

Hanner acts include:

Mlle. LeVoy, Great Slide for Life on a 400' cable, "suspended solely by her hair"

Major, the diving dog, 75' high dives

Paturel Brothers, horizontal dexterous bar performers

Shields & Mallin, acrobats & equilibrists

Mons. Bushnell, "a wonder"

Carroll & Gardner, comedy sketch, singing & dancing

Wm. H. Mack - comedy tramp

Gulas Frudan, trick cyclist

Cornell, The Athlete, balancing trapazone

Rosana & Rozair, rolling globe artists

Chiefs White Cloud & One Sky, wire walkers, jugglers & knife throwers

Wurzburg's Band concerts 1/2 hr. before each performance

May 28, 1899

J. Clarence Harvey, leading comedian of the Wilbur Kerwin Opera Company currently appearing at the Powers (by courtesy of Miss Susie Kirwin) sing and tell several of his best jokes; "sing and dance and say funny things"

May 28, 1899 -
June 3, 1899

Romalo brothers, european acrobats, head balances

Mlle. Marie Sousa, claiming to be the only lady necromancer and prestidigitator now before the public; catches rifle bullet in her hands

Carroll & Gardner, comedietta entitled
"Horace & Angeline"

Tony West, German dialect monologist &
comedian

The Skating Rexos, stage name for local
Eddie Smith and his wife; contortionists,
gymnastic skatorial experts

Al Valding, novelty aerial artist

June 4, 1899 -
June 10, 1899

Five Famous Walton Brothers, English
acrobats, tumbling exhibition, shoulder to
shoulder somersaults, "twisters" and
"spotters"

Three Famous Onris, (sisters), marvelous
jugglers, equilibrists, wonders on revolving
globes, skirt dancing

The Two Gerties, (Le Clair & Hayes), fin-de-
siecle duo, latest song hits and a cakewalk

Miss Bertie Rollera, illustrated songs with
stereopticon views

Sisters Ameta, repertoire of illumination
and spectacle dances with electrical and
mechanical effects, including: "The
Lillie", "The Butterfly", "The Fire", "Queen
of Night", "La Fern", and German, English &
American dances

The Wargraph, showing a series of animated
pictures of the most important battles on
land and sea, Spanish-American War,
including pictures of Michigan troupes and
our home companies; shows the 32nd Michigan
in camp at Tampa and scenes at the Island
Lake encampment last spring

Fred Aikens, balladist

Miss Marie Teres Roller, illustrated songs

Adelaide Herrmann, dancer

June 11, 1899 -
June 17, 1899

Gruet, Beers & Gruet, eccentric, grotesque, comedy, and burlesque acrobats, in an absurdity called "A Strange Sweetheart"

Shadowgraphs, Pundhanello shadow pantomime with characters taken by the entire company

Wm. Ross, eccentric soft shoe and flat foot dancer, comedian & vocalist

Bicknell, lightning clay modeler

LaDazie, acrobatic and rag-time toe dancing, (last year under the name of Daisy Peterkin)

Ameta Sisters, re-engagement, doing Sol Bloom's latest success, "The Honolulu"

A. Fred Aikens, tenor balladist

Melrose & Laverne, trapeze artists

June 12, 1899 -
June 17, 1899

Professor Tom Collins & his boxing kangaroo, Lanky Bob, funny imitation of a rough house boxing match

(144)

June 18, 1899 -
June 24, 1899

Coin's Dog Circus, dogs that dance, waltz, clown, somersault, skip rope, bag punch, & do a genuine buck and wing dance

J. Dan Rice and his troupe of educated pigs, intelligent porkers that do everything but talk

William & Kittie Harbeck, novelty contortionists and slack wire

Wertz & Adair, acrobats, head-to-head and hand-to-hand balances

Mat. Farnam, representative dancer

Fielding, comedian juggler

Robert Leland, operatic basso

June 20, 1899 -
June 24, 1899

Banda Tipicana Mexicana, band in costumes

June 25, 1899 -
July 1, 1899

Mlle. Prospetto and her educated horses; she rides Hepzibah in a riding habit and Don Quixote in tights

Bonita, dances of all nations, singing

Lotta Gladstone, in her unique creation, "The Country Girl"; (acoustics forced her to substitute with mindreading)

Arthur Wellesley, monologist, facialist, juggler

Harry Watson, tramp cyclist

Minnie Church, danseuse & vocalist

Dunham & Wilson, daring horizontal bar team

June 28, 1899

Bioscope exhibition, moving pictures

July 2, 1899 -
July 8, 1899

Adgie, The Dancing Girl, and her den of lions, does a skirt dance in the cage while singing bits of Wagner

Girard & Monte Elmo, grotesque eccentrics, dancers, hat and flag spinners; Miss Elmo has "Zaza" hair and teeth that would stand photographing for a dentist's advertisement

Frank LaMondue, eccentric gymnastic clown in "Fun on a Clothes Line"

Alice Raymond, lady cornetist on gold cornet, Army bugle calls

July 9, 1899 -
July 15, 1899

Howard's Comedy Ponies, do everything but talk and they give an imitation of that fairly well

Mons. Dubec's dog, monkey, cat & rat circus, which conclude their act by performing a genuine dramatic sketch entitled "Saved from the Flames"

Ollie Young, club experts, heavily featured in vaudeville houses, (after) "he does everything that anybody ever saw anybody do with a club and any number of things that no one ever saw"

Tegge & Daniel, German comedians & wooden shoe dancers

Whiting Sisters, cornetists

Nellie V. Nichols, petite young dancer and vocalist

Evaleen, The Water Queen

July 16, 1899 -
July 22, 1899

The Great Barlow Minstrels in "Gathering of the Nations", scenic effects; jokes, ballads & coon songs, 30 people, all white

Mons. Zella, serpentine contortion

Harry Ward, "the next president of minstrelsy"

Elliott Brothers, Tim Stuart, Hugh Cannon, Charles Cartmell, & John Queen (terpsichorean) in "The Dancing Golfers"

Briggs, the trick cyclist, revolving pedestal act

J. Arthur Coburn, interlocutor

Barlow Band playing pop operetta selections including, "Il Trovatore", "Cavalleria Rusticana", & "Girofle Girofle"

July 23, 1899 -
July 29, 1899

Welby, Pearl, Keys, Nellis & Master T. Carroll, novelty dancers

Peter Baker, German dialect comedian

Nondescript Trio, black face comedians, comedy acrobats

The Musical Ravens, with aluminum musical chandelier

Comar, comedy club juggler and revolving ball act

Prince Satsuma, Japanese equilibrist and juggler

Crane Brothers - Mudtown Rubes, sketch "The Heart of Mudtown", singing and dancing

New moving pictures

July 30, 1899 -
Aug. 5, 1899

Josephine Gassman and her clever little baby pickaninnies, rendition of coon and rag-time melodies

Adele Purvis Onri, rolling globe artist, slack wire posing, juggling, and a spherical serpentine skirt dance, illuminated with elaborate electrical effects, stereopticon pictures of city hall celebrities

Leo and Chapman, comedy triple bar act

Wm. DeBoe, the upside down man

John R. Harty, eccentric juggler

Cineograph pictures, new lifelike moving pictures

Aug. 6, 1899 -
Aug. 12, 1899

Murphy, 16 month old ourang-outang in a sailor suit looks like "Jack Tar"; in policeman satire he looks like a "Monroe St. copper"

P.K. Okabe's Japanese Troupe, 15 people, barrel kicking, ladder balancing, double bamboo shoulder perch, juggling, slide for life from ceiling to stage

Ed F. Davis, reubenistic animal carnival with 2 black jersey steers, one shetland pony, 1 donkey, 1 horse, 1 mule doing drills, marches & tricks

Ramza & Arno, acrobatic comedians, burlesque, "The Blondin Donkey"

Aug. 13, 1899 -
Aug. 19, 1899

Trolley Car Trio, acrobatic comedy

Garrity Sisters, character change artistes

The Parisian Trio, refined comedy of song and dance

Myers & Rosa, plate twirling

Allen Schrock, young trick bicycle rider, crawls through the bicycle frame with the heel in motion, stands on his head

Kinodrome moving pictures showing a Spanish bullfight

Aug. 20, 1899 -
Aug. 26, 1899

The Cosmopolitan 3, comedy & music, imitations

Juno Salmo, golden mephisto, gymnastic contortionist feats in the trap and loft perch, pantomime

Marie DeWolf, baton manipulator, in "Vanity Fair at the Grand last season

Wm. L. Smith, scientific bag punching, former G.R. No. 4 engine house fireman

Eddie Smith and his wife, G.R. roller skaters

Aug. 27, 1899 -
Sept. 2, 1899

Gertrude Pianka and her trained lions

Zavo and Mlle. Hilda - contortionists and equilibrists

Youngs & Brooks, musical comedy

Modern Woodman, Sycamore Camp Degree Team, MWA, in fancy drill

Kinodrome, "The Astronomer's Dream"

Sept. 3, 1899 -
Sept. 10, 1899

Kinodrome: "The Astronomer's Dream", "Midocean", "Defense of the Colors", "Cinderella", "A Country Prize Fight", "A Bicycle Party", "A Trip Across Brooklyn Bridge", "The Adventures of Jones" (5 parts)

The Quinn Trio - 3 tots under 10 in cake walking, club swinging, bag punching, wrestling & boxing

Norando, the human spring, acrobat, somersaults from the elbows

Wm. Rowe, pedestal clog dancer

3 MacKnette Brothers, acrobats

Roberts & Smilax, grotesque comedian
accompanied by 2 clever dogs

Edith Lavelle, trick bicyclist

Co. B Degree Team of Kent Camp 2314 MWA, in
Black Foresters' Drill

1900

May 19, 1900 -
May 26, 1900

The Sohlkes & 5 Archipelagoans

Ameta, illuminated dances and illustrations

Edward Marvelle, acrobatic comedy

Marionette Minstrels & Pantomime

Pusey & St. John, eccentric comedians

The Kinodrome

May 27, 1900 -
June 2, 1900

Mr. & Mrs. Robyns, dramatic playlet "The
Counsel for the Defense"

Joseph Adelman, xylophone virtuoso

Clarice Vance, the Souther singer

Prof. J.M. Wright, trick bicyclist

Wilson & Clayton, German comedy sketch

The Homer Trio, (Hoyt, Homer & Holdea),
vocalists, instrumentalists & comedians

Kinodrome: "The Impersonator", "Landing of
Marines Under Fire", "Fun in a Photograph
Gallery", "Cherry Street View", "Grand
Rapids Newsboys", "Boston Horseless Fire
Dept", "Haverstraw Tunnel"

June 3, 1900 -
June 4, 1900

Oscar P. Sisson with Miss Esther Wallace in
comedy, "Cousin Ella's Visit"; Wallace noted
for her sweet voice

2000
2000

June
June

June 5, 1900 -
June 7, 1900 Oscar P. Sisson with Miss Esther Wallace in society sketch, "Love Finds a Way"

June 8, 1900 -
June 9, 1900 Oscar P. Sisson with Miss Esther Wallace in "A Fourth of July Romance"

June 3, 1900 -
June 9, 1900 (see above)

The Wonderful Werntz Family, lady and gentleman acrobats

Craig & McDonald, musical comedians

Hettie Tedro, baritone

Elmore Sisters, rural comedy act, "The Two Kids"

Kinodrome

June 10, 1900 -
June 16, 1900 EBM & Co.

Famous Street Urchin Quartette

J.W. Dempsey & Edna Forsythe, Irish subjects, comedy singing dancing, trick tumbling

Miss Gertie Lewis, singer

L. DeForest Arli, magic

Faust Family of Australian Acrobats

Kinodrome: "Admiral Dewey & flagship Olympia", "Ching Ling Foo Oui", "A Railway", "Panoramic View of Modder River", "Cherry Street"

Billy Sanford, clog dancer

June 17, 1900 -
June 23, 1900 McPhee & Hill, triple bars & high bar

Henry Frey & Nettie Fields, comedy sketch "A Tramp's Reception"

Lizzie N. Wilson, German dialect comedienne

Coin's Comedy Dogs

John J. Welch, dancing comedian

DeHollis & Valora, comedy juggler

Grierson Sisters, the society girls

Wilbur Force's Orchestra

Kinodrome - first colored picture shown this season

June 24, 1900 -
June 30, 1900

Hilda Thomas & Co., vocalist and comedienne, characters include The Dutch Servant Girl, French concert ball singer, American concert singer with her rag-time manner and enthusiasm, the England concert hall singer with her dialect, society belle

Leo Carle, one-man drama "The Betrayed Professor", 8 different characters and 18 costume changes

Three Sisters Leon, lady acrobats

Kittie Wolfe, queen of the summer girls, singer & dancer

Emma Butler, local singing comedienne

Kittie & Charles Willards, \$2,000 stage setting requires 12 trunks to carry instruments: Guatemala mammoth octaphone, Swiss bells, Japanese calliope, aluminum chimes, English musical whirls

Kinodrome - Cinderella, a spectacular and fantastical pantomime in animated photography, all beautifully colored, illustrating every scene of the fairy tale, 35 persons take part

July 1, 1900 -
July 7, 1900

4 Nelson Sisters, acrobats, \$400 act

2 Lamb Children, juvenile songs and negro melodies, clever little cake walkers

Darmody, comedy indian club juggler

Bell & Albion, comedy acrobats

Morphet & Stevenson, musical novelties "in all the glory of black face"

Kinodrome: "Such a Headache", "Company of U.S. Volunteers on Parade", "New Pillow fight", "An Irish Breakdown", "Pygmalion & Gallatea", "Oxen Hausling Surf Boats at Cape Town", "An Interrupted Wedding", "Pictures Off Coast of Scotland during Storm"

July 8, 1900 -
July 14, 1900

Mr. & Mrs. Perkins Fisher, rural homespun comedy "The Half-Way House" by Ezra Kendall, featuring characters Belle Younger, an actress, & Silas Older, a retired minstrel

Mrs. Alice J Shaw & Twin Daughters, whistlers

Negley, The Male Melba, female impersonator

Lee Ingham, equilibrist, acrobat, hand balancer

Violet McMillen, local singer & dancer

Cook & Lester, panorama of song

Kinodrome, views of England

July 15, 1900 -
July 21, 1900

Harry C. Stanley & Doris Wilson, comedy "Before the Ball", Miss Wilson sings "Always"

John & Maud Allison, musical comedy "How Foolish", seen at Grand last winter, Maud portrays a Swedish servant girl

Skating Rexos, G.R.'s Mr. & Mrs. Eddie Smith

Brothers Casad, (Billy & Frank), musical cafe

Beatrice Gambles, balladist

Kinodrome, return of "Cinderella"

3 LaRue Brothers

Horseshoe Comedy Trio

July 22, 1900 -
July 28, 1900

Mlle. Gertrude Pianka and her den of Monster
Lions

Harry C. Stanley ("the human piccolo") &
Doris Wilson reengaged

The Two Gerties and Pickaninny, LeClair &
Hayes, comediennes, and little negro mascot

Lozelle, gymnast on rings, ladder & trapeze

3 Blackberries, Kasten, Duey & Kasten, black
face artists in duets, character changes &
negro melodies

Marvelous Martelles, wheel riding

Professor Force's Orchestra (feature of week
- The Parkwood Waltz by Miss Lena Belle
Bridgman)

Isabelle McKinley, singer

July 29, 1900 -
Aug. 4, 1900

Romalo Bros., head and hand balancers

Peter Baker, German dialect comedian &
vocalist

James H. Cullen, singing comedian who sings
our songs

Udell & Pearce, "Kelly's Night Off"

S. Homer Eaton, character impersonations of
Josiah Allen's wife

Major R.H. Hendershot, drum boy of the
Rappahannock, and son J.C. Hendershot

Howard & Bland, "The Rube & the Kid"

Professor Force's Orchestra

Aug. 5, 1900 -
Aug. 11, 1900

Galetti's Monkey Comedians, realistic barber
shop scene, lively boxing match, juggling,
bicycle race

Martinetti & Sutherland, singers, dancers,
acrobats, comedy sketch

Knight Bros., singers, dancers

Pierce & Egbert, song illustrators (with aid of colored slides)

Lorene Jansen, singing comedian

Holmes & Walden, musical artists

Richard & Colin, "The Cook Lady"

Orchestra

Aug. 12, 1900 -
Aug. 18, 1900

Okabe's 10 Imperial Tokio Japs, \$300 costumes, 1 hr. program

Alle Schrock, bicyclist

Gus Henderson & Eva Ross, rural skit, "Fun at Griggs' Corners", somersaults & tight rope acrobats

Petite Alice Lewis, singer, dancer

Aug. 19, 1900 -
Aug. 25, 1900

Six Sennetts, scenes in a zoological garden

Billy Clark, G.R. comedian, negro monologue, makeup as a "shirtwaist" negro

Lucados, balancing act

Bros. Laraby, triple comedy bar experts

Blance Minderhout, singer

W.T. Houston, "Little German Band", imitates phonograph playing "Stars & Stripes Forever"

King & Craigh, Chinese acrobats

Tobey Bros., horizontal bar

Aug. 26, 1900 -
Sept. 1, 1900

Blake & Bishop's Dog, Monkey & Baboon Circus, 60 trained animals

Gillette Family, 7 acrobats

Augustin Nueville & Co., comedy sketch, "An Interrupted Rehearsal"

Fred Renzo, contortionist

Hague & Herbert, comedy sketch

Al Holt, whistling mimic, mockingbird imitation

William Clark, monologist

Sept. 2, 1900 -
Sept. 8, 1900

William H. Windom and his Blackstone Quartette, author of popular songs "The Fatal Wedding" and "Teach Our Baby That I am Dead"

4 Silvinis, acrobats, contortionists

Valley City, Kent, Star, Loyal, Balavia & Sycamore Degree Teams of Modern Woodmen of America, fancy evolutions (different teams at different performances)

Marshall & Ervin, singers

Meldon, Indian club juggler

Jaxon, acrobat

Chester Demond, illustrated songs, coon songs & ballads

Blake & Bishop's Dog, Monkey & Baboon Circus, 60 trained animals (re-engaged)

1901

May 18, 1901 Furniture City Band, Ellis Brooks conductor

May 19, 1901 -
May 25, 1901

Watson Sisters, triangle trapeze propelled by electric motors

Juan De Zamaro, acrobat with electrical effects

Baador & LaVelle, trick bicyclists

Nina Ramonda, conjurer, grows roses on the stage

Francis Gerard, operatic prima donna

McCord & Melville, singers, dancers

May 26, 1901 -
June 1, 1901

Harry Watson Comedy Co., "The Two Flats",
"the finest Dutchman in the world"

Gipsey Ward & Baby Lester, The Von
Leipunspigher Kids, coon songs and yodeling,
waltz, clog, buck & wing dancing in wooden
shoes

Bradford, Carter & Pickaninny, The Coontown
High Rollers, buck and wing dancing

Wadell, Indian club juggling

Katherine Braham, dancer

Drew & Carew, Grand Rapids YMCA acrobats

June 2, 1901 -
June 8, 1901

Barlow Minstrels (Donnelly, Coburn &
Baldwin), 35 white artists, black face
singers

Toledo Bros., contortionists, creepy
crocodile & lizard act

Fred P. Russell, monologist

Chas. Cameron, descriptive singer

Kreske & Lynch, rag-time dancers

Boneill Bros. trick jumpers

June 9, 1901 -
June 15, 1901

Douglas & Ford, dancers, singers

Jules & Ella Garrison, burlesque tragedy
stars, "A Bit of Nonsense", perform bits of
drama from the masters of tragedy and follow
with burlesques of each

Blanche Frayne & Marie Evans, dancers,
singers

Keys & McDonald, acrobatic comedy pantomime

Mabel Goodwin, Bowery girl

Kinodrome

June 16, 1901 -
June 22, 1901

Harry C. Stanley (the man with the clarinet throat) & Doris Wilson, "The German Professor", grand opera selections

Boston Comedy 4 - comedy vocalists, yodeling

Zaro & Mlle. Hilda, "novelty specialty artists"

Gorman & West, comedy singers and dancers, "In Song"

Clayton, Jenkins & Jasper (donkey), comedy skit, "The Darktown Circus"

June 23, 1901 -
June 29, 1901

Lizzie & Vinie Daly, terpsichorean artists

Hall Merritt & Florence Murdock, "A Friend in Need"

R.K. Moore, swinging wire

Lew Sully, minstrel

3 Hills, hand balancing acrobats, father, mother, tiny boy

Rouen Bros., aerialists, walk the ceiling

Kinodrome, Pan-American Exposition scenes at Buffalo (this is the exposition where McKinley gets shot and eventually dies)

Edward F. Reynolds, ventriloquist, moving figures

Tommy Hayes, bone artist

June 30, 1901 -
July 6, 1901

The Great Powell, illusionist, magician

Mills Sisters, whistlers

McMahon & King, blackface comedians, "Down by the Railroad Crossing" - "in which the farcical woes of a sleeping car porter and his coal black sweetheart are more or less vividly set forth"

Redcay, Duffin & Redcay

A. Fred Aikens, singer

Charles & Kittie Willard

stereopticon views and moving pictures

July 7, 1901 -

July 13, 1901

Anna Kenwick, soprano, coon singing and dancing

LaPage Sisters, dancers, quick costume changes

Genero & Bailey, coon melodies

Craig & Adrell, instrumentalists

The Great Powell, illusionist, magician (re-engaged)

Redcay, Duffin & Redcay (re-engaged)

July 8, 1901 -

July 13, 1901

Russian peasant quartet

July 14, 1901 -

July 20, 1901

4 Juggling Johnsons, footstools, wash stands, forks, soup tureens

Smith & Fuller, musical inventors and mechanics, music from row of old tomato cans

Brandon & Regena, aerial athletes

Trolley Car Comedians, acrobats

Mlle. Garretta's trained birds, 20 macaws, pigeons, cockatoos, doves, parrots

Violet McMillan, GR singer and dancer

Tom Hardie, acrobatic tramp

Kinodrome, pictures of Pan-American showing buildings from the canal, more than 7,500 pictures on one film 625 feet long

July 21, 1901 -

July 27, 1901

Georgia Gardner & Joseph Maddern, farcette, "Too Many Darlings" by Jos. D. Emerick

Flo Irwin & Walter Hawley, "Gay Miss Conn"

Hilda Thomas with Lou Hall, comedietta, "The Lone Star" (Hilda plays an actress with a reputation, Lou plays Ferdinand Swif, a hustler, and Luke Warm, the man with the hoe)

D'Arville Sisters, singers, dancers

McCarthy & Johnson, illustrated songs

Bernice Mack, singing, dancing, impersonations

Violet McMillan, singer, dancer

July 28, 1901 -
Aug. 3, 1901

Joseph Adelman, rag-time and opera on xylophone

Rozinos, acrobats, contortionists, aerial tumbling over a billiard table

Sadie Hart, character songs & dances

Newell & Niblo, instrumentalists

Harry E. Boyd, blackface comedians, "The Black Turkey"

Larkins & Patterson, Filipino dances & ragtime opera

Romalo Bros., head & hand balancers

Rose & Lemon, GR boys, trick cyclists

Mabel Grace Andrews, GR singer

July 29, 1901 -
Aug. 3, 1901

Vallecita, trained lions, leopards and Mexican panthers

Aug. 4, 1901 -
Aug. 10, 1901

Ezra Kendall, original monologist

Mamie Remington and her ragtime brunettes, cake walkers, buck dancers, boy dressed in skirts

Romalo Bros. (re-engaged)

Whiting & Whiting, singing & dancing girls

Odell & Perry, character comedians

Aug. 11, 1901 -
Aug. 17, 1901

Mr. S. Midgely & Miss G. Carlisle, rural comedy, "After School"; and adventures of Sammy & Sarah in "Taking a Tonic" by Midgley (including song "The Way to Ask a Girl to Marry")

Manning & Ducrow, one-legged athletes

La Moines, musicians

Coin's Comedy Dogs

Maxwell & Dudley, singing sketch, "The Trial Lesson"

Hermann Comedy Tramp Bicyclists

Aug. 11, 1901

Carl Schultz

Aug. 18, 1901 -
Aug. 24, 1901

Perkins Fisher & Co. (husband/wife team), "Half Way House"

Miss Rita Redmond, soloist, "Dion-cato", electrical novelty (given only at night on account of electrical effects); stereopticon views thrown upon her from the front of the stage

Bright Bros., hand balancers

Dick & Effie Guise, black face character sketch, "A Financial Embarrassment"

Sassaria & Milro, burlesque skaters and pantomimists

Rose & Jeannette Lenchner, children dancers

Charles Rouse, GR boy soprano

Aug. 25, 1901 -
Aug. 31, 1901

Rice's Dogs & Ponies (25)

T.W. Eckert & Emma Berg, tenor & soprano, operetta, "Masters & Pupil"

Bessie Gilbert, lady cornet player

J. Knox Gavin & Emma Platt, musicians, "The Gypsy Census"

Goolmans, musicians

Dr. Hal Newton Carlyle, Dickens readings

Sept. 1, 1901 -

Sept. 7, 1901

Zareli, The Silver Gymnast, ties himself in unique knots

Burton & Brookes, humorous conversationalists, sketch, "More Work for the Undertaker"

Gilbert Sisters, American Nightingales, singers and dancers

Prof. Ralph Rich, strong man, pulls against 2 horses

5 Waltons, acrobats

Sept. 2, 1901 -

Sept. 7, 1901

Ida Howell, comedienne and songstress

Sept. 4, 1901 -

Sept. 7, 1901

Bissonette & Neuman, chair balancing illuminated by electricity

Sept. 8, 1901 -

Sept. 15, 1901

Japanese Circus, sports, pastimes, and games of flower Japan; 6 month old Japanese baby exhibited to the ladies after each matinee

J.C. Nugent & Grace Fertig, character comedy act, "The Absent Minded Beggar"

Lena Davenport, Ned Burke, & Joe E. Sawyer, cornet and black face comedy, "The Garden Wall", closes with "A Hot Chase" through a mechanical garden wall

Kent Camp MWA Degree Team Drills, Capt. E.F. Smith

Lawrence Crane, the Irish Magician, palming

1902

May 25, 1902 -
May 31, 1902

Loris & Altina, shooting William Tell act
Tanakas, Japanese jugglers
DeMora & Gracetta, acrobats
Miss Luna Cooper, descriptive dramatic
vocalist
More, "the man with the wonderful hands",
catches goldfish from the air
Marsh Craig, contortionist
Wilbur Force Orchestra

June 1, 1902 -
June 7, 1902

Helen Blaine, GR soprano
Caron & Herbert, comedy acrobats
Patterson Bros., triple horizontal bar act
Howard Powers & Dolly Theobald, "A Pain of
Runaways"
Avery & Hart, negro comedians, "Just 2 Coons
to make you laugh"
Flying Beano, contortionist dressed as a
monkey
Annie Revere, fashion plate song & dance

June 8, 1902 -
June 14, 1902

Jessie Couthoui, woman monologist
Hayes & Healey, skit, "The Circus Rider &
the Ringmaster", (Hayes is 2 ft. tall,
"chubby and fat", Healey is "tall and thin"
Dick & Alice McAvoy, sketch, "Casey's
Corners
Duff, Sawtelle & Duffy, comedy trio, with
child artist Master Duffy
Ahrens, acrobat

May Mazelle, singer & dancer

June 15, 1902 -
June 21, 1902

Senator Frank Bell, political cxomedian,
country sheriff specialty

5 Nosses, "The Venetian Serenade",
picturesque musical melance of operatic
selections, mandolins

Bruns & Nina, paper tearers

O.G. Seymour and Maud C. Dupre, athlete and
soubrette, "An Original Idea", wooden shoe
dance

Pankleb, comedy clay modeler, makes faces

Lillian Shaw, Hebrew comedienne

Millie Scott, aerialist, flying rings

Mlle. Nina, picture dancer

June 22, 1902 -
June 28, 1902

Pauline Hall, comic opera star turned
vaudeville, lullaby from "Erminie"

Terry & Elmer, comedy dance sketch

Winona Winter & Banks Winter, "The
Disappointed Romeo"

Miller, Hunter & Lakie, unique dancing steps

Mlle. Hilda, contortionist

Kittie bingham, descriptive songs,
ventriloquist

June 29, 1902 -
July 5, 1902

Lottie Gilson, "The Little Magnet"

Harding & Ah Sid, clown & chinaman

Letto & Dello, comedy acrobats

Powers Bros., bicyclists, appearing as
"Alphonse & Gaston"

Valpos, musicians

Mlle. Olive, dainty juggler

Andrews & Feld, singers & dancers

Happy Jack Gardner

July 6, 1902 -

July 12, 1902

Lew Hawkins, minstrel, parodies on the latest songs

Tony Ryder's Acrobatic Monkeys

Musical Kleists, electrical comedy, exploding instruments and violin solo with accompaniment of electrical sparks

Lavendar & Thomson, comedy acrobats

Dave Newlin, mimic, vocalists

Glady Van, comedienne

Ten-ichi troupe of Japanese magicians, fountains of water spring forth from "all sorts of places"

McKissick & Jones

July 13, 1902 -

July 19, 1902

Madame Emmy & her dogs

Lew Wells, musical tramp sketch

Prevost & Prevost, sketch, "Fun in a Turkish Bath"

Lavinos, Mr. Lavino does rapid crayon drawing, drew picture of local Boyd Pantlind and Admiral Schley

Reid & Gilbert, Irish comedy sketch, "The Actress & the Mick"

Agnes R. Behler, "The American Chansonette"

Eberly & Egbert, illustrated songs

July 14, 1902 -

July 19, 1902

Mazuz & Mazette, comedy acrobats

July 20, 1902 -

July 26, 1902

Shayne Vaudeville Co.:

Leon Morris, educated comedy ponies, ponies wrestle John Hedge

Fern Melrose, lyric prima donna

Esmathilda, 14 yr. old saxophone, violin, singer, does a jig

Lester & Curtin, comedy acrobat

Conley & Ford, comedy singers & dancers

John Ford, dancer

Furniture City Trombone Quartet, GR favorite, Frank Millard, Bert True, Jay Barrett, Ellis Brooks

Ferguson & Mack, strike each other with canes

July 27, 1902 -
Aug. 2, 1902

Fanny Rice, "America's daintiest comedienne", miniature stage exhibition

Charles Merritt & May Rozella, comedy sketch, "Her Fifth Husband"

Oscar P. Sisson & Esther Wallace Co., comedy satire, "My Wife's Presents", she stood behind him with her arms where his should be

Carroll, girl whistler, quick changes, dances and whistles simultaneously

Henrietta Tedro, baritone

Kitamura Royal Japanese Troupe

Mitchell & Love, comedy team

Aug. 3, 1902 -
Aug. 9, 1902

Hilda Thomas, assisted by Lou Hall, musical comedy, "Miss Ambition"

The 3 Keatons, Joe, Myra & little Buster, grotesque comedy act, replete with eccentric and acrobatic dancing and mirth provoking skits

Wenona & Frank, rifle shooting, William Tell Act, kept time to Anvil Chorus by hitting clanging target

Harmony 4, comedy singers

De Arville Sisters, singers, contortionists,
acrobats, dancers

Tom Ripley, monologist, singer

Great Eldridge, makes pictures by pouring
colored sands over a slanting canvas

Aug. 3, 1902 -
Aug. 10, 1902

Hanlon & Singer, trapeze & flying ring act

Aug. 10, 1902 -
Aug. 16, 1902

Torcat the French Comedian, dresses like a
comical negress who dances with a singing
girl on his back

Julian Rose, "our Hebrew friend", Hebrew
impersonation, songs and monologues

Flood Bros., comedy acrobats

Miles & Mignon, dancers, singers, dialogue
team

Aug. 11, 1902 -
Aug. 16, 1902

Six Royal Ascot Girls, terpsichorean
creations

12 Phasey Troupe, England girls, drum &
bugle, brass band, ballet

Aug. 17, 1902 -
Aug. 23, 1902

Miss Edith Helena, "the Southern
Mockingbird", appears to play "Cavalleria
Rusticana" on violin, but is actually
singing an imitation of the violin

Hal Davis & Inez Macauley, one-act comedy,
"The Unexpected"

Nelson Comiques, comedy acrobats, "Frolics
at the Zoo"

Charles A. Loder, "our German friend",
yodles (sic), German dialect

Van & Egbert, illustrated songs

Baker & Drew, comedy acrobats

Kelley & Kelley, GR acrobatic team, tall man
& 6 yr. old girl

- Aug. 18, 1902 -
 Aug. 19, 1902 Miss Carrie Nation, "famous joint smasher",
 temperance talks, exhibition of her hatchett
- Aug. 24, 1902 -
 Aug. 30, 1902 Lillian Burkhart, assisted by Page Spencer,
 "A Deal on Change", playlet by Edmund Day
 about Wall Street and the ticker
- Trask & Rogers, black face singers,
 comedians, dancers
- 3 Romalo Bros., equilibrists
- Rexos, GR skaters and hoop rollers
- Kelly & Kelly, singers & dancers
- Joe & Wally Rozino Bros.
- Helen Blaine, GR vocalist
- Myers & Mack, illustrated songs
- Aug. 31, 1902 -
 Sept. 7, 1902 Delaur-Debrimont Trio, opera selections, not
 in English
- Ronaldos, Charles, Edward & Eva,
 terpsichorean artists
- Brothers Rossi, acrobatic act, "A Mysterious
 Sweetheart"
- Buckeye Trio, acrobats and contortionists
- Degree Team of Kent Camp, Modern Woodmen of
 America, 16 members, white suits and burnt
 cork, spell out initials of order, "The
 Black Foresters" drill
- A. Fred Aikens, GR minstrel
- Meyers & Marsh, illustrated songs
- Sept. 1, 1902 -
 Sept. 7, 1902 Rio Bros., flying rings
- Sept. 7, 1902 Newsboy Quintet, vocal numbers from "The
 Little Outcast"

1903

May 24, 1903 -
May 30, 1903 Hayes & Healy, comedy sketch, "The Ringmaster & the Circus Queen"

Leo & Chapman, sketch, "Wanted--A Donkey"

4 Boises, local aerialists

Kelly & Violette, the fashion plate duo, rapid costume changes & popular songs, "Under the Bamboo Tree"

Nick Otte, local Spanish ring act

Band directed by Fred Banks

May 25, 1903 -
May 30, 1903 Ramonagraph's moving pictures

May 31, 1903 -
June 6, 1903 Ameta, parisian, colonial, fire & lily dances, electrician Sam DuVries (formerly a local real estate agent)

4 Piccolo Midgets, Lilliputian acrobats, dancers, wrestlers, comedians, Salvation Army skit

Harris & Walters, Dutch comedy act

Burt Jordan & Rosa Crouch, singers & dancers

Mr. & Mrs. Jack Burch, illustrators

Reid & Gilbert, Irish comedy sketch

June 7, 1903 -
June 13, 1903 4 Rianos, Austrailian acrobatic comedy with characters of scientist, servant girl & 2 apes

Zarrow Trio, bicyclists, "A Night on the Board Walk", knife grinder, stone into a unicycle

Major Sisters, boxing, drum dancing, singing, fencers

Claire Tuttle, lady monologist, "Her Photograph"

Semon Children, Martin & Primrose, singers/dancers

Evans Lloyd & Lillian Waltone, singers

June 8, 1903 -

June 13, 1903 Marv Richards, hooper & foot juggler

June 14, 1903 -

June 20, 1903 Ferguson & Mack

Adele Purvis Onri, Geisha dancer on revolving ball, serpentine dance "Puck Encircling the Globe", assisted by Little Tsudo "Japanese Wonder"

Annie Whitney, character comedienne, "The Battale of Dargai Ridge"

Martinetti & Grossi, comedians

Ramza & Arno, grotesque acrobats, "dummy" & mechanical doll, Blondin donkey act

Sid Grant, monologist, imitates well-known actors

Trask & Rodgers, black face

June 21, 1903 -

June 27, 1903 Bickel & Watson, German eccentric comedians, act included battered trombone and numerous lengths of garden hose

Busch & Devere Trio, illustrated musical act

Earl Lindsay, change artist

John T. Tierney, "Yours in Irish"

Robert Hayes & Roberts, sketch, "The Infants"

The Asbeys, illustrators, pictures of ancient & modern statuary

Lawrence & Harrington, Bowery Boy & Tough Girl

Ramonagraph

June 28, 1903 -
July 4, 1903

Colby Family, musicians, imitates Sousa & Createore

Great Sidonia, comedy acrobat, wire walker, change artist

5 O'Brien Acrobats

Meehan's Comedy Dogs

Prevost & Prevost, skit, "In the Turkish Bath"

Black Brittons, singers & dancers

Louise Erka & Paul Strauss, singers

Lillian Neuvelle, "Italian Nightingale", electric soubrette

Ramonagraph

Corene Faire

Hoffman, cycle race around wash tub track

July 5, 1903 -
July 11, 1903

Adelaide Herrmann, magic/illusionist, widow of the Great Herrmann, "The Sleeping Beauty", assisted by Adele Dewey

Columbian Trio, 6-yr. old Baby Claire, Ruth, Uncle Gig, musical fantasy, "The Wax Doll"

Geo. H. Adams & Co., "The Country Terror", with Tonina & Lily Adams and James Leslie

Carson & Willard, German comedians

Zara & Zara, 27 changes of costume including a soldier & a peasant

Ramonagraph, condensed melodrama, life/death of a gambler

July 12, 1903 -
July 18, 1903

Rosa Maynon, trained tropical birds, asst. by Clyde Phillips, macaws, parquettes, ride cars, trapeze act

Brown, Harrison & Brown, skit, "Wait a Minute", use diminutive coffins as traveling bags

Will H. Fox, pianist, Paderwiski (sic) satire, plays blindfolded with nose, hands & feet

Rexos, hoop/skatorial experts

Dancing DeMuths

Ramonagraph

July 19, 1903 -
July 25, 1903

Eva Mudge, military maiden, singer, quick changes including soldier, Red Cross nurse, sailor

A.O. Duncan, ventriloquist

William Castellat & Elizabeth Hall, comedy skit, "A Friend from Wall Street"

5 Waltons, acrobats

Billy Miller & Ed Kresco, black face singers/dancers, rag time

Carl Charles, equilibrist

Ramonagraph

July 26, 1903 -
Aug. 1, 1903

Arthur McWalters, Grace Tyson & Co., comedy skit with electrical effects, scenes in theater dressing room and in swamp

Musical Kliests, song "Tell Me Pretty Maiden", duet from opera "Mascot"

Snyder & Buckley, comedy duo, musical sketch, "Blatz Wants a Drink"

Masons, colored vocalists & instrumentalists

Millie Turnour, GR aerial trapeze act, clad in ballet costume

Myoung Mya, Burmese foot juggler

Eva Lloyd & Lillian Waltone, singers

Barry & Johnson

Aug. 2, 1903 -

Aug. 8, 1903

Waterbury Bros. & Jenny, musical comedians

Torcat, parisian eccentric, chic French songs

Kerns & Cole, German comedians

Unthan, "The Armless Wonder", gets handkerchief from suit with foot, mops forehead, shuffled & dealt cards, played violin, shoots

Leonzo, comedy juggler, "The Juggling Dutch Butcher"

Bruns & Nina, paper tearers

Mme. Nina, picture dancer, electric dances

Aug. 9, 1903 -

Aug. 15, 1903

Mlle. Theo, circus ring, horse & dog

Hermann Lahann, 13 yr. old German prodigy, plays Liszt, Beethoven & Mozart

Kittie Stevens, singer, change artist

Great Pascatel, "Man with a Hundred Forms", gymnast

Allens, comedy act, "The Rent Collector"

Young American Quintette, comedy singers & dancers

Ramonagraph

Aug. 16, 1903 -

Aug. 22, 1903

Annie Abbott, lifts 10 men and 10 men can't lift her

Mr. & Mrs. H.L. Waterous, society entertainment

Hines & Remington, comedy sketch, "Miss Patter of Patterson"

Sisters McConnell, singers & dancers

Jamaes W. Thompson, Ethiopian comedian,
black face sketch, songs & stories

Eckert & Berg, Japanese opera, "Little Pee
Weet" by Arthur J. Lamb & H.W. Petrie,
scenic & electrical effects

3 Walseys, posturing act

Sig. Maceo, trained dog & cat, comedy act
"Oh You Did It"

Ramonagraph

Aug. 23, 1903 -
Aug. 29, 1903

Great Marco Twins, European eccentric
midgets

Eddie Girard & Jessie Gardner, "The
Soubrette & the Cop", Eddie sings song in
praise of the Dutch and does a monkey
imitation

Faust Trio, "The Haunted Mill"

Victor Jerome, "The Demon"

Dick Garnella, comedian

Lottie Fremont, The Mechanical Doll

Doherty's Poodels, trick dogs, acrobatics,
waltz, clown

Two Lovitts, comedy jugglers & table
bounding

Frank Jones & Lillian Walton, "Our Country
Cousin"

Ramonagraph, entire play of Uncle Tom's
Cabin in quick moving pantomime

Julia Sweeney, GR singer

Mabel DeLeon, singer & dancer

Aug. 30, 1903 -
Sept. 5, 1903

Captain Webb's Acting Seals, fire guns and
juggle, arctic backdrop

Burke's Musical Dogs

Inez Mecusker, prima donna soprano, "My Creole Sue", and "Hiawatha" in Italian

Noss Family, musical act, "A Venetian Serenade", arrive on a gondola, sing "Gypsy Chorus" from "Bohemian Girl"

Nancy Rice, harp, mandolin

Grace Fulkerson, GR 12 yr. old

Sept. 6, 1903 -

Sept. 13, 1903 Billy Clark's Monarch Minstrels, 8 vocalists, 18 comedians (Walter Gobie, Arthur Banta, Harry Vondell, Ben Williams, John Gorman, Al Goewey, Allen Whited, W. D'Arcy Campbell, Guy Johnson, A.C. Knight, James Marnell, Charles Wood); Clark sings "Tildy Ann" and a parody on "Hiawatha"; comedy farce, "A Modern Svengali"

Sept. 13, 1903 -

Sept. 20, 1903 DeMonieos, equilibrists, rings

Sept. 14, 1903 -

Sept. 20, 1903 Gus Henderson & Eva Ross, skit, "Fun at Griggs Corners"

3 Campbells

Zula & Callie Hawes, "Little Sunbeams", singers & dancers

Shannon & Lucier, comedians

Laredo & Black, acrobats

Hazel Luxford, GR singer

Leona Bonne, trapeze

Ramonagraph, "Jack & the Beanstalk" pantomime

1904

May 21, 1904

Furniture City Band Concert, directed by Ellis Brooks

May 22, 1904 -
May 28, 1904 Wesson, Walters & Wesson, comedy sketch
"Hotel Repose"

M'lle Aline, hoop roller, juggler

Prof. Walberti and his trained horse Dahl

Carrie Scott, comedienne, and Master
Clarence Jennings, sing "Tell Me Pretty
Maiden"

Moving Pictures

Billy Clark, local minstrel

Gallagher & Hild

May 23, 1904 -
May 28, 1904 Chris Lane, monologist, singer, comedian

May 29, 1904 -
June 4, 1904 Holloway Trio, wire artists

Herr Saona, European impersonator, "Great
Men Past and Present, changes make-up right
on the stage"

Three Ronaldos, terpsichorean artists

Ballet Unique, 8 girls in dancing specialty,
mirror dance

3 Gourley Brothers, acrobats, "A Bit of
Nonsense in Chinatown", Chinese laundry
sketch

Violet McMillan, Grand Rapids soubrette,
lightning changes

June 5, 1904 -
June 11, 1904 Gallagher & Barrett, operatic comedy, "The
Stock Brokers"

Hines & Remington, comedy duo, "Miss Patter
of Patterson"

Jas. J. Morton, laughalogue

Frank LaMondue, asst. by Major Billy Young,
"Fun on a Clothes Line"

Josephine Ainsley, vocalist

Olson Bros. - "Kings of the Banjo"

Kinodrome

June 12, 1904 -
June 18, 1904

3 Merrills, comedy bicycle act

T.W. Eckert & Emma Berg, operatic comedy,
"The Land of Two Moons"

Galletti's Trained Monkeys & Dogs, comical
race horse scene

Frances McNulty, songstress, clog dances

The Abts, dancers and singers, "dissolving
views"

Mignonette Kokin, danseuse

H.A. Edwards, black face, buck & wing dancer

Kinodrome

June 19, 1904 -
June 22, 1904

Wilfred Clarke & Co. (Lucille Spinney, The
Carew & Archie Gillis), "No More Trouble"

June 23, 1904 -
June 25, 1904

Wilfred Clarke & Co., "In the Biograph"

June 19, 1904 -
June 25, 1904

The Nichols Sisters, black faced character
comediennes, "Kentucky Rose Buds"

Jos. J. Sullivan & Co., assisted by
Constance Sheldon, Irish comedy "farcette":
"The Coal Man", also "a bunch of Joe Miller
jokes"

Lillian Walton, singer

LaToy Bros., comedy acrobats

John G. & Alice McDowell, comedy sketch,
"Traversty Stars & Funny Burlesquers"

The Great Bookout, banjoist

Prof. Abt

Moving pictures

June 26, 1904 -
July 2, 1904

Inez Mecusker, Grand Rapids soloist, added
"Hiawatha" to program on request

Loro & Payne, comedy acrobat

Frank O'Brien, character specialty, "The
Dissipated Gentleman"

Levine Bros. - "the automobile hobos", "The
Tramp's Dream"

DeMora & Graceta, comedy acrobats

4 Rianos, comedy acrobats, "In Africa"

Kinodrome

July 3, 1904 -
July 9, 1904

Keno, Walsh & Melrose, comedy acrobats,
ladder maneuvers

Mr. Kelly & Violette, the fashion plate
singing duo, costume changes

Bush & Gordon, acrobats

Ferrar, Cole & Co., sketch, "His College
Chum"

Kinodrome

July 4, 1904 -
July 9, 1904

Clayton, Jenkins & Jasper the Donkey,
"Darktown Circus"

July 10, 1904 -
July 16, 1904

4 Nelson Comiques

4 Original Madcaps, european novelty act

Louise Sylvester, "The Maid of Dundee",
kilts, plaids, song of bonny Scotland

Latimore & Leigh, box trick

Gregsons, singers & dancers

Kinodrome

Happy Jack Gardner, black face comedian,
jokes, plays baritone

July 17, 1904 -
 July 23, 1904 Edwin Marsh & Rose Sartella
 Warren & Blanchard, comedian & singer
 Rawson & June, Australian boomerang
 throwers, bow & arrow, spears, throw
 boomerangs over heads of audience, wear war
 paint & nose rings
 Smedley Sketch Club, "The Little Mother",
 Effie Pearl, Ellis, Edwin & Malcolm Arthur,
 (Ellis & Edwin do balcony scene from Romeo
 & Juliet)
 Blockson & Burns, acrobats
 Annie Hart, character vocalist & dancer
 Maj. LeVoy, songs & stories
 July 24, 1904 Jundt & Ivora, comedy acrobats
 July 24, 1904 -
 July 29, 1904 Fanny Rice, electric parasol, mannikens,
 spot light w/colored light changes
 July 24, 1904 -
 July 30, 1904 Geo. C. Boniface Jr. & Bertha Waltzinga,
 comedy sketch, "The Woman Who Hesitates is
 Won" by Louis DeLange
 Rose & Lemon, local cycle globe act
 Jos. M. Golden, impersonator, "Troubles of
 a Bachelor"
 July 25, 1904 -
 July 30, 1904 Frank Bush
 July 31, 1904 -
 Aug. 6, 1904 Robson Opera Co., "The Mikado", Philip
 Robson, mgr., Eugene Kaueffer, mus. dir.
 (Co: Clara Lane, J.K. Murray, Frank
 Rushworth, Herbert Sears, Edyth de
 Valmaseda, Madeline Winthrop, J.O. Canton,
 Fred T. Welton, Bertha Blake; 35 people)
 Aug. 7, 1904 -
 Aug. 13, 1904 Fox & Foxie, clown & dog
 Foster & Foster, comedy trick piano

Reno Richards & Co., acrobats, ludicrous
base ball game

Rapoli, juggling 7 billiard balls

5 Juggling Normans, club swinging

Les Salvaggis, dancers

Julia Sweeney & Syble Curtis, singers from
disbanded Robson co., spanish & ragtime
dance

Aug. 14, 1904 -

Aug. 20, 1904

Howard's Comedy Ponies

Basque Quartette, 3 men 1 woman, opera
selections, the prison scene from Faust,
"The Palms" by Strauss

Athos Family, head acrobats & ball jugglers

Great Gay, asst. Elece Fedessas, handcuff
expert

J. Aldrich Libby & Katherine Thayer

Musical Thor, banjo, giant xylophone,
William Tell overture

Hazel Luxford, GR singer

Clyde & Slater, 2 child singers

Aug. 21, 1904 -

Aug. 27, 1904

Leah Russell, Yiddish comedienne

Burton & Brooks, comedians

Carita Day, singer, dancer

Van Fossen & M'Cauley, black face comedian

St. Onge Bros., comedy cyclists

Lamont Trio, society acrobats

Adelina Roaltino & Clara Stevens, prima
donna and danseuse, "Scenes in the Wisteria
Bower"

Stanley (the human piccolo) & Doris Wilson,
comedy sketch, "The Professor"

Kinodrome - scenes from Battle of Yal(e/u?)
between Russians & Japanese

Aug. 28, 1904 -

Aug. 31, 1904

J.C. Nugent & Co., 1-act comedy, "The Rounders"

Sept. 1, 1904

Sept. 3, 1904

J.C. Nugent & Co., 1-act comedy, "The Absent Minded Beggar"

Aug. 28, 1904 -

Sept. 3, 1904

Great Zarrow Trio, comedy bicyclists, "A Night on the Boardwalk"

Melrose Troupe, acrobats

Lindsay's Dogs & Monkeys, terrier rolls ball up incline

Dorothy Kenton, banjo

Johnson, Davenport & Lorella, acrobats

Master Elliott, monologist, singer, jokes

Heazlit Sisters, local singers & dancers

Kinodrome - "The Great Train Robbery",
depiction of a hold-up

Sept. 4, 1904 -

Sept. 10, 1904

Nelson-Farnum Troupe, acrobats, stilts

Mitchell & Love, comedy sketch, "Married Life from the Inside"

Don Mathews & Emily Hoff, singing, piano,
"Grand opera in ragtime"

Bessie Bays, coon songs, buck & wing dance

Juggling Mathieus

Forrest & Forrest, banjo, xylophone

Will H. Armstrong & Magdalene Holly, "The Express Man"

Kinodrome - "The Great Train Robbery"

Ferguson & Lula Beeson, tramp sketch

Nello & Snyder

1905

May 21, 1905 -
May 27, 1905

Henrietta De Serris, living art statuary, bas-reliefs, 15 Parisian models hold Donatello, Rodin and other poses for several minutes, resemble marble and bronze

Laveen & Cross, acrobats

Dill & Ward, singers & dancers

Will C. Young & L. May Brooks, country dance imitation, french horn, cornet, harp, violin, guitar

Nat Clifford Van Camp

Ramonagraph, "Hop O'My Thumb"

May 28, 1905 -
June 3, 1905

Smith & Fuller, musicians

Avon Comedy 4, skit, "The New Teacher"

Okabe Japs

Violet McMillan, child imitations

Ramonagraph

June 4, 1905 -
June 10, 1905

Celina Bobe, violin, xylophone, Parisian gowns

Mullen & Corelli, comedy acrobats, trick piano

3 Kellys, (child Florence), singers, buck & wing dancers

Thearles' Family - Nashville, double quartet of negro singers, jubilee & plantation songs, camp meeting scene

Al Treloar, premier athlete, muscular posing, asst. by wife Edna Tempest, lifts wife, dumbbell and 2 men

Ramonagraph

June 11, 1905 -
June 17, 1905

La Carmontella, singer, dancer, contortionist, "Cinderella Up to Date", condensed play with electrical effects, asst. by St. Clair Sisters

Pekin Zouares, arms evolutions, wall scaling drills, Capt. Chas. F. Craig

Lindsay's Dogs & Monkeys, terrier leaps into blankets

Houle, animal imitations

Marie Dockman, "The Girl & the Chair", swings chair with teeth, remarkably strong jaws & neck

Ramonagraph

June 18, 1905 -
June 24, 1905

Prof. William B. Patty, Liquid Air Experiments, freezes roses, alcohol, & eggs, tea kettle boils on ice 312 deg. below 0

Happy Jack Gardner, monologist, song sung to tune of "Coon, Coon, Coon"

Jessika, singer, dancer, monologist

Edgertons, trapeze

Sisters DeVan, balance chairs & tables on heads, costume changes, juggling

Ramonagraph

June 25, 1905 -
July 1, 1905

Young American Quintette

Ceballos Twins, Hilarion & Rosalia, wire act

Doss & Madolny, comedy jugglers

Greiner Walton, GR comedy acrobat

Leonard Kane, dancer

Campbell, Dill & Campbell, musicians

Hemming, Lewis & Hemming, musical comedy

Ramonagraph

July 2, 1905 -

July 8, 1905

6 Valdares, bicyclist, dash down steps on a cartwheel

LaBelle Estellita, Spanish dancer with castenets, dances from Carmen, asst. Signor Gabardou

Frencelli & Lewis, "The Bally Hoo"

C. Grant Gardner & Marie Stoddard, bell ringing, "Summertime Sue" country bumpkin imitation

Ralpa Rockway & Ada Conway, singers

Grotesque Randolphs, rings

Will H. Fields, Hebrew comedian, "The Junk Merchant" about life in Baxter St.

Ramonagraph

July 9, 1905 -

July 15, 1905

Ed F. Reynard, ventriloquist, life-sized mechanical figures, riddles by Will M. Cressy

4 Fords, sister & brother dancers

Louise Brehany, singer

Wahlund & Tekla, strength feats

Zoa Matthews, comedienne, basket dance

J.H. Murtha, musician

Ramonagraph

July 16, 1905 -

July 22, 1905

Lillian Apel, Michigan artist

Bartelli Troupe, acrobats, tumbling on platform high above stage

4 Juggling Mortons, Indian clubs

Freeze Brothers, juggling, tambourines

Don & may Gorden, comedy bicycle act

Mr. & Mrs. Neil Litchfield, rural sketch,
"Down at Brook Farm"

Flying Rathbuns, casting act

July 23, 1905 -
July 29, 1905

Paul Conchas, military act, Krupp shells &
weapons

Dick Ferguson & Grace Passmore, singers,
dancers

Van Gofre & Cotrelly, balancers

Loa & Fay Durbyelle, shadowgraphers

Werden & Gladdish, illustrated ballads

J.H. Myrtle, musical comedy

Ramonagraph

July 30, 1905 -
Aug. 5, 1905

7 Dollar Troupe, acrobats

3 Casinos, burlesque act

Kelly & Violette, fashion plate duo, singers
& dancers

Redford & Winchester, comedy juggling

Newell & Niblo, saxophone, violin, xylophone

Glady Van, comedienne

Ramonagraph

Nellie L. Vaughan, vocalist

Aug. 6, 1905 -
Aug. 12, 1905

Albert Davenport, somersaults

Heely & Meely, skit, "Phun Phorall"

Carlton & Terre, comedy sketch, "Willie Wise
& the Gawk"

Norma Davenport, flying rings

Jansen & Herr, magicians

Reouble Sims, cartoonist, tramp impersonator

Ramonagraph

Dalto, Zella & Dottie (a terrier), barrel jumpers and tumblers

Aug. 13, 1905 -
Aug. 19, 1905

J. Royer West & Ida Van Siclen, "The College Gymnasium", make music from boxing gloves, punching bags, lung testers, golf sticks and baseball bats

Frank C. Young & Kathleen DeVoie, "Dancing by Book"

Smirl & Kessner, "The Bellboy & the Waiting Maid"

Elizabeth M. Murray, Irish songs & stories

J. Aldrich Libby & Katherine Trayer, musicians

W.J. McDermott, "The Happy Hooligan"

Bessie Baus, soubrette

Lucy & Lucier, comedy acrobats, "The Fool's Errand"

Ramonagraph

Aug. 20, 1905 -
Aug. 26, 1905

Mr. & Mrs. Robyns, 1-act comedy

McCue & Cahill, singers

Herbert & Willing, black face comedian

Mardo Trio

Ramonagraph

Rexos, GR's Mr. & Mrs. Eddie Smith, skaters & hoop rollers

Byers & Herrmann, pantomime

Japanese jugglers

Aug. 27, 1905 -
Sept. 2, 1905

Dida, creation of woman from nothing

Ameta, mirror dancers, Spanish, sun, fire,
water & lily dances

Sam DuVries, illusionist, makes woman float

Pierce & Maizee, singers & dancers

Flood Brothers, acrobats

Lavine & Lillian Waltone & Co., "The
Explorer's Dream", juggling and singing,
asst. by Benjamine Tullis

Kate Fitzgibbons, singer

Ramonagraph

5 Famous Fausts, pantomime, "Ringstringblow"

Miss Austin, singer

Sept. 3, 1905 -
Sept. 9, 1905

Alto Yolo, contralto, patriotic, folk &
ragtime songs

Mme. Emmy's trained fox terriers

Americus Comedy 4, singers, comedians

Royal Japanese Troupe, Jiu-Jitsu wrestling
and fencing, animated illustrations of
Japanese/Russian war

Rhea Klapp, GR child

Count De Butz & Brother, comedy bicyclists

Ramonagraph - "The Impossible Voyage"

Sandy, rings

Sept. 12 & 14,
1905

Amateur vaudeville contest, entries:
Bielsca & LaToy, Steve Stoner, Fay Horton,
George Potter, Rhea Klap, Florence & Frank
Snowden, 3 Masons, Chas. Cline

Sept. 13, 1905

Wrestling

Sept. 15-16,
1905

Band Concert

1906

May 20, 1906 -

May 26, 1906

Tom Hearn, juggler

Emmonds & Emmerson, comedietta, "Only a Joke"

Grijer & Walters, "In the Streets of Italy", piano, violin

Cooke & Clinton, shooting

Emily Nice, singer

Ramonagraph

Billy Clark, GR Minstrel

Beeno Gray, lasso thrower & rope manipulator

Ramonagraph

May 21, 1906 -

May 27, 1906

Thompson's Performing Elephants

May 27, 1906 -

June 2, 1906

Exposition 4, xylophone, chimes, cornet

Fred Wyckoff & Co., "Plain Folks", rural comedy, rube impersonation, asst. Helen Christy & Frank M. Gibbons

Great LaPages, "In a College Boy's Den", jumping specialty

Jolly Georgia O'Raney, character comedienne

May 28, 1906 -

June 2, 1906

Dan Sherman & Mable DeForest, "The Fall of Port Arthur", farce

Beemer, Campbell & Juggling Girls

June 3, 1906 -

June 9, 1906

Robert P. Shilling's Mexican Tourist Quintette, (J.J. Lane, Fred Erickson, Senor Briento, Elizabeth Wall)

Marion Garson, 18-yr. old prima donna, drum accompaniment

Coin's Dogs, "It Happened in Dogville",
pantomime/drama

Mullen & Corelli

Flurette Sisters

Naomi Ethardo, equilibrist

Marshall & Loraine, "Ragtime Liz"

June 10, 1906 -
June 16, 1906

5 Musical Byrons, Mexican music

Myles McCarthy, "The Race Tout's Dream"

John W. World & Mindel Kingston, singers &
dancers

Redford & Winchester, juggling

Happy Jack Gardner, jokes & parodies

Georgia Lewis, Southern vocalist & whistler,
coon songs

Ramonagraph

June 17, 1906 -
June 23, 1906

B.C. Whitney's Famous Chimey Sweeps

Eckert & Berg, "Master & Pupil", burlesque
on grand opera, finish with humorous cat
fight

Thos. J. Keogh & Co., asst. Ruth Francis,
"The Way He Won Her"

Hebert & Rogers, dancers

Harry Edson & "Doc" the dog

June 24, 1906 -
June 30, 1906

4 Alvinos, gymnasts

Estelle Wordette & Co., "Honeymoon in the
Catskills"

Melnotte La Nole Trio, acrobats, wire

Chas. E. Inness & Maud S. Ryan,
conversationalists

DeLaceys, black face singers & dancers

Musical Kleists, Paul

Ramonagraph - motion pictures of Olympian games at Athens, great stadium, crowd, gymnastic exhibition

July 1, 1906 -
July 7, 1906

Arthur J. McWatters, Grace Tyson & Co., , musical comedy, Herrmann illusion

Burt C. Weston & Eunice Raymond, "Comedy of Errors", farce

Earl & Wilson, musical comedy

Ida O'Day, banjo, singer

Lester & Moure, "A Day at the Beach"

Avon Comedy 4, school room skit

Ramonagraph - Pasadena floral parade, "Chariot Races", "Fun on a Streetcar"

July 8, 1906

4 Bragdens, "The Troubles of a Vaudeville Agent"

July 8, 1906 -
July 14, 1906

Vallecita's Leopards

Quinlan & Mack, "The Traveling Dentist"

Bud Farnum Trio, play "The Blue Bells of Scotland" on cowbells

Arthur Don & May Thompson, "Enlisting Recruits for Father", singing & dancing

Wightman, clay modeler, faces of distinguished men

Lizzie Wilson, German comedienne

Ramonagraph

July 15, 1906 -
July 21, 1906

William Rock & Grace McArty in "Thebe!", George Siler & Ben M. Jerome's musical fantasy, book & lyrics by I.L. Blumenstock, staged by Paul Callan, chorus: Bessie Levoy, Ruth Henderson, Bobie Clayton, Evadna

Cypress, Sylvia Evelyn, Stacie Mackay, Rose
Pomering, Isabelle Gorden

George Fredo & Harry Dare, musical comedy

Count DeButz & Brother, cyclists

George McKay & Rose Fredericks, burlesque on
a baseball game

Sears, illusionist

DeHollis & Valora, comedy juggler

Ramonagraph - "Living Flowers" & " Winter
Straw Ride"

July 22, 1906 -

July 28, 1906

6 Proveanies, English bicycle girls

Clayton, Jenkins & Jasper (donkey),
"Darktown Circus"

Tourist Trio

Drucie & Carolyn Delmore, vocalists,
intrumentalists

Flood Brothers, acrobats

Martini & Maximillian, comedy magic

Ramonagraph

July 29, 1906

3 Troubadors

July 29, 1906 -

Aug. 4, 1906

6 Proveanies (re-engaged)

Raymond Teal, GR black face comedian

6 Saimois Arabian Acrobats

Earl Gillihan & George Perry, "The Cowboy &
the Coon"

Rose & Ellis, barrel jumping

Ramonagraph

Aug. 5, 1906 -

Aug. 11, 1906

Patty Brothers, head balancer, one brother goes down steps on his head; juggle/eat/drink/play violin while on head

Ben Welch, Hebrew comedian

Mayme Remington & Her Famous Picks, coons songs

Irene Franklin, comedienne

Otora Family, Japanese contortionists

Conley & Klein, dancing & talking

Ramonagraph - detective chase

Aug. 12, 1906 -

Aug. 18, 1906

Watson's Farm Yard Circus, dogs, pigeons, cats, geese, rooster

Foster & Foster, "The Volunteer Pianist", skit, play piano while wearing mits (sic)

Gardner & Revere, "The Bell Boy & the Soubrette"

Louise Brehany, singer

John A. West

3 Gordons, acrobats

Ramonagraph

Aug. 19, 1906 -

Aug. 25, 1906

Trovollo, ventriloquist, "The Hotel Office", electric figures

Otora Family

West & Van Siclen, "The College Gymnasium"

Arthur Kherns, German comedian

Leo & Chapman, "Wanted--A Donkey", rube stunts

Madam Slapoffski, prima donna, serious operatic selections

Ramonagraph

Aug. 26, 1906 -
 Sept. 1, 1906 Polk-Kollins & Carmen Sisters, banjoists
 Caron & Herbert, comedy acrobats
 Metropolitan Trio, Anna Plum, Sig. Busby,
 Sig. Tortonici, grand opera singers, bits
 from Carmen, Faust, Il Trovatore
 James F. Macdonald, singer, comedian,
 raconteur
 Hennings, Lewis & Hennings, "Mixed Drinks"
 Wells & Sells, acrobats
 Ramonagraph
 Sept. 2, 1906 -
 Sept. 8, 1906 Robert Stickney's Trained Horses & Dogs
 Dillon Brothers, singers
 Barry & Barry, musical comedy
 Cantino & Lawrence, upside-down dancers
 Ed LaVine, juggles cannon balls and war
 materials
 Nellie Flore, singing comedienne
 Ramonagraph
 Sept. 9, 1906 -
 Sept. 16, 1906 Globe of Death, Dr. & Mrs. Clark, bicycle &
 motorcycle stunts
 Apollo Quartet, "The Man Outside", comedy
 sketch about college life
 Frank Cushman, monologues, negro songs
 Laurant, magician
 Mabel Cassidy
 Deacon & Deacon, acrobats
 Ramonagraph - "The Rarebit Fiend"

1907

- May 19, 1907 -
May 25, 1907 12 Navajo Girls, singers & dancers, appear as Indians, sailor lassies, girl's brass band
- May 19, 1907 -
May 26, 1907 Carlton & Terne, "Willie Wise & the Gawk", singing & dancing comedy skit
- Eddie Girard & Jessie Gardner, "Office Dooley & the Diamond"
- Allen Shaw, coin & card manipulator
- Lucy Lucier & Co., "The Fool's Errand", comedy skit, asst. by A. Fortier
- Martin's Cats, Dogs & roller skating monkeys
- Ramonagraph
- May 26, 1907 -
June 2, 1907 Paul Spadoni, juggles cannonball, torpedo, eggs & china
- May 27, 1907 -
June 2, 1907 Howard's Comedy Ponies & Dogs
- Hughes Musical Trio
- Spencer Kelly & Frederic Rose, singers
- Besnah & Miller, singing & dancing comedienne
- Bros. DeVan & Dog, comedy acrobats
- Ramonagraph - "Carnival at Nice"
- June 3, 1907 -
June 9, 1907 Joseph Hart's Dancing Daisies, Lousie Mink, lyrics by Edward Madden, music by Dorothy Jarden, ("copyright 1906 and fully protected by international law")
- William Mazuz & Adaline Mazette
- Dixon & Fields, German comedienne
- Jimmie Lucas, dialects

Rockway & Conway, "The Country Kid's Visit",
comedy sketch

Charlotte Ravenscroft, "Il Trovatore" -
sings part, plays part on violin

Ramonagraph - film "Retribution"

June 10, 1907 -

June 16, 1907 Vassar Girls, musicians, may pole dancing

Nonette, lady violinist

Jessie Cree, whistler

Misses Hamlet, Story, Rogers, Dickinson &
Cook and electric ballet

Tudor Cameron & Edward Flanagan, black face
comedians, dressing room sketch - quarrel
while taking off make-up

Wills & Hassan, "On & Off", equilibrists

Mlle. Chester & \$10,000 statue dog, poses in
well-known hunting pictures

C.W. Littlefield, comedian

Charles Ward - original bowery boy

Ramonagraph - "Cowboys & Indians", "The New
Guard"

June 17, 1907 -

June 23, 1907 Louise Agoust & Co., French jugglers, Mlle.
Foullard, Mlle. Julia, Georgette Perle,
Mons. Dupre, Mons. J.C. Chaultreau

Warren & Blanchard, comedy talking & singing

Olivotte Troubadours, opera on violin &
guitar

L. Raffayette's acrobatic dogs

Ferguson & Passmore, singing & dancing

Ramonagraph

Mankin, contortionist, appears as huge frog

June 24, 1907 -
June 30, 1907

Lasky-Rolfe Quintet, classical & popular music with cellos, players grouped in a huge inverted sea shell

Lewis McCord & Co., "Her Last Rehearsal", playlet, Elvia Bates

Rialto Comedy Quartette

Jimmie Wall, black face comedian, "The Party in Black"

Charles DeCamo and clever dog "Cora"

Mlle. Esmerelda, xylophone expert

Ramonagraph

July 1, 1907 -
July 7, 1907

Grigolati's Aerial Ballet, mid-air poses suspended far above footlights from tiny wire strands, finale with 50 doves released in rear of auditorium which land on heads & arms of dancers

Fred Ray & Co., Roman travesty

Frey Trio, wrestling poses of various holds, match between twin brothers

Seymour & Dupree, high jumping

Willie Weston, impersonations

Ramonagraph

Orgerita Arnold, singer

Delmore Sisters, singers & dancers

July 8, 1907 -
July 14, 1907

Ye Colonial Septette, "An Olde Tyme Hallowe'en", party sketch, person breaking Hallowe'en silence must play witch's horn

Barrows Lancaster Co., "Thanksgiving Day, rural comedy by Edmund Day, with James O. Barrows, Harry S. Robinson, John & Emerine Campbell

Mueller & Mueller, vocalist

George Van, black face comedian, sings
"Sometimes"

Arnold & Ethyl Greezer, male toe dancer,
woman french horn player

C. Nick Stark, "A Wild Night in Rome"

Ramonagraph

July 8, 1907 -
July 13, 1907 Grigolatis (re-engaged)

July 15, 1907 -
July 21, 1907 Immensaphone, 8 large phonograph-like boxes
with people inside, whistling solo, military
band, "An American Battle Scene"

Gilroy, Haynes & Montgomery, "The Good Ship
Nancy Lee, comedy singing & dancing

Phyllis Allen, contralto

Jane Courthope & Co., "A Fisherman's Luck",
1-act comedy by George H. Emerick

Taylor Holmes, mimic

Zazelle-Vernon & Co., "The Elopement"

Ramonagraph

Horton & La Triska, "The Messenger & the
Human Doll", pantomime skit

July 22, 1907 -
July 28, 1907 8 Bedouin Arabs, "Whirlwinds of the Sahara",
hand balancing, human pyramid

Ben Welch, "Hebrew & the Dago", Hebrew and
Italian characters

Estelle Wordette & Co., "A Honeymoon in the
Catskills", sketch

Irma Orbasany's Cockatoo pantomime of a
sinking ship

Shields & Rogers, lariat experts & rope
throwing

Lillian Ashley, monologist

Ramonagraph

Billy Clark, song "Insanity"

July 29, 1907 -
Aug. 4, 1907

Countess Olga Rossi & Mons. Paulo, "During the Performance", original creation

E. Frederick Hawley & Co., "The Bandit", melodrama, asst. Frances Haight & William Miles

Chinko & Co., tosses girl asst. while keeping other objects in the air

Kramer & Bellclaire, gymnasts, strong man stunts

Dan Quinlan & Keller Mack, "The Traveling Dentist"

Minnie Kaufman, bicyclist

Leonard Kane, dancer

Ramonagraph - French fire scene

Aug. 5, 1907 -
Aug. 11, 1907

Sisters O'Meers, minuet on swaying wire

Quinlan & Mack, "A Colored Copper", skit

Baader-LaVelle, trio comedy bicyclists

Ethel McDonough, "The Girl Behind the Drum", music from a sheep's skin

Paul Valadon, magician, throws sheet over young woman who vanishes and comes running down the aisle a moment later

Knight Bros. & Miss Sawtelle, dancers & gymnasts

Ramonagraph - "The Rarebit Fiend"

Fairyland Days

Contest on Theater Stage after matinees for girls under 10 dressed as fairies

Aug. 12, 1907 -
Aug. 18, 1907

Joseph Hart's Electric Crickets, musical fantasy with scenic & mechanical effects, girls as Geishas in Wisteria grove, then as

sailors on deck of U.S. Battleship Maine,
with Katherine Bunn & N.P. Cripps

Onlaw Trio, 2 men stand on hands and hold
wire in teeth while woman walks across

Louise Brehany, singer

William R. Abraham & Agnes Johns, "A Timely
Awakening", dream sketch

Counture & Gillette, acrobats

Frank Marckley, banjo

Ramonagraph

Aug. 19, 1907 -
Aug. 25, 1907

8 Leo Jackson Family, bicyclists

T. Wilmor Eckert & Emma Berg, "Master &
Pupil", "Meow" duet, trick piano

Lew Hawkins, monologist

Macart's Dogs 7 Monkeys

Bowman Brothers, comedy singers & talkers

Fortuna & Stokes, comedy gymnasts

Aug. 26, 1907 -
Sept. 1, 1907

"The Fall of '64", 1-act Civil War drama by
GR Arthur W. Stace, directed by Hal Davis,
with Lew H. Newcomb, George A. Laing, Elsie
Ridgley & Jessie Stevens, "historically
correct" scenery of Virginia home by Sosman
& Landis

Arthur Deming, minstrel

Wincherman's Bears

Frederick Bros. & Burns, "Fun & Music"

George W. Barry & Maude Wolford, "The Time,
the Place & the Set"

Dawson & Whitfield, stunts

Ramonagraph

- Sept. 2, 1907 -
 Sept. 8, 1907 Trio Delaur, French & Italian opera
 Musical Kleists, musicians
 Armstrong & Holly, "The Expressman", comedy sketch
 Lamont's Cockatoos
 Webb, Romolo & Webb, equilibrists
 Ramonagraph
 Mabel Armond, singer, costume changes
- Sept. 9, 1907 -
 Sept. 15, 1907 The Rosairs, wire
 Henry Leone & Anne Dale, "A Lesson in Opera", comediettes
 Lew Wells, monologist, saxophone
 Harding & Ah Sid, "The Clown & the Chinamen"
 Al Carleton, "The Skinny Guy", comedian
 Leondors' statue poses of old Greek masterpieces
 Mlle. Olive
 Ramonagraph
- Sept. 16, 1907 -
 Sept. 19, 1907 Moving picture spectacle of The Passion Play of Oberrammergau, Rev. Bernard A. Van Sluyters delivers a lecture while Grace Choir Boys sing "The Holy City"
- Sept. 19, 1907 -
 Sept. 22, 1907 Kilties Band, Scottish 25 musicians, male choir, bagpipes, sword dance, sailor's hornpipe, Major Angus Fraser

1908

May 16, 1908 Ramona Band Concert

May 17, 1908 -
May 24, 1908

Ye Colonial Sextette, "An Olde Tyme
Hallowe'en", Lillian Carvis, William Galpen,
Charles Harris, Charles Edwards, Raymond
Evans, Nettie Coburn, Viola McGibony

Fantastic Phantoms, Hillarion & Rosalie,
dancing skeletons

Ceballos, acrobats

2 Pucks, Harry & Eva Salmon, juvenile
singers & dancers, Scotch impersonation &
Bowery Merry Widow waltz

Muller, Chann & Muller, hoop manipulators

Robert Dohn, lifts cannon with man on it
with his teeth

Ramona Theater Orchestra, directed by
violinist Chris Smith, members Walter
Wilkins, J. Barrett, Arthur Thomas, Harry
Cadwell, William Rose, Harry Belknap, Elmer
Fitzgerald, Paul Heinberg, Sherman Tuller
(now the largest theater orchestra in town)

May 18, 1908 -
May 24, 1908

Herbert Mitchell, monologist, baritone

May 25, 1908 -
May 31, 1908

Kara, juggle knife, fork & grapefruit

Sisters Hengler, comedy singers & dancers,
American, German & Spanish numbers

Mueller & Mueller

Arthur Deming, black face minstrel

Berry & Berry, musical comedy

Mueller & Mueller, vocalists

Anna Chandler, imitations of Fay Templeton,
Anna Held & Ethel Levy

Ramonagraph - moving pictures of "Fighting
Bob Evans & His Fleet of Battleships in
Frisco Bay"

June 1, 1908 -
June 7, 1908

Rosie Lloyd, English singer with splendid gowns, "How Would You Like to Try a Honeymoon With Me?", uses spotlight on the audience and tosses bouquets over footlights

Jean Clermont's Circus Parodie, roosters, dogs, ponies, monkeys

Esmerelda, grand opera & ragtime on xylophone

Bros. Gautsmidt & Wigon (dog), German tumblers

Murray K. Hill, stories & minstrel jokes

Charles Ledegar, tight rope

Ramonagraph

Count DeButz & Brother, bicyclist

Ramonagraph - moving pictures of "Fighting Bob Evans & His Fleet of Battleships in Frisco Bay"

June 8, 1908 -
June 14, 1908

6 Musical Nosses, "A Night in Venice", gondola & mandolins

Camille Comedy Trio, comedy bar act

Hoey & Lee, Hebrew comedians

Gertrude DesRoche, singing comedienne

Charles Brown

Ramonagraph - 2 pictures from Pathe's studio in Paris

Mazuz & Mazette, comedy acrobats

June 15, 1908 -
June 21, 1908

Mlle. Olympia DesVall, equestrian queen

Quaker City Quartet, singing blacksmiths, song: "Love's Old Sweet Song"

Bertha Pertina, GR dancer

Estelle Wordette & Co., "When a Cat's Away",
comedy skit

Armstrong & Verne, comedy duo

Baptiste & Franconi, head walkers

June 21, 1908 -
June 28, 1908

Ramonagraph - presidential nominee William
H. Taft in action reviewing U.S. troops as
Secretary of War; moving pictures of trip
from the Army/Navy Building to the White
House

June 22, 1908 -
June 28, 1908

"Our Boys in Blue", 17 soldiers, patriotic
drills

Jack Wilson & Co., "An Upheaval in
Darktown", with Ada Lane & Frank Batie

Wills & Hassan, GR hand balancer

Cogan & Bancroft, roller skating comedians

Maurice B. Cooke, comedian, plays an
intoxicated lamp post

Jeanie Fletcher, "The Scotch Lassie"

June 29, 1908 -
July 5, 1908

8 Berlin Madcaps, girls of "broiler size",
Fraulein Oattie

Barry & Halvers, dancers

Happy Jack Gardner, GR monologist

Linden Beckwith, sings songs in a golden
frame as a soldier, cowboy girl & Scottish
girl

Mr. & Mrs. Harry Clarke, banjo, classical &
popular music

Dan McAvoy, singers

Ramonagraph

July 6, 1908 -
July 12, 1908

Pianophiends, 9 musicians, 5 pianos

Bootblack Quartet

Abel & Irwin, black face comedians

Rice & Elmer, triple bar comedy

Adelina Roattino & Claro Stevens, singers & dancers

Douglas & Douglas with 2 dogs, comedy skit

Ramonagraph - "An Old Fashioned 4th of July",

July 13, 1908 -
July 19, 1908

Jesse Lasky

Military Octette, Mabel Proctor "girl with baton"

Harry W. Fields, German comedian, "Fun in a School Room", asst. Redpath Napanees

Mme. Emmy & 8 Acting Dogs

Arlington 4, impersonations, black face

Joe Flynn, monologist

Ramonagraph

July 20, 1908 -
July 26, 1908

Eccentric Gennaro & Venetian Gondolier Band

Slivers, clown, "The Baseball Game", asst. Artie Nelson

Belle Hathaway's Simian Playmates, monkeys & baboons

Hughes & Maizie, "2 City Flirts", singers & dancers

Bessie Browning, imitations of Eddie Foy, Eva Tanguay & Alice Lloyd

Ramonagraph

July 27, 1908 -
Aug. 2, 1908

9 Novellos, acrobats, trained elephants, ponies & dogs

8 Bedouin Arabs, "Whirlwinds of the Desert", human pyramids

Rice & Cadey, German comedians, argue questions of the day and sing parodies

Roberts, Hayes & Roberts, "The Cowboy & the Swell Lady), sketch

Emma Partridge, soloist

Shields & Rogers, lariat throwing

Aug. 3, 1908 -
Aug. 9, 1908

Charles Mack & Co., "Come Back to Erin", sketch about life in Ireland, with W.P. Kitts, Robert Kelly, Anna Fraser, Ella Bastedo, Mrs. Charles Peters

Miaco & Doblado's Trained Sheep

Bert Earl, banjo

Amy Stanley & "Picks", rag time, coon songs

Elizabeth Banks & Bernice Breazeale Duo, musicians

Wilson Brothers, yodeling

Ramonagraph

Aug. 10, 1908 -
Aug. 16, 1908

Gus Edwards' Blond Typewriters, with comedian Arthur Conrad, song "Yours Truly Kid Dooley"

Rooney Sisters, singers & dancers

Howard Brothers, banjo, juggling

Arcadia, operatic prima donna, sings "My Rosary" while playing violin

4 Brown Brothers & Doc Kealey (black face), organ chimes, xylophone, bells, saxophone

Conn Downey & Willard, "Doings of Dr. Louder", comedy playlet

Aug. 17, 1908 -
Aug. 23, 1908

Jesse Lasky's Seven Hoboies, "On the Road", tramp life satire, Irish, German, Hebrew, Italian, English & negro tramps played by Gus Pixley, Charles Nelson, Tommy Van,

William C. Gordon, Sam Dody, Brooke Van
Valey, & Harry Rose

Sammy Watson's Farmyard Circus, donkey, dog,
cat, rooster, & pink pig

3 Yoscarrys, acrobats

Bertie Fowler, dialect monolgist

Lillian Ashley, songs & child stories

Araki Japs, slide for life from doem of the
theater to the stage

Tulsa, Japanese costume

Aug. 24, 1908 -
Aug. 30, 1908

Howard's Musical Ponies & Comedy Dogs

Foster & Foster, trick piano, comedy singing

Billy Gaston & Ethel Green, "Spooneyville"

Walter Schrode & Lizzie Mulvey, "A
Theatrical Agency", rough & tumble comedy
skit, knock over furniture

Bowers, Walters & Crooker, 3 rubes, barn and
rural dancing

Sisters Braselli, gladiators in poses and
tableaux, throw big chunks of steel at each
other

Aug. 31, 1908 -
Sept. 6, 1908

B.A. Rolfe's "Ten Dark Knights", 10 colored
comedians, with Jack Smith, band, plantation
bits, singing, banjo

Rose Royal & her statue horse Chesterfield

Harry Richards & Co., musical comedy

Jimmy Lucas, imitations

Bob & Tip Co., clown, acrobats, 2 dogs

Belleclaire & Herman, athletes, physical
culture

Ramonagraph - Henley Regatta

Sept. 7, 1908 -

Sept. 13, 1908 Marcel's Art Studies, 18 models in poses of famous statues & paintings including "Washington & Lafayette at Valley Forge"

Armstrong & Clarke, comedy singers, piano

Caron & Farnum, comedy acrobats

Rose & Lemon, trick comedy bicyclists

Laura Howe & her Dresden dolls

Pete Baker, German dialect comedian

Ramonagraph

Sept. 14, 1908 -

Sept. 20, 1908 Carlotta, loop the loop on bicycle

4 Readings, acrobats

Joe Willard & Harry Bond co., "Battle of Bunco Hill", comedy war travesty. with James J. Garvin

Sully Family, comedians, singers & dancers

Fernandez-May, musical duo

Ramonagraph - Marathon Race & Olympic games in London

1909

May 15, 1909

Benefit for Grace Church Building Fund

Local talents:

Mr. & Mrs. W.J. Fenton, Mrs. Charles Heth & Francis Campbell, quartet from "Rigoletto"

Myrtle Koon Cherryman, rdg. of George Ade's description of grand opera

Pupils of Calla Travis, costume dance

Harold McDonald, singer

High School Orchestra

May 16, 1909 -
May 23, 1909

Merian's Dogs, "The Elopement of Salome", 30 dogs in 7-act play, dogs wear appropriate costumes and little shoes

Worthleys, Abbott & Minthorne, "On the Beach", musical skit

3 Renards, man hangs from trapeze & holds appartus in teeth for 2 other performers

Pelots, comedy juggling

Bob Adams & Bob Alden, "Before the Party", pianologue sketch

Cooper & Robinson, dancing comedians, "A Friend of Mine", coon-town skit

Ramonagraph - "With Roosevelt in Africa"

May 24, 1909 -
May 30, 1909

Gus Edwards' Mischevious Kountry Kids, "Miss Rose's Birthday", schoolday pastoral, with Vera Stanley, Gertrude Morgan, Jeanette Childs, Willis Solar, Etta Wainman, Belle Lewis, William Tuite & Frank Chapella

Misses Russell & Church, 2 girls and a poodle, "From Society to the Bowery", sketch

Mack & Marcus, lightning cartoonists, former news artists from San Francisco & Philadelphia

Jewell's Manikins, "Toyland Vaudeville", lifelike dolls in miniature theater with stage, performers & orchestra

Will Rogers & his lasso wonders

Piquo, comedy juggling

May 31, 1909 -
June 6, 1909

8 English Palace Girls, asst. James Clemons

Frank Farrel Taylor & Co., black face musical comedy with Blanch Davenport & Tom Carter

Mullen & Corelli

Cathryn Rowe Palmer, comedienne, rube make-up, song "Stupid Mr. Cupid"

Francis Dooley & Corrine Sayles, "Pavement Patter"

Okura Japs

June 7, 1909 -
June 13, 1909

Griff, juggling Johnnie & ventriloquist conversation with a skull

Ralph Post & Eddie Russell, acrobatic dancers, "The Trip"

Maizee King, singer & dancer, electrical spectacle of Niagra Falls, appears as "Maid of the Mist"

Laura Buckley, monologist, "Studies From Life", imitation of feeble old man

Howard Brothers, banjo

Fred Ray's Players, "The Noblest Roman of Them All", Roman travesty

June 14, 1909 -
June 20, 1909

La Petite Revue, old vaudeville & musical comedy scenes performed by mannikins with human heads when player whistles old tunes

4 Casting Dunbars, aerial

Jeannette Adler & Her Picks, singers & dancers, appear as Indians & Hollanders

Arcadia, operatic prima donna & violin, "Carmen" & "Palms"

James H. Cullen

Eldora, juggles cannon balls

June 15, 1909 -
June 20, 1909

Ramonagraph - moving pictures of 6/10/09 Floral Pagent (sic)

June 21, 1909 -
June 27, 1909

Hassan Ben Ali's 10 Arabs, fireworks, pyramids, speak Arabic and American slang

Bert & Lottie Walton, roller skate dancing

Frank Whitman, singing violinist

Louise Schmidt, singer, Marguerite's prison scene from Faust, German good night song

Lancton Lucier & Co., "The Fool's Errand", sketch

Bootblack Quartet, black face

Ramonagraph - views of the Wright brothers' aeroplane in flight in its European trials

June 28, 1909 -
July 4, 1909

Pat Rooney Co., "Hotel Laughland", farce with music, with Ben Grinnel, Marguerite Haney, Mark Hart & Ralph Durfae

2 Vivians, lady marksmen

Signor Travato, Filipino violinist, classical music

Eddie Mack & Dot Williams, singers, little girl costumes with curls & lisp

Lew Hawkins, black face minstrel

George Carson & Jake Willard, "The Dutch in Egypt", German skit

Ramonagraph - winter scenes in Russia

July 4, 1909 -
July 11, 1909

Ramonagraph - dramatization of Edward Everett Hale's great novel, "The Man Without a Country"

July 5, 1909 -
July 11, 1909

Joseph Hart's Bathing Girls with Glenwood White & Pearl Hunt, 6 kaleidoscopic scenes, including surf scene with moving picture effects as company appears to battle ocean breakers

Ralph Johnstone & George Pantzer, bicyclists with springboard

Loney Haskell, character monologues

Vera Berliner, violinist, Schumann & Brahms

Frank LeDent, juggler

Wilbur Mack & Nella Walker, "The Girl of the Pearl", musical flirtation

July 12, 1909 -
July 18, 1909

Jesse Lasky's "At the Country Club", musical sketch, score by George Spink, replica of New York tuxedo club, with Jarvis Joeelyn, Jane Jensen & Ben Mulvey

Henry Cire, posing, slight of hand, asst. Mai Sturgis Walker

Joe Keno & Agnes Lynn, soul kiss dance

Countess Rossi & Paulo, "During the Performance"

Gartelle Brothers, dancing on skates

Ramonagraph, "Automobile Race at Crown Point", large Chalmers-Detroit car behind the scenes supplies realistic noise and gasoline effects

July 19, 1909 -
July 25, 1909

Mlle. Bianci, operatic singing & ballet, Egyptian, Tyrolean & Dresden China dances, asst. Marja del Caras & Alberti Perigini

Dunedin Troupe, cyclists

Frank Morrell, minstrel monologist

George W. Cunningham & Herman Marion, acrobatic talkfest

Galetti's Monkeys

Duffin-Redcay Troupe, loop-the-loop

Ramonagraph, how Turkish cigarettes are made

July 26, 1909 -
Aug. 1, 1909

5 Juggling Normans

Fred Warren & Al Blanchard, comedy imitators

Sol Goldsmith & Guy Hoppe, monster saxophone & miniature trombone

Marlo Trio, gymnasts

Fred Stafford & Marice Stone, "A Hunter's Game", dog in rigid hunting poses, whistling act

Temple Quartette

Ramonagraph - Monaco motor boat races

Gardmere & Revere, comedy skit & dancing

Aug. 2, 1909 -
Aug. 8, 1909

Grigolati's Aerial Ballet, pantomime groupings with varicolored lights, tame pigeons, with Mlle. Floretta

Farrel Brothers, bicyclists

Fiddler & Shelton, minstrels (black), "Suffocating with Delightfulness"

Kramer & Sheck, physical culture

Mary Ann Brown, singing comedienne

Lulu McConnel & Grant Simpson, "A Stormy Hour", satire on wedded life

Ramonagraph - trick bird act, ride of grand Canal of Venice

Aug. 9, 1909 -
Aug. 15, 1909

Tom Waters, pianologue

4 Rio Brothers, gymnasts

Grigolati's Aerial Ballet (re-engaged)

DeHollis & Velora, jugglers

John Keller, "The Mississippi Mockingbird", whistler

Peter Donald & Meta Carson, "Alex McLean's Dream", Scottish comedy

Ramonagraph - winter sports of different countries

Aug. 16, 1909 -
Aug. 22, 1909

"Sunny South", playlet with Duke Johnson, Mae Wells & 10 colored entertainers

National Quartette, barbershop harmony, Jack Stoddard, Irving Bennett, George Bell & Harry Ford

Gladys Lockwood & Paul McCarthy (from Lowell), singers

Tetsuwani Japs

Felix Adler, dialect comedian, Billy-goat song

Sisters Gasch, gymnasts

Ramonagraph - Alask Yukon Exposition pictures

Aug. 23, 1909 -
Aug. 29, 1909

Willie Pantzer Troupe, acropantomimists

Redpath's Napanees, "Fun in a Schoolroom", Fritz Ryan Houston, Prof. Schultz & Charles Ledger

Doherty Sisters, Anna, singers & dancers

Clifford & Burke, minstrels

Jarrow, comedy magician

Carletta, "The Human Dragon", contortionist

Ramonagraph - Messina earthquake

Aug. 30, 1909 -
Sept. 5, 1909

Klein Family, German comedy cyclist

Arcadia, prima donna & violinist

Bob Adams & Bob Alden, "Before the Party", musical skit

George B. Reno & Co., "The Misfit Army", sketch

Al Cameron & Co., "The Last Regiment"

Mascagnis, dancers

Ramonagraph - views of Sweden

Sept. 6, 1909 -

Sept. 12, 1909 "Trimmed" Harrison Armstrong & May Spear

CeDora, 60 mph loop-the-loop on motorcyle in
a golden globe

5 Mowatts, club manipulators

Harry Breem, comedy singer

Newell & Niblo, instrumentalists

Forbes & Bowman

Ramonagraph - pueblo Indians at Albuquerque,
New Mexico

Sept. 13, 1909 -

Sept. 19, 1909 Boxing Exhibition, "At the Sound of the
Gong", dramatic sketch, with Elsa Berrold,
Tom Wilson & Bill Russell

Arthur Borani & Annie Nevarra, "The Dandy
Dude & the Tramp"

4 Readings, equilibrists

Harry Fox & Miller Sisters

Sam Surazall & Ada Razall, "The Music
Publisher"

Singing Coleens, Irish songs

Ramonagraph

1910

May 22, 1910 -

May 29, 1910 6 Abdallahs, acrobats

Little Amy Butler & Quartette

Violet King, violin, piano

Thurber & Madison, "On a Shopping Tour",
singers & dancers

Al Wightman, clay modeler, pastel painter

- May 23, 1910 -
May 29, 1910 Jesse Lasky's "At the Waldorf", cast of 25,
with Knute Erickson
- Ramonagraph - "Ramona", picture drama, the
story of Helen Hunt Jackson's famous Indian
story from which Ramona resort gets its
name, first national release
- May 30, 1910 -
June 5, 1910 Gus Edwards' Kountry Kids, "Miss Rose's
Birthday", see-saw scene, barn dance, "Rube
Marathon", Jeanette Childs, Fred Hackett, Hi
Higgins
- Basque Grand Operatic Quartet, french opera
in Alpine costume
- Lavine-Cimaron Trio, "Imagination", skit by
Frank Gardner
- Kaufman Brothers, minstrels
- Silvern & Emery, Roman rings
- Ramonagraph - Roosevelt in Africa
- Signor Travato, plays violin beneath his
knees
- June 6, 1910 -
June 12, 1910 Gus Sohlke's Bama-Bama Girls, "A Toy Shop
Pastime", with Harry Watson
- Billy Gould, "Just a Jester"
- Bobby Pandor & Brother, modern Hercules
- Tempest & Sunshine
- Stan Stanley & Chambers, trampoline
- Ramonagraph - Shriners in New Orleans,
stereopticon pictures also included
- June 13, 1910 -
June 19, 1910 B.A. Rolfe & his Rolfonians, musical lawn
party
- Claude & Fannie Usherin, "Fagan's Decision",
waif and dog
- Al White's Dancing Bugs

Hibbert & Warren, minstrel, piano, dancing,
coon opera

Reed Brothers, acrobats

Ramonagraph - King Edward's funeral

June 20, 1910 -
June 26, 1910

Gus Edwards' Night Birds with Nellie
Brewster, singing human heads with painted
bird bodies

Billy Walsh, Frank Lynch & Leah Stair,
"Huckins Run", playlet

Belle Davis & her Cracker Jacks in Southern
Pastimes

Nonnette, musician

Mareena, Nevara & Mareena, acrobats

Picquays

Ramonagraph

June 27, 1910 -
July 3, 1910

Ida Fuller, fire dancer, "La Sorcerie",
patented fire effect with orange silk &
confetti

Edna Phillips & Co., "Lost--A Kiss", sketch
by Una Clayton, set in Central Park

George A. Moore, character songs

Marseilles, gymnast, "A Study In Black &
White"

3 White Kuhns, mandolin

Ray L. Royce, character monologue

Ramonagraph - trip to Mediterranean lands

July 4, 1910

Rev. A.W. Wishart, 4th of July speech

July 4, 1910 -
July 10, 1910

Swat Milligan, baseball comedy based on
magazine character "Bezeman Bulgar", begins
with motion pictures of N.Y. Giants/Chicago
Cubs game

Gene Greene & Co., singers

Carroll-Gillette Co., comedy acrobats

Jeter & Rogers, skaters & steppers

Dale & Boyle, singers & dancers

Ramonagraph - Italian industrial scenes

Chevalier De Doris, shooting, partially disrobes women by shooting fastenings

July 11, 1910 -

July 17, 1910

Onaip, Hindoo Mystery illusionist & hypnotist, piano player floats and plays upside down

Great Howard, Scotch ventriloquist

William Marrow & Co., "Happy's Millions"

Luce & Luce, "Love Story in Music", instrumentalists

Morrissey Sisters & Brothers, singers & dancers

Covington & Wilbur, miniature melodrama

Ramonagraph - ocean views

July 18, 1910 -

July 24, 1910

Allison-Sangor Co. Top o' the World Dancers, "Kris Kringle's Dream", college ballet, with Vivian Ford, Harry Ali, Walter Burke & Harry Hewitt

5 Armanis, "A Night in Maples", musicians

Welch, Nealy & Montrose, "Play Ball", somersaults over footlights & orchestra into audience

Dolly Sisters, singers & dancers

Sansone & Delila, gymnasts, cyclists

Ramonagraph - scenes in Wales

July 19, 1910 -

July 24, 1910

Brown & Cooper, pianologue

July 25, 1910 -
July 31, 1910

Winona Winter, "The Little Cheer-up Girl",
Swedish servant girl, mammy lullaby

Henry Horton & Co., "Uncle Lem's Dilemma",
rural sketch, with Louise Hardenburg &
Jefferson Osbourne

Fred Hamil & Bathing Beauties, "The Classy
Act"

Boudini Brothers, accordion, "Il Trovatore",
"William Tell", "Glow Worm"

Palfrey & Burton, comedy acrobats, cyclists

Takazawa Japs, acrobats

Ramonagraph

Aug. 1, 1910 -
Aug. 7, 1910

B.A. Rolfe's "The Leading Lady" with
Marguerite Haney, musical playlet, football
number, with Ralph Lynn, Ed Coleman &
company

Flying Martins, trapeze

Bootblack Quartet, minstrels Elliott, Adams,
Weber & Hayes, urchin clothes

3 Westons, Catherine, Florence & Juliette,
girl instrumentalists

Hilda Hawthorne, ventriloquist

Johnnie Small & Sister, singers & dancers

Ramonagraph - Elks Detroit Parade Film

Aug. 8, 1910 -
Aug. 14, 1910

5 Musical Suffragettes, piano & traps, with
Estelle Churchill

John R. Gordon & Co., "What Would You Do?",
sketch

Carl McCollough, "Footlight Impressions"

Louise Meyers, Mildred Warren & Bert Lyon,
"A Little of Everything", singers & dancers

Cecile Francois & Co., dancers

Alice Berry, "The Doll Comedienne", singing, imitations

Ramonagraph - Russian winter views

Aug. 15, 1910 -

Aug. 21, 1910

Mae Melville & Robert Higgins, "Just a Little Fun", singing & dancing, Mae whistles and dresses a la Sis Hopkins

Webster Cullison & Lucy K. Villa, "Stung"

Harold Forbes & Carrie Bowman, "A Boy & A Girl", singers & dancers

4 Floods, acrobats

Ramonagraph - Ocean voyage to Brazil

Genarro the eccentric & Venetian Band with soprano Lillian Haeyes, concert in Circle of Park after each performance

Patriotic stereopticon pictures

Aug. 22, 1910 -

Aug. 28, 1910

Lily Lena, English stage comedienne

Valadon, magician, illusion "Venita Mystery of Gravity"

Byers & Herman, "The Clown's Dream", pantomime

Arturo Bernardi, Italian protean artist, "Gerolamo's Escape", plays all parts, reappears in front of orchestra as Wagner, Gounod, Liszt, Mascagni, Verdi & Sousa

Exposition 4, quartet

Ramonagraph - "Ramona" returns

Aug. 29, 1910 -

Sept. 4, 1910

Ed F. Reynard, "A Night in Hicksville", ventriloquist, scenic effects of village with car and waterfall

Robert DeMont Trio, "Hotel Turnover"

5 Brown Brothers, saxophone, organ chimes

Ernest Pantzer & Co. with Midget Charlie

Burnham & Greenwood, "2 Girls & a Piano"

Alexander & Scott, black face, female impersonator

Ramonagraph - Yale/Harvard boat race

Sept. 5, 1910 -

Sept. 11, 1910 "A Night in a Monkey Music Hall", Maud Rochez's monkey orchestra, Johan Drew Monk in "The Nightcap"

Alf Grant & Ethel Hoag

Hugh Lloyd, hangs from cord elastique dressed as British middie, somersaults, violin playing

Spencer Kelly & Marion Wilder, popular songs, "Pony Boy"

Scheda, "Paganinni's Ghost", polish violinist

Lightning Hopper, cartoonist with charcoal

Ramonagraph

Sept. 12, 1910 -

Sept. 18, 1910 Hanlon Brothers, "Just Phor Phun", gymnastic pantomime

4 Victoria, male quartet

Parshley, drum calls

La Petite Emelie Troupe, bicyclists

John Neff & Carrie Star, "The Telegraph Girl", sketch

Henrietta Byron, comedy sketch

Ramonagraph - views of Washington

1911

May 21, 1911 -

May 28, 1911 Ramonagraph - "Fire at Bangor", casualties & \$3,500,000 damage; also pictures of sea turtle fishing

Mae Melville & Robert Higgins, "Just a Little Fun"

Madden & Fitzpatrick, "The Turn of the Tide", burglar skit

Alpha Troupe, hooprolling, colors make stage appear as kaleidoscope

Knox Wilson, comedian, saxophone

Arlington 4, singers

Australian Woodchoppers, wood chopping contest

May 22, 1911 -
May 28, 1911

Rosine Cassili's Mexican Dog Wonders, automobile with dog chauffeur, acrobatics

May 29, 1911 -
June 4, 1911

B.A. Rolfe's Courtiers, colonial period costumes

Nedeweld's Riding Monkey

Wellington Cross & Lois Josephine, "Dying to Act", travesty on old-fashioned melodrama

Tom Moore & Stasia, comedy singers & dancers

Kuma Family, eastern magic

Ramonagraph

June 5, 1911 -
June 11, 1911

Amelia Stone & Armand Kalicz, "Mon Amour", operetta, musical director Gustave Hempel

James P. Conlin, Lillian Steele & Eddie Carr, "Just From College", musical comedy, upside down piano playing

Mr. & Mrs. Jimmie Barry, "At Hensfoot Corners", rural skit

Karl Emmy & His Pets, "Isn't She Terrible", with terrier "Moody"

Wood Brothers, Irish athletes, strong man stunts

John World & Mindell Kingston

June 12, 1911 -
 June 18, 1911 P.T. Selbit's Spirit Paintings, Dr. Wilmar's Riddle of the Century, paintings placed in lobby after the performance

 Corinne Francis, singer

 4 Huntings, "The Fool House"

 Fentelle & Vallorie

 Edward Davis & Co., "All Rivers Meet at the Sea", with Mary Hampton

 Harry Breen, "The Rapid Fire Song Write"

June 15, 1911 -
 June 22, 1911 Ramonagraph - Indianapolis Automobile race

June 19, 1911 -
 June 25, 1911 Empire Comedy 4, "What's the Answer", with Leonard Cunningham

 Gladys Clark 7 Henry Bergman, "A Baseballe Flirtation"

 Zaretzky Russian Dancers, slavic and folk dances

 Swor & Mack, "Reminiscences of the Southern Negro", pantomime of poker & crap game, female impersonator

 Albergs Comedy Acrobats, clowns

June 26, 1911 -
 July 2, 1911 Jesse Lasky's Pianophiend Minstrels, "The Pensacola Mooch" dance, with Dixie Crane, Jack C. Clair, Ben Linn, Ila Gannon & Boyd Marshall

 Harry Fox & Millership Sisters, "Artistic Nonsense"

 El Cota, "Paderewski of Xylophone"

 3 Escardos, table bounding

 Crotten Brothers, Grecian gladiators, gymnastics with swords

 Elida Morris, toy comedienne

Ramonagraph - European views, ice crushing scenes

July 3, 1911 -
July 9, 1911

Nana, French danseuse, asst. Mons. Alexis

John Nutt & Carrie Starr, "The Brainstorm Comedian & the Telephone Girl"

Cadets de Gascogne, operatic quartette
Francois

Alice Thornton & Butler Haviland, "A Question of Policy"

DeHoven, magician

Capt. Tiebor's Seals & Sea Lions, "The Seal Skin Band"

Ramonagraph - "The Safe & Sane 4th"

July 10, 1911 -
July 16, 1911

Gus Hornbrook's Wild West Show, Lucille Mulhall, Art Bo'den & Otto Kline

5 Armanis, "A Night in Naples"

Harry W. Fields & His School Kids, "Fun in a School Room"

Leon T. Rogee, imitations of cello, trombone & piccolo

5 Satsudas, Japanese foot jugglers

Ramonagraph - coronation of George & Mary of England, Pathe Frere French motion picture company, (pictures developed on the ship)

July 17, 1911 -
July 23, 1911

Frederick Hallon & Mollie Fuller, "Lesson at 11 p.m." by Fred J. Beaman

3 Keatons, Joe, Myra & Buster, "One Long Laugh"

Fred Hamill & Kids, "A Morning Rehearsal"

Elsie Fay, Joe Miller & Sam Weston, "The Act Dainty", musical comedy

Dave Freguson, storiette comedienne

Millet's Models, living reproductions of works of art including "The Gleaners", "Spirit of '76", "La Tosca"

Ramonagraph

July 24, 1911 -
July 30, 1911

William H. Macart & Ethlynn Bradford, "A Legitimate Hold-up", comedy drama

Temple Quartet, sing popular ditty "The Rolling Stone"

Paul Nevins & Ruby Erwood, "Coal Man & the Maid", black face sketch, "fresh kid" takeoff

Blank Family, jugglers

Henders & Milliss, British dancing pianists

Charles & Anna Grocher, baton juggling

July 31, 1911 -
Aug. 6, 1911

Hermine Stone & Co., "The Little Goddess", Miss Stone plays Venus and wears Eva Tanguay costume

Arcadia, prima donna & violinist, "My Hero" from "The Chocolate Soldier"

Barry & Nelson, acrobats

6 American Dancers

Primrose 4, "1,000 lbs. of Harmony"

Marlo-Aldo Trio

Ramonagraph

Aug. 7, 1911 -
Aug. 13, 1911

M. Golden & his Russian Troubadors, singers & dancers, Balalika orchestra

McKay & Cantwell, "Below the Dead Line", skit

Musikal Girls, ragtime and grand opera

Walter Schrode & Lizzie Mulvey, "A Theatrical Agency"

Maurice Burkhart

Mlle. Martha & Co., trapeze

Ramonagraph - "Back to Nature", story of woman & man on deserted island going against lions

John & May Burke, singers, dancers, comedians

Aug. 14, 1911 -
Aug. 20, 1911

4 Fords, grecian classical dances & posing, use Strauss music because music of Greece is unknown

Nonette, prima donna, violinist, gypsy costume

Lynch & Zellar, juggler

Big City 4 Quartet

Conroy & LeMaire, black face comedian

Mme. Jinny's 10 White Cats & 2 Smart Monkeys

Ramonagraph - "Another of those 'different' motion pictures"

Aug. 21, 1911 -
Aug. 27, 1911

Hassan Ben Ali's Arabs

Burton Raymond & Co., "The Commerical Man"

Ramonagraph - story of Japanese life

Robert DeMont Trio, "At the Hotel Turnover"

Josie Heather, English comedienne

James H. Cullen, monologist, amusing epitaphs

4 Fords (re-engaged)

Aug. 28, 1911 -
Sept. 3, 1911

Ed F. Reynard, "A Morning in Hicksville", ventriloquist

Conrad & Whidden, piano, violin

Gil-Lil Brown & Mills, "Just to Amuse"

Gordon & Irma Eldred & Co., "Won by a Leg",
farce by Lincoln J. Carter

Fox & Foxie's Circus, "like Barnum &
Bailey's, only different"

Tuscano Brothers, battle ax juggling

Ramonagraph - U.S. Calvary riding stunts

Sept. 4, 1911 -

Sept. 10, 1911 Ray Cummings & Helen Gladying

Dave Genaro & Ray Bailey, songs:
"Flirtation Dance Song", "It's Great to Own
an Automobolie"

Al Rayno's Bull Dogs

Eldridge & Barlow, "The Law", comedy sketch

William McDonald, "The Wandering
Blacksmith", singer

LeRoy & Paul, comic bar performers, rube
sketch, knock about artists

Sept. 11, 1911 -

Sept. 17, 1911 "Top o' the World" Dancers, "Kris Kringle's
Dream", collie ballet, girl act, Vivian
Ford, Harry Ali, Harry Hewitt & Paul Houlton

Lucianno Lucca, "The Man with 2 Voices",
baritone/soprano, "Il Trovatore"

Aldro & Mitchell, comedy gymnast

Elsie Faye, Miller & Weston, "The Act
Dainty", effective eye play and captivating
glances which she practiced in mirror

Lorraine Dudley & Co., "At the Finish",
playlet, with William Stewart, Violet Mam &
Florence Lorriane

Era Comedy 4

1912

May 19, 1912 -
May 26, 1912

Pouchot's Flying Ballet, doves released from
back of auditorium land on arms of
performers

Willa Holt Wakefield

P. O'Malley Jennings & Katherine Nelson

Harry H. Richards & Bessie Kyle Co., "A
Regular Club Fellow", farce, asst. Milton
Iverson

Richardson's Posing Dogs, pose: "At the
Cross"

Pathe's Weekly motion pictures, "important
happenings and events from every corner of
the earth"

May 20, 1912 -
May 26, 1912

Claude Roode, comedy wire artist

May 27, 1912 -
June 2, 1912

Jesse L. Lasky's "California", American
operetta, book by Cecil de Mille, music by
Grant Stewart, with Leslie Leigh & Harvey
Griffiths

Mlle. Sealby & M. Duclos, dancers

Wheeler Earl & Vera Curtis, "The Girl & the
Drummer"

Pathe's Weekly

Jacob's Comedy Dog Novelty

Adele Oswald, "The Pink Lady of Vaudeville"

June 3, 1912 -
June 9, 1912

Jesse Lasky's "A Night on a House Boat", by
William LeBaron, with Berrick & Hart, Donald
Archer, and the Shaw Twins

Una Clayton & Co., "A Child Shall Lead Thee"

John & Mae Burke, "How Patsy Went to War"

DeFaye Sisters, "Brinkly Banjo Girls"

Teschout's Cats

Pathe Weekly and motion pictures of shriners
in Los Angeles

June 10, 1912 -

June 16, 1912

Ideal, swimming & diving girl, wears red
bathing tights that fit like the proverbial
"paper on the wall"

Les Gougets, French instrumentalists, 27
foot trumpet

Stepp, Mehlinger & King, musicians &
comedians

James F. Dolan & Ida Lenhaar, "Some Mind
Reader"

H.T. Mac Connell, comedy singing & talking

Signor Mora, operatic singing

Pathe's Weekly, "your weekly current
events", coal miners, boyscouts at
International Red Cross conference, aviation
at Monaco, Caleb Bragg winning 5 mile auto
race at Motordome in Los Angeles

Motion pictures taken of Ramona grounds and
triple balloon race - "see yourself and
friends on the screen"

June 17, 1912 -

June 23, 1912

Little Lord Robert, Ad Newberger's Tiny
Wonderman, 22 years, 2 feet tall, 15 pounds,
answers questions from audience

Frank Spissell & Co., "The New Chef",
pantomime

George McKay & John Cantwell, "A Breeze from
Broadway", satire on pThe Great White Way

The Gray Trio

Charles D. Weber, juggler

James Callahan & Jenny St. George, "The Old
Neighborhood", Irish skech

Pathe's Weekly

June 24, 1912 -
June 30, 1912

Edward Abeles, "He Tried to be Nice",
playlet, asst. Charlotte Landers

Great Fillis Family, trick horse riding

Chick Sales, comedy protean entertainer

Winslow & Stryker, "A Skating Flirtation"

John McCauley, English vocalist, vagabond
and veteran soldier characters, Father Macke
recitation

Fred Andrews & The Magic Kettle, liquid air
stunts, ice burns

Pathe's Weekly - funeral of Wilbur Wright at
Dayton, German warships, President Taft at
Arlington, N.Y. Giants/St. Louis Cardinals
baseball game, negro insurrection in Cuba

July 1, 1912 -
July 7, 1912

Joseph E. Howard & Mable McKane, song: "I
Wonder Who's Kissing Her Now"

"Rube" Dickinson, ex-justice of the peace,
political talk

Tommy Kelly & Mamie Lafaerty, The
Chambermaid & the Bellhop", dancers

Zara Carmen Trio, hoop rollers

Caesar Nesi, "Young Caruso"

Arnaut Brothers, "The Nightingale
Courtship", European clowns

Ramonagraph

July 8, 1912 -
July 14, 1912

Camille Ober, parisian vocalist

Hess Sisters, singers & dancers, Russian
dance

3 Nevarros, acrobats

Master David Schooler & Louise Dickinson,
"Boy Paderewski & Juvenile Mary Garden"

Redford & Winchester, jugglers

Gram & Elliott, "The Boys from the Sunny South", black face sketch

Ramonagraph - surf boat exhibition

July 15, 1912 -
July 21, 1912

Kauffman Troupe, bicyclists

Mankichi Japs, equilibrists

5 Sullys, "The Information Bureau", farce

Simondet, Italian tenor

Maxine Brothers, acrobats, with Bobby the comedy dog

Farber Sisters, singers & dancers

Ramonagraph

Master David Schooler & Louise Dickinson (re-engaged)

July 22, 1912 -
July 28, 1912

Jack Wilson & Co., 1912 Review, with Franklin Batie & Ada Lane

Will Rogers, Lassoing Cowboy

Belle Story, singer

5 Melody Maids & a Man (Will J. Ward), ragtime music, gowns

Maud Ronair & Joe Ward, "Ocean Breezes", skit by Keller Mack & Frank Orth

Ramonagraph

Marlo Aldo Trio, gymnasts

July 23, 1912 -
July 28, 1912

Gordon Brothers

July 29, 1912 -
Aug. 4, 1912

Master Gabriel, original "Buster Brown", now "Little Nemo", "Little Kick"

Paulhan Team, basket ball on bicycles, with referee

Hufford & Chain, "The Cullud Parson & the Minstrel Man", skit

P.A.G. Trio

3 Shelvey Boys, athletes

Ramonagraph

Lockhart Singers

Aug. 5, 1912 -
Aug. 11, 1912

Winona Winters, singing comedienne,
ventriloquist, Swedish servant girl
character

George B. Reno & Co., "The Misfit Army"

O'Brien & Havel Trio, "The Office Boy and
the Typewriter"

Roxy La Rocco, banjo music on a harp

Arthur Stuart ("the George Cohan of
vaudeville") & Hazel Kelly, dancers

Prof. Apdale's Zoological Circus, dogs,
monkeys, bears

Ramonagraph - Pathe's Weekly

Aug. 12, 1912 -
Aug. 18, 1912

Joseph Jefferson & Felice Morris, "In 1999",
problem play of the future, with Blanche
Bender

Texas Tommy Dancers, turkey trot, grizzly
bear

Idanias Troupe, female gymnasts

Smythe & Hartman, "Before and After"

Delmonre & O'Neida, La Perche Equipoise,
pole balancing

James J. Morton, comedy monologues

Howard, ventriloquist

Aug. 19, 1912 -
 Aug. 25, 1912

Mme. Sumiko, Japanese soprano and B.S. Takaori, musical director of Imperial Opera House in Tokio

B.A. Rolfe's Ye Colonial Septette, "An Olde Tyme Halloween", with John Leick & Mabel Keith

The Grazers, musicians

Carroll & Fields, comedians, saxophone, piano

J.C. Nugent & Co., "The Squarer", with Julie York

Reed Brothers, gymnasts

Ramonagraph - Italian troops

Aug. 26, 1912 -
 Sept. 1, 1912

Florentine Singers, opera and popular music, dir. Alfredo Zambarano

Will Dillon, song writer

Bert Wheeler & Co., "Fun on the Boulevard", Nellie W. Bonehead, Joe Isaacs

Hyman Meyer, piano

Clara Ballerini, gymnasts

English Pony Ballet and "Highland Lassies" (women)

Sept. 2, 1912 -
 Sept. 8, 1912

6 Musical Cuttys

Mr. & Mrs. Erwin Connelly, "Sweethearts", sketch by Sir W.S. Gilbert

Paul Nevins & Ruby Erwood, black face comedians, singers & dancers

Lillian Ashley, comedienne

Mankin, The Frog Man, ties himself in knots

Sept. 9, 1912 -
 Sept. 15, 1912

Milton & Dolly Nobles, "The Auto Suggestion Club", 1-act comedy

Barry & Wolford, "At the Song Booth",
megaphone gag

Swor & Mack, Southern negro impressions

Schaller & Jordan, trapeze, rings

Ethel McDonough, musician

Herbert's Canine Novelty

Ramonagraph

1913

May 18, 1913 -
May 25, 1913

Nat Nazarro & Co., athlete

Alf Holt, "The Merry Mimic", Australian
whistler

Felix & Caine, "Then & Now", imitations of
stage celebrities

Dancing Bugs

Lancton Lucier Troup, asst. Robert J. White

Ramonagraph - latest & best in comedy, drama
and feature films, and Pathe Weekly -
"around the world in 15 minutes"

May 26, 1913 -
June 1, 1913

Ameta, fire dancer electric effects

Kenney, Nobody & Platt, "Nobody Paid You",
comedy

Billy Halligan & Dama Sykes, comedians

Bush & Peyser, comedy athletes

Jed & Ethel Dooley, singers, dancers,
bicyclists & lariat manipulators

Hickey's Comedy Circus, "All in One Ring",
2 ponies, mule

Ramonagraph

June 2, 1913 -
June 8, 1913

6 Abdallah Boys, acrobats

Donovan & Arnold, "All Mixed Up", comedy sketch

Irwin & Herzog, singers

Deaves' Mannikins, burlesque of Uncle Tom's Cabin

Ed. Blondell & Co., "The Lost Boy", comedy sketch

Ramonagraph - Rio de Janeiro tidal wave

Schooler & Dickinson

June 9, 1913 -
June 15, 1913

Primrose 4, "1,100 lbs. of Harmony"

Mr. & Mrs. Jack McGreevy, "The Village Fiddler & the Country Maid"

Adele Rowland, singer

Mabel Harper, comedienne, funny mop of hair and mobile face

Buckley's Animals - rollerskating bears & monkeys

Ramonagraph

June 16, 1913 -
June 22, 1913

Grace Emmett & Co., "Mrs. Murphy's Second Husband"

Mlle. La Tosca (pianist) & Co., James Lissenden (cello), Francis Penrose (organ), songs: "Ave Maria", "Ma Curly-Headed Babby" on banjo, song from "Faust"

4 Ishikawa Japs, acrobats

Gordon & Murphy, comedians, acrobatic dancing

Sidney & Townsley, singers & dancers

O'Neal & Walmsley, "The Two Lightning Bugs"

Hugh J. & Mildred Emmett, ventriloquist,
with wooden-headed sassy boy

Norris Baboons, "A Monkey Romance"

Ramonagraph

June 23, 1913 -
June 29, 1913

Joseph F. Sheehan, tenor, and Meme.
Antoinette LeBrun & Co., great scenes from
familiar operas, "Il Trovatore", "Cavalleria
Rusticana", tower scene and denunciation
scene

Longworths, singers

Locke & Wolfe, dancers, waltz, turkey trot,
tango & Texas Tommy

Reed's Acrobatic Bull Terriers

Franker Woods & Bune Wyde

Hugo Lutgers, "A Scream", Swedish dialect
preacher

The Bimbos, comedy acrobats

June 30, 1913 -
July 6, 1913

La Graciosa, "Visions of Fairyland", garbed
entirely in tights, Graciosa is only living
person in series of colored stereopticon
pictures shown on her

Fire Juggling Mowatts

3 Hickey Brothers

Acme 4

Teschow's Cats

3 Lorettas

Smith & Pullman

Ramonagraph

July 7, 1913 -
July 13, 1913

Leon & Co., "Hindu Miracles"

Romano Brothers, physical culture, Grecian art clad only in clay substance and breech cloth

Wilson Brothers, "Go Out", comedy sketch

Trivoli Trio, musical comedians

Luba Meroff, "The Russian Princess", singer & dancer

Dyer & Dyer

Motion pictures of 50th reunion of Civil War veterans at Gettysburg

Ramonagraph - Pathe Weekly

Reynolds & Donegan, expert skaters, imitation of Pavlowa & Mordkin

July 14, 1913 -
July 20, 1913

6 Brown Brothers, saxophone

Hal Beck & Frances Preston, "The Stock Farm"

6 Castrillians, Cuban wonders

Mullen & Coogan, comedians

Ethel McDonough, musician

3 Arthurs, bicyclists

July 21, 1913 -
July 27, 1913

Willa Holt Wakefield

Curzon Sisters, "Flying Butterflies", poses while suspended from teeth

Avon Comedy 4, "The New School Teacher"

Harry Langford, singing/talking comedian

Harry DeCoe, piles chairs and tables to 25 feet and balances on them

Ramonagraph

Feature film - International Polo games

Natalie & Ferrari, dancers, tango

Grimm & Elliott, black face

July 28, 1913 -
Aug. 3, 1913

William J. Dooley & Co., "The Lawn Party",
musical comedy revue, Raymond O'Malley plays
George M. Cohan

Lunatic Bakers, scene in a bake shop, traps
and invisible doors

Al Carlton, skinny guy

Jeanie Fletcher, Scottish entertainer

Lucy Valmont & Jack Reymen, poses and songs

3 Bohemians, organ accordion, violin,
mandolin

Harry Bouton & Co., straight & crooked magic

Ramonagraph - Pathe Weekly

Aug. 4, 1913 -
Aug. 10, 1913

James J. Morton

Helen Ganham, whistling prima donna

Charles Ledegar, high wire Dutchman

Dave Genaro & Ray Bailey, "La Flirtation
Danseuse", revival of the cakewalk

3 Creighton Sisters

Mareno & Delton Brothers, comedy acrobats

8 Filipinos, "A Trip to the Philippines",
guitars, mandolins

Aug. 11, 1913 -
Aug. 17, 1913

Hardeen the Handcuff King, brother of
Houdini

Mozarts, "Snowed In", snowshoe dance with
Alaska scenery

Alexander Sisters, singers, dancers, change
artists

Inza & Lovella, "Bump the Bumps", comedy
gymnasts

Walter DeLeon & Muggins Davies, "Song Hits from the Campus"

Johnny Johnson, burlesque on grand opera

Clara Inge, petite comedienne, story: "Her Little Boy & the Great Big Bear"

Aug. 18, 1913 -
Aug. 24, 1913

Florence Troupe, acrobats

Sammy Burns & Alice Fulton, comedians

Charles Olcott, "A Comic Opera in 10", comic opera travesty

Tetsuwari Troupe, "Jap & Albino Woman", man balances woman on feet, she juggles boy with her feet

Makarenko Players, "Romance of the Harem"

Frank Bkush, storyteller

Link & Robinson

Aug. 25, 1913 -
Aug. 31, 1913

Blank Family, European jugglers

3 O'Connor Sisters, singers & dancers

Boudini Brothres, accordionists

Howard & Lawrence, "The Cigar Girl", comedy sketch

Hyman Meyer, piano

DeDois Circus

Hanlon, Dean & Hanlon, comedians

Sept. 1, 1913 -
Sept. 7, 1913

8 Filipinos, "A Trip to the Phillipines", (re-engaged)

Adair & Hickey, "Revelations in Rag-time"

Lewis & Paul McCarthy (from Lowell), "Dainty Different Doings"

Charles & Madeline Dunbar, "Animal Funology"

Bruce Richardson & Co., "Moving Day", comedy sketch

Frivoli, comedy shadowgraphist

Granto & Maude, "Ballet Master & Pupil", slack wire

1914

May 24, 1914 -
May 31, 1914

Oliver Armando Troupe, 6 tumbling demons

Agnes Scott & Henry Keane, "Drifting"

Deiro, opera and swinging rags on piano and accordion

Alfred Bergen, baritone, prologue to "Pagliacci"

Bertee Beaumonte & Jack Arnold, "The Doctorine", musical Comedy

Pantzer Duo, comedy contortionist

Motion pictures of Mr. & Mrs. Vernon Castle, new dances

Hearst-Selig Weekly, world events

R.W. Teevin's Orchestra

June 1, 1914 -
June 7, 1914

Carl Byal & Dora Early, comedy skit

Great Howard, Scottish ventriloquist, "The Boy with the Toothache"

2 Carletons, gymnasts

Frank Wilson, cyclist

Hearst-Selig Weekly - funeral of soldiers who died at taking of Vera Cruz

3 Allisons, xylophone, Hungarian Rhapsody, Anvil Chorus

June 2, 1914 -
June 7, 1914

Andy Rice, monologist

June 8, 1914 -

June 14, 1914 Kluting's Entertainers, pigs, rabbits, felines

Butler Haviland & Alice Thorton, "Get-Poor-Quick Wellington", painted ocean for bating beach scene

Elphye Snowdon, society dances, asst. Walter Ross

Lydell, Rogers & Lydell, "A Native of Arkansas"

Hubert Dyer, "A Laugh A Second, with Pete Alvin

June 15, 1914 -

June 21, 1914 Alice Eis & Bert French, "Le Rouge et Noir", "The Dance of Fortunes", Monte Carlo scene, Eis in center of revolving pedestal typifies roulette wheel, men cast gold, Eis representing Fortune, singles out 1 to give jewels and gold, then reclaims her treasurer, he returns in tatters to woo her, she laughs, he falls dead, she dances

Billy Halligan & Dama Sykes, singing, dialogue

Vina Bailey, prima donna from Folies Bergere in Paris, gowns

Monroe Hopkins & Lola Axtell, "Traveling", sketch in a railway sleeping car

Paul, Levan & Dobbs, comedy acrobats, 2 white, 1 blackface

Charles Prella's Miniature Circus, "The Robbert of the Overland Mail", miniature horses & elephants

Hearst-Selig Weekly

June 22, 1914

Valente Brothers, accordion

June 22, 1914 -

June 28, 1914 Fanny Brice, late star of "Follies of 1912"

Erwin & Jane Connelly, "Sweethearts", by the late Sir W.S. Gilbert of "Pirate" fame

Stan-Stanley Trio, "Funsters", conversation
from midst of audience, tumbling

Billy McDermott, trape monologue, 1 man
opera, burlesque of Sousa & Createore

Miller & Lyles, colored comedians, arguing,
boxing

Chester Kingston, "The Chinese Puzzle",
contortionist

Hearst-Selig Weekly

June 29, 1914 -
July 5, 1914

Chinamen, "The Marvelous Manchurians",
athletes

Florenze Tempest, male impersonation on "Our
American Boy", waltz, tango, with Ralph
O'Brien and Harry Wilson

Bert Melrose & His Tables, daredevil clown

Antoinette LeBrun Duo, opera, popular songs,
asst. Harold J. Gels

Rosa Crouch & Welch, singing, talking,
dancing

Libonita, xylophonist, ragtime

Ramonagraph - Hearst-Selig Weekly

Prelle's Dogs (re-engaged)

July 6, 1914 -
July 12, 1914

Henriette De Serris, "Tableaux Vivants",
living art productions against green velour
curtain, "Angelesus" by Millet

Delton, Mareena & Delton, athletes

Wheeler & Wilson, "A Stitch of Musical
Comedy", ride in on a sewing machine

Charles Olcott, "Comic Opera in 10 minutes"

Laughlin's Dogs

Farber Girls, singers & dancers

July 13, 1914 -
 July 19, 1914

Fred J. Ardath & Co., "Hiram", farm-yard comedy, chicken, geese and pigs break plates over each other's heads

Joe & Lou Cooper, popular songs, ragtime

Dunbars, salon singers, Rigiletto, pianist
 Herbert Johnson

Sam Barton, pantomimist, tramp bicyclist

Lou Lockett & Jack Waldron, musical comedy

Richard Imhoff, Hugh Conn & Marcelle Coreche, Surgeon Louder, USA", military comedy playlet

Hearst-Selig Weekly - Harvard/Yale boat race

July 20, 1914 -
 July 26, 1914

Jesse L. Lasky's "Beauties", girl act by William Le Barona, score by Robert Hood Bowers, with W.J. McCarathy, Armand Cortes & Mortimer Weldon

6 American Dancers

Bryan Lee & Mary Cranston, "Bits of Old Ireland", song: "Killarney"

Corbett, Shepherd & Donovan, cabaret boys

Kuma Japs, magic

Hearst-Selig Weekly - devastated Salem

July 27, 1914 -
 Aug. 2, 1914

Hermine Shone & Co., "Last of the Quakers" by Edgar Allen Woolf, with Frank Wupperman, Irving White & Marie Day

Chiettain Caupolican, Chile Indian, orator & singer

Claude Golden, wizard of the cards

Harry Tsuda, Japanese mysticists

Emily Darrell & Charley Conway, "Behind the Scenes"

Five Metzettis, acrobats

- Aug. 3, 1914 -
 Aug. 9, 1914 Charlie Ahearn's Big Comedy Cycle Co.
 Roeder's Invention, acrobatic athlete
 Little Lord Robert
 Hines & Fox, "The Devil Rag", sayings and song
 Paul Gordon, wire
 Cap. Adrian C. "Pop" Anson, "The Grand Old Man of Baseball" by George M. Cohen (sic), Anson is former baseball player (1888), turkey-in-the-straw dance
 Hearst-Selig Weekly
- Aug. 10, 1914 -
 Aug. 16, 1914 Gus Edwards' "The Matinee Girls", with Miss Gene Ford in imitation of Laurette Taylor as "Peg o' My Heart"; Ina Claire as "The Quaker Girl"; Frank Tinney of Ziegfeld's Follies; Charles Olcott, Irene Martin, Margaret Dana
 Flying Henrys
 Duttons, equestrians, white horses against black background
 Chick Sales, impersonator of humorous rural character studies taken from life
 McMahon, Diamond & Clemence, "The Scarecrow", Russian folk dancing, whistling
 Hearst-Selig Weekly
- Aug. 17, 1914 -
 Aug. 23, 1914 Powers Hippodrome Elephants, with "Baby Mine" and "Roxy"
 Ishakama Bros., Japanese equilibrists
 Alex Brothers, champion ball bouncers
 Lorraine & Dudley, "The Way to a Man's Heart"
 Herbert Williams & Hilda Wolfus, "Almost a Pianist"

Martin Vabarger, "The Boy from Kansas"

Hearst-Selig Weekly

Aug. 24, 1914 -

Aug. 30, 1914

Romeo the Great, Prof. Drowisky & chimanzees
(sic)

Stepp, Goodrich & King, musicians, comedians

Marshall Montgomery, venriloquist

Leo Zarrell & Co.

Max Hart's 6 Steppres

Franker Wood & Bunee Wyde, "Good Night",
musical skit

Aug. 31, 1914 -

Sept. 6, 1914

Webb's Equestrian Seals

Stanley & Norton, cabaret

Conlon & Steel Trio

Belleclair Brothers, gymnasts

Western Michigan in motion pictures

Hearst-Selig Weekly, timely war pictures

Chick & Chicklets

Hilda Schree, singer

Sept. 7, 1914

4 Gaynors, acrobats

Deodato & Co., vaudville necromancy

Elizabeth Cutty, musician

Pearl Davenport, singer

Eeno

Fitzgerald & Bronson, G.R. boys,
composition: "Ramona"

1915

May 23, 1915 -
May 30, 1915

Alice Eis & Bert French, "The Dance of the Temptress", foam act

Charles & Henry Rigoletto, twin brothers, strong men, juggling, banjo

Lulu McConnell & Grant Simpson, "The Right Girl" by Herbert Hall Winslow

Fay & Florence Courtney, sisters, coon songs and negro melodies

Chung-Hwa Chinese 4

Mme. Teschow's Feline Entertainers

Motion pictures of Final Lusitania trip, steamship which sunk during submarine warfare

Ramonagraph - Hearst-Selig Picture Weekly

May 24, 1915 -
May 30, 1915

Farber Girls

May 31, 1915 -
June 6, 1915

Spring Fashion Show, vaudeville production featuring gowns, coats, millinery & jewelry of local merchants, includes styles for men, stage setting design - enlarged reproductions of covers of Vogue, begins with tableaux of Eve

Ralph Riggs & Katharine Witchie, "Dance Divertissements"

James Hussey & Jack Boyle, "The New Chauffeur", trials and tribulations of the automobile owner

Maybelel Sherman & Arthur Uttry, musicians, comedians

Oxford Trio, basketball on bicycles

Ramonagraph

June 7, 1915 -
June 13, 1915

Joseph E. Howard & Mabel McCane, dancers, illustrate songs using motion pictures of them posing, Mabel appears live in same costume worn in motion pictures

Bowers, Walters & Crocker, "3 Rubes"

Mike Coakley, Lou Hanvey & Joe Dunlevy, "The Town Hall Minstrels", black face

Selma Braatz, juggling

Harry Breen, writes songs about people in audience

Willa Holt Wakefield, poems with piano accompaniment

Ramonagraph

June 14, 1915 -
June 20, 1915

Doris Wilson & Co. & Co., "Through the Looking Glass", Doris sits before 2 "mirrors" which are actually her sisters Dot & Alma

Wille Brothers, equilibrists

Langdons, "A Night on the Boulevard"

Al Herman, "Assassin of Grief & Remorse", black face singing & dancing

Al & Fannie Stedman, "Piano Capers"

Bill Dooley & Evelyn Robson, "Vaudville of Today" tabloid, comedy sking, talking, bicycling

Ramonagraph

June 21, 1915 -
June 27, 1915

Ralph Dunbar's Salon Singers, "Moments Musical", with Dena Caryll, Herbert Bailey, Blanche Baxter, Walter Heckman

Harry Cooper, "The Mail Carrier", asst. Charles Henderson

Hayward Stafford Co., "The Devil Outwitted", playlet in verse

Julia Curtis, singer, "My Hero" from Chocolate Soldier, imitations of birds as stage favorites, George Cohan as a rooster, Eva Tanguay as a parrot

Page, Hack & Mack, acrobats

Ramonagraph

Aurora Light, Jesse Lasky posings with stereopticon effects

June 28, 1915 -
July 4, 1915

Toby Claude & Co., "La Petite Revuette", scenes from well known plays, imitations of actors & actresses

Kathleen Clifford, "America's Favorite Boy/The Smartest Chap in Town", seen in shadowgraph changing costumes

Ethel Kirk & Billy Fogarty, comedy singers & dancers

Harris & Manion, comedians

Bertish, athlete

Ramonagraph

Those French Girls, physical strength culture exhibition

Bee-Ho-Gray & Co., roper, with Ada Summerville, horsewoman, and "Onion" the horse

July 5, 1915 -
July 11, 1915

Charles (Chic) Sale, country school entertainments, impersonations of rural characters

Misses Campbell, Southern beauties, coon & plantation songs

Marie Bishop, "My Old Kentucky Home", violinist

Helen Leach Wallin Trio, iron jaw wire act, 2 members hold wire in teeth while 3rd member walks on it

Kurtis Educated Roosters, ride on swings and see-saws

Allen Dinehart & Co., "The Meanest Man in the World", playlet

Ramonagraph - Hearst-Selig Picture Weekly

July 12, 1915 -

July 18, 1915

Long Tack Sam Co., Chinese acrobats

Freeman & Dunham, songs, setting outside race track at Brighton Beach

Creighton Brothers & Belmont, "Mudtown Minstrels"

Ethel Dawne June, swimmer, eats and drinks underwater

Frank Crummit, singing comedian

Ramonagraph

Dancing Lavars, clog, soft shoe, cake walk, Highland fling, buck & wing dances

July 19, 1915 -

July 25, 1915

Jesse L. Lasky's "The Society Buds", musical director Ernest Grooney, with Gladys Clark, Henry Bergman, Vincent Erne, Jack Claire, and beauty chorus

Empire Comedy 4, with Joe Jenny

4 Janleys, equilibrists

Lou Lockett & Jack Waldron, musicians & comedians

Nonette, singer, violinist

Ramonagraph

July 26, 1915 -

Aug. 1, 1915

Havemann's Animals, lions & tigers, no whip is used

Jane Connelly & Players, "A Strong Cup of Tea", comedy by Erwin Connelly

Joe Keno & Rosie Green

Kaufman Brothers, Phil & Jack, blackface singers & dancers

Orville Stamm, "Hercules", plays violin with dog strapped to bowing arm, lifts 6 men with 1 arm

Ramonagraph - war pictures from Russian front

Nonette (re-engaged), pianist Jerry Jarnagin

Aug. 2, 1915 -
Aug. 8, 1915

Joseph Hart's "A Telephone Tangle" by Charlot Bannel, with Madge Caldwell who makes wrong operator connections to various booths

Duttons, equestrians and poseuses, wear white against black background

Hickey Brothers, acrobatic dancers

3 Rosaires

Mabelle Lewis & Paul McCarthy (Lowell boy), "Dainty Different Doings"

Jean Chalon, "That Girl o' Mine"

Ramonagraph - "Eastland Disaster" by Chicago Tribune's motion pictures of heroic battle in river at Clark Street Bridge, money earned goes to relief fund for victims' families, shows dragging of Chicago River

Aug. 9, 1915 -
Aug. 15, 1915

Ballet Divertissement, with Miss Swan Wood, Florence Burns & Jessie Roggo, Gavotte, gypsy, tarantelle, Butterflies Pas de Deux, orientale, prelude & Baccharal dances, costume of 1830 design

Arcadia, diaphamous gowns

Mortimer MacRae & Gertrude Clegg, "The Intruder & the Queen of the Wheel", bicyclists

Julia Ring & Co., "Twice a Walk" by John B. Hymer

Bowman Brothers, burnt cork singers & dancers

Willard, "The Man Who Grows", adds 7 inches to height with muscular control

Ramonagraph - Hearst-Selig Weekly

Aug. 16, 1915 -

Aug. 22, 1915

Gruber's Animals, Shetland pony, dog

Eva Taylor & Co., "Suspicious of Hubby", playlet

Misses Lightner & Alexander, "A Jolly Trio", rag time

H.K. Guerro & Mlle. Carmen, violinist & harpist, Dvorak "Humoresque"

Carson Brothers, Swedish athletes

Primrose 4, "1,000 lbs. of Harmony"

Ramonagraph

Aug. 23, 1915 -

Aug. 29, 1915

Ralph Dunbar's 9 White Hussars singing band, Clare Camburn -leader, Harold Cook - trap drummer

5 Berlo Diving Girls

Leona Thurber & Harry Madison, "On a Shopping Tour", skit

Sherman-Van-Hyman, sissy impersonation of butterfly man

Rutland & Clinton (GR girl), singers

Valentine & Bell, "Furniture Removers", ride furniture on wheels

Ramonagraph - "The Pipe Dream", lively comedy film, scenes in Grand Rapids and at Reeds Lake showing Point Paulo, Ramona, etc. E. Mason Hopper producer, cast: Mr. & Mrs. Smiling Billy Mason, Will Ames and other Grand Rapids people

Aug. 30, 1915 -
 Sept. 5, 1915 Robert Everest's Novelty Circus, monkeys on trapeze

Ralph Dunbar's Singing Bell Ringers, Lloyd Garrett, boy soprano

Dawsey McNaughton, "Maggie Rolls the Mists Away", Scotch farce comedy

Ethel McDonough, "that Boston girl", Indian song, gowns

Skeet Gallagher & Irene Martin, "Up to the Minute Pair", travesty on Laurette Taylor in "Peg o' My Heart"

Ramonagraph

4 Antwerp Girls, Misses St. Claire, Belgian refugees, harp, violin, cello, piano, mandolin

Sept. 6, 1915 Labor Day acts [no listing found, could be same as above]

1916

May 21, 1916 -
 May 28, 1916 Mercedes, "The Psychic Wonder", mind reading, asst. Mlle. Stantone

Arthur Stone & Marion Hayes, "Green Goods"

Wilfred Clark & Co., "Who Owns This Flat?"

La Graciosa "Visions in Fairyland", statue posing, animals part of act

Claire Rochester, soprano-baritone, freak singing

Big City 4, Boyer, Bates, Emerson & Kilcoyne

Ramonagraph - Hearst-Selig Pictures Weekly, weekly world news in pictures

May 29, 1916 -
 June 4, 1916 Franklin Ardell, "The Wife Saver", playlet

Avon Comedy 4, Goodwin, Kaufman, Smith & Dale, "The New Teacher", farce

Elsie Pilcer & Dudley Douglas, singing, dancing, gowns, quick changing

Lunette Sisters, aerial geishas, strong jaw act

Shelton Brooks & Clarence Bowen, "2 Dark Spots of Joy", singing, dialects

Frank Jerome & Emily Carson, tumbling

Ramonagraph - Pathe Weekly; "The Loves of Mr. Monk", amusing cartoon comedy

June 5, 1916 -
June 11, 1916

Frances Nordstrum-William Pinkham & Co., "All Wrong", comedy

Henry Lewis, "Vaudville Cocktail", German monologist

Gardiner Trio, ballroom dancers

Six Kirksmith Sisters, instrumentalists

Charles Bandsee & Florence Baird, Scotch & American songiflage

Clown Seal, comedy seal

Ramonagraph

June 12, 1916 -
June 18, 1916

Toots Paka & Hawaiian natives, singers, instrumentalists, guitar, hula-hula dance

Lillian Fitzgerald & Henry I. Marshall, composers

Mr. & Mrs. Bert Fitzgibbon, "Daffy Dill", falls into scenery

Paul Gordon & Ame Rica, cyclists

Clyde Renaldo presents "La Graciosa", "Visions in Fairyland", poses painted in light, electro-scenic production

Capt. Gruber & Mlle. Ameiana, elephant, dog, horse

Ramonagraph - new war pictures

June 19, 1916 -
June 25, 1916

Mme. Doree & Co., ssenes from grand opera,
"Rigoletto", "Il Trovatore", "Carmen"

Billy Halligan & Dama Sykes, "Somewhere in
Jersey", real estate office skit

Fritz & Lucie Bruch, cello, violinist

Ed Morton, songs, has produced phonograph
records for many years

Beman & Anderson, comedy roller skating

Ramonagraph

Consul & Adopted Daughter "Betty", monkeys,
simian pantomime

June 26, 1916 -
July 2, 1916

Marie Nordstrom (Mrs. Henry E. Dixey), "20
Years From Now", satire comedy by Frances
Nordstrom, cigar-smoking, heavy-voiced woman
lawyer who unblushingly makes a date with
the meek little male stenographer

Australian Woodchoppers, Jackson & M'Laren

James Conklin, Lilian Steele & Eddie Parks,
"3 Little Pals", singing, dancing, trick
piano

Paul McCarthy (Lowell boy) & Elsie Fay,
"Suicide Garden", singers, dancers,
comedians

Leipsig, card expert

Hubert Dyer, acrobatic clown, asst. Peter
Alvin

Ramonagraph - Mexican war pictures

July 3, 1916 -
July 9, 1916

Anna Wheaton & Harry Carroll, composer &
singer, song: "When I Get Married To You"

Erwin & Jane Connelly, "Sweethearts",
playlet

Moon & Morris, dance creators

3 Steindel Brothres, cello, violin, piano

Miss Ray Dooley with Elmer Graham & Gordon Dooley

"5 of Clubs", "Pierrot Dream", club juggling

Ramonagraph - news

July 10, 1916 -

July 16, 1916

Will M. Cressey & Blanche Dayne, "The Village Lawyer", sketch

Sonia Baraban & Charles C. Grohs, dancers

Moore & Hagaar, Hawaiian songs on eukalele

Crisco, xylophone

3 Reynards, aerial teeth act

7 Original Honey Boys, blackface minstrels

Ramonagraph - Verdun battle front

July 17, 1916 -

July 23, 1916

Will M. Cressy & Blanche Dayne (re-engaged), "Town Hall Tonight", 1-act play by Mr. Cressy

Oklahoma Bob Albright, singing cowboy, imitations

Mirano Brothers, "Flying Torpedoes", gymnastics on apparatus representing Eiffel Tower

Roser's Comedy Pets, cats & dogs

Lew Holz, "Father Joy's Boy", Cohanesque dancing

Thomas F. Swift & Co., "Me & Mary"

Ramonagraph

July 24, 1916 -

July 30, 1916

Will M. Cressy & Blanche Dayne, "Grasping an Opportunity", (re-engaged)

Spencer Kelley & Marion Wilder, "Melodies of Past & Present", asst. Karla (violin) and Rubadi (piano)

Chung Hwa 4, Chinese Quartet

James T. Duffy & Mercedes Lorenz,
"Antiseptic Love"

DeBourg Sisters, magic

Ramonagraph

Famous Berlo Diving Girls, with aged
comedienne who falls in pool

July 31, 1916 -
Aug. 6, 1916

Ballet Classique, 80 dancers from New York
Metropolitan Opera House, with Dottie King,
"Bacchante" by Glazounow"

Arthur Deagon, musical comedy, operatic
poker game

Tom Edwards, "Huntsman Ventriloquist", asst.
Alice Melville

Harry Langdon & Co., "Johnny's New Car"

Gaudsmidts, eccentric clowns with Spanish
poodles

Fleta Brown & Herbert Spencer, "prima donna
from birdland", bird calls

Ramonagraph - views of the Deutschland

Aug. 7, 1916 -
Aug. 13, 1916

Vanda Hoft & Betalo Rubino & Co., "The
Dancing Girl of Delhi", dancing girls, rug
merchants

Joe Boganny's Lunatic Bakers, "Fun in a
Bakehouse"

Herbert Williams & Hilda Wolfus, comedy
classic

Imperial Troupe Aerial Football

Victoria 4

Francis Yates & Bernard Wheeler, "Who's Who
& Which"

Zeda & Hoot, "The Dragon & the Owl"

Aug. 14, 1916 -
 Aug. 20, 1916

Charles (Chic) Sale, "The Rural Sunday School Benefit", characters from real life, parson, janitor, spinster, country youth, tobacco chewing tuba player

George Kelley, "Finders Keepers", 1-act play, asst. Anna Cleveland & Annette Tyler

Maud Rochez' Monkeys, "A Night in a Monkey Music Hall"

Ward Brothers, Robert & Lawrence, as "Bertie & Archie"

"The Girl from Milwaukee", vocalists, "My Hero" from "Chocolate Soldier"

Gomez Trio, Spanish peasant dancers

Ramonagraph - news

Joe Boganny's Lunatic Bakers, "Fun in a Bakehouse"

Aug. 21, 1916 -
 Aug. 27, 1916

Valerie Bergere & Co., "Little Cherry Blossoms" by Stephen G. Champlin

Al Lydell & Bob Higgins, rube octogenarians, "A Friend of Father's", rural comedy

Dunbar's Old Time Darkies, 4 colored men, plantation melodies

7 Braces, athletes

MacRae & Clegg, bicycle act

Mlle. Natalie & Ferrari, classique and modern dancing

Ramonagraph

Aug. 28, 1916 -
 Sept. 3, 1916

Ralph Dunbar's Maryland Singers, Southern songs of the 60's, with Trix Oliver, Charles Frink, Hortense Morehart, Marjorie Nethercut, Lorna D. Jackson

Joe Fanton & Co., "A Garden of Surprises", acrobats

Bert Melrose, clown, pyramid of tables

Nonette, singing violinist, pianist Jarnagin

John & Winnie Hennings

Lamb's Manikins

Ramonagraph

Sept. 4, 1916 -

Sept. 10, 1916 Jack Wyatt & Scotch lads & lassies, "Roamin
in the Gloamin", "Annie Laurie", pipes,
drums, dancing, singing

Marie & Billy Hart, "The Circus Girl"

Stuart Barnes, singing comedian

Claude & Fannie Usher, "Fagan's Decision",
skit about prize fighter adopting a daughter

Mildred Richardson, 19-year old prima donna

Guzmani Trio, equilibrist

Ramonagraph - motion pictures of Grand
Rapids soldiers on Mexican border, 32nd
regiment at Camp Cotton, El Paso

Dunbar's Salon Singers

1917

May 20, 1917 -

May 27, 1917 Joseph E. Bernard & Hazel Harrington, "Who
is She?" by Willard Mack

Harold DuKane, dancer, with June Edwards &
Gladys Taylor

Oklahoma Bob Albright, pianist Mary Cole

Foster Ball, character singing, asst. Vernon
Cripps

Marie Fitzgibbon, story teller

Peggy Breman & Frank, "The Imps Playground",
stunts on unsupported ladders

Ramona Orchestra, directed by Roy S. Prescott

Ramonagraph - O. Henry film story "The Third Ingredient"; news

May 28, 1917 -
June 3, 1917

Haruko Onuki, Japanese prima donna

Tempest & Sunshine, "A Broadway Bouquet",
imitation of Gaby Deslys, song: "The Girl
on the Magazine Cover"

Cherster Spencer & Lola Williams, "Putting
it Over"

Caite Brothers, "Tailormade Boys", dancers

Valentine & Bell, "Furniture Removers"

Ramonagraph - O. Henry story "Friends in San
Rosario"; news

Juvenile Musical Revue, "At the Party",
Little Davey, Little Billy, Babe Hedrman,
Nellie Erskine, Eunice Brooks, Tom Donnelly
& Louise Philson

June 4, 1917 -
June 10, 1917

4 Sensational Boises, human aeroplanes

Medlin, Watts & Townes, "The Wife Question",
2 Broadway Johnnies and a fat man

Nonette, violinist, singer

Miss Ray Dooley, "A Conglomeration of
Variety", asst. Elmer Graham & Gordon
Dooley, mad-cap shrieking noise and action

Debars, mystery of the water fountain

Ramonagraph - Pathe News Weekly, naval
training camp at Newport, Rhode Island

Film of O. Henry's "The Marionettes"

Carmela & Rosa Ponzillo, Italian girls

June 11, 1917 -
June 17, 1917

Constance & Irene Farbers

Joniah "Pearl of Hawaii" and her Hawaiians,
Hula dance clad in "Shredded Wheat"

"Bill" Dooley and Eddie Nelson, comedians

Mortimer, Tyrrell & Holt, basketball on
bicycles

Ramonagraph - news

Jansen, transformist, magician

Joseph Bennett & Edward Richards, "Dark
Clouds", 2 black face comedians

Film of O. Henry's "Past One at Rooney's"

June 18, 1917 -
June 24, 1917

Orville Harrold, operatic tenor, (presented
by Gus Edwards), selections from Verdi, "I'm
Falling in Love with Someone" from Victor
Herbert's "Naughty Marietta", pianist Hector
McCarthy

Jay Gould & Flo Lewis, "Holding the Fort",
comedienne

George Jones & Mary Sylvester, "The Huckster
& the Ham"

Selma Braatz, jugglers

Meredith & Snoozer, "The Wise Bull Boy"

Austin Webb & Co., "Hit the Trail", dramatic
sketch by John B. Hymer, an episode in the
career of an evangelist of the Billy Sunday
type (not a travesty), the consciences of 4
trail hitters are awakened

June 25, 1917 -
July 1, 1917

Bert Leslie & Co., "Hogan in Mexico", asst.
Helen Cantlon

Page, Hack & Mack, "Wait for the Finish",
acrobats

James Kelso & Blanche Leighton, "Here and
There in Vaudville"

Libonaty, ragtime xylophonist

Leah Nora, songs from "Pagliacci", "Mme. Butterfly" and "One Fine Day", asst. A. Frank Lynn

Wilson & Aubrey Trio, wrestling and gymnastics

Ramonagraph - Pathe Weekly

Film of O. Henry's "The Guilty Party"

July 2, 1917 -
July 8, 1917

Boyarr Co., "A Scene at the Kremlin of Moscow", Russian singers and dancers

Janet Adair, song recitations, asst. Miss Adelphi

Phina & Co., singing, Russian dancing

Bee-Ho-Gray, cowboy, with Ada Summerville and "Onion" the horse

Pipifax & Panlo, comedy pantomime

Hugh Herbert, "The Prediction", comedy

Ramonagraph

Film of O. Henry's "The Copy and the Anthem"

July 9, 1917 -
July 15, 1917

Hugo Jansen, "Fashion a la Carte", models, one dressed in red, white & blue

Mabelle Sherman & Arthur Uttry, musical comedians

3 Chums, "A Few Minutes at the Club", banjo, saxophone, violin & ukulele

Al Shane, character comedian, singer

Nip & Tuck, "Talk & Action", contortionists

"A Night in the Trenches", black face singing and fun with Billy Morse & Eddie Bigelow, includes actual warfare, approach of the Zeppelins, flash of searchlights, destruction of barricades, soldier boys

Film of O. Henry's "A Service of Love"

July 16, 1917 -
 July 22, 1917

Will Oakland & Co., "Danny O'Gill, U.S.A.",
 Irish comedy

Nat. Nazarro & Co., athletes

Dorothy Earle, soprano, child impersonations

Blackface Eddie Ross, African harp (banjo)

Lohz & Sterling, flying trapeze, Roman rings

"The Dream Garden", musical novelty with 6
 girls, instrumentalists

Ramonagraph

Film of an O. Henry story

July 23, 1917 -
 July 29, 1917

Nan Halperin, singing comedienne, "The 5
 Stages of Girlhood", song: "Please Play My
 Wedding March in Ragtime"

Bert Fitzgibbons

Spencer Charters, "The Hermit", with Irene
 Meyers and Craig Nelson

Hedges & Hedges, singers

Marlo & Duffy, gymnasts, horizontal bar, top
 spinning

Color Gems, posing with color and light

Film of O. Henry's "Gold that Glitters"

Ramonagraph - Pershing's reception in France

July 30, 1917 -
 Aug. 5, 1917

Nan Halperin, (re-engaged), plays a bride-
 to-be saying goodbye to pictures and letters
 of all her old sweethearts

Nina Payne, character dancer, Justine
 Millikan musical director, W.M. Lavac
 trombone

William Crew & Gwendoline Pates, "Solitaire"

3 O'Gorman Girls, Kathryn, Billie & Margaret, "up-to-the-minute" military melange, female cornetists

Mang & Snyder, athletes

Ramonagraph

Film of O. Henry story

Byal and Early, "Scotch Highball"

Aug. 6, 1917 -
Aug. 12, 1917

Gus Edwards' Band Box Revue, songs: "When I Grow Up" and "I Want to be a Soldier Boy", with Georgie, Cuddles, Vincent O'Donnell, Goldie Kids, & Marie Hall

Santly & Norton, singers & dancers, piano

Rita Boland, chorus girl imitation, gum-chewing slang expert of a burlesque show

Leach Wallin Trio, iron jaw

Eddie Ernie & May Ernie, "Three Feet of Comedy", acrobats

Dunbar's Old Time Darkies

Mystic Bird, Master Paul, boy violinist

Ramonagraph

Film of O. Henry's "The Love Philtre of Ikey Schoenstein"

Aug. 13, 1917 -
Aug. 19, 1917

Jean Adair & Co., "Maggie Taylor--Waitress", 1-act comedy by John B. Hymer, touching reunion of mother and son, with Robert Barratt

Herbert Clifton, female impersonations

George & Dick Rath

Eddie & Birdie Conrad, singers & dancers

Cycling Brunettes, "Defying Gravity"

Ramonagraph

Film of O. Henry's "The Gift of the Magi"

Aug. 20, 1917 -

Aug. 26, 1917

Gene Green, black face stories, songs & chatter, pianist Walter Ford

Red Loraine & Francis Pritchard, musical comedians

Howard's Animal Spectacle, dog pantomime

Felix Bernard & Eddie Janis, "A Musical Highball"

Imperial Troupe, cyclists

Will Stanton, comedy acrobat and contortionist, with Master Albert violinist

Ramonagraph

Film of O. Henry's "A Departmental Case"

G.R. Herald News Pictorial Film - Farewell of Grand Rapids Battalion to Grayling

Aug. 27, 1917 -

Sept. 2, 1917

Harry Holman & Co., "Adam Killjoy", new comedy sketch b Stephen G. Champlin, former GR boy

Joe Towle, comedian, piano

Musical Hunters, "The Huntsman's Dream", xylophone, bells

Richard Wheeler & Gertrude Dolan, "A 1917 Offering of Character Dances and Gowns"

Valand Gamble, human comptometer, rapid calculations

Six Serenaders, singers

Ramonagraph

Film of O. Henry's "Strictly Business"

Sept. 3, 1917 -

Sept. 9, 1917

Franker Wood & Bunnee Wyde, musical comedy & talking

George Morton, black face comedy

"Jackie", impersonations, appears as a boy soprano and a girl

6 McNutts

Norman Brothers, comedy acrobats

Ramonagraph - Pathe Weekly, war news

Film of O. Henry's "Specks of Garnered Fruit"

1918

May 26, 1918 -
June 2, 1918

"A Regular Business Man", comedy sketch by John Stokes, old Doug Fairbanks role - hopping tables and jumping chairs

Ralph Dunbar's Maryland Singers, songs of the 60's

Scarpioff & Varvara, Russian boys, tenor and pianist

Roy Harran & Jacqueline, roller skaters

Strassel's Animals

Real World War Pictures, "Britain's Bulwarks", graphic episodes taken under fire on land and sea by British government

Pathe Weekly

June 3, 1918 -
June 9, 1918

Beatrice Mokrell's Grand Opera Sextette, "A Study in Royal Purple", violin, harp

Winona Winter, ventriloquist with dummy, impersonations, funny dialects

Phil Kelly & Joe Galvin, "The Actor & the Italian"

Mystic Hanson Trio, "Magic Man & Magical Maid", musical comedy including "kewpie" number

Van & Belle, "Noah's Ark", boomerang throwers

Dezo Retter Brothers, gymnasts, man who wrestles with himself

War Pictures; Grand Rapids Memorial Day parade films

Pathe Weekly

June 10, 1918 -
June 16, 1918

Raul Pereira, violinist and string sextette, classical and popular grand opera

Thomas Swift & May Kelly, song farce, "\$3,000", "Soldier Boy"

Francis Yates & Gus Reed, "Double Crossing"

4 Hartfords, "Fun in a Kitchen"

Phil Eddy Duo, Karoline, wire act

Walters & Walters, ventriloquists

Pathe Weekly

June 17, 1918 -
June 23, 1918

Leona LaMar, "Girl with a Thousand Eyes", mind reader

Capt. M. Gruber & Mlle. Amelina, with elephant, horse, pony & dog

Val & Ernie Stanton, ukulele & harmonica

Leo Beers, singer, whistler

Claude M. Roode & Estelle France, slack wire

War Pictures, "The Zeebrugge Raid" on decks of warship

June 24, 1918 -
June 30, 1918

"Exemption", playlet on the subject of the draft by Samuel Chipman & Clara Lipman

Dahl & Gillen, singers, pianist

Harry & Anna Seymour, singers, gowns

Charles Henry's Statue Dogs, "A Canine's Dream"

Sassy Lillian Gonne & Bert Albert, "On Their Way to School", sketch

Worden Brothers, foot jugglers

"Britain's Bulwarks"

Pathe Weekly

Kenneth Hughes, 5 yr. old boy gives speech on the Thrift Stamp campaign and sings song about the Liberty Loan; has performed for President Wilson

July 1, 1918 -
July 7, 1918

Leona LaMar (re-engaged)

Olga & Mishka Co., classic and modern dances, asst. Walter Slater, violinist

Billy Halligan & Dana Sykes, "Somewhere in Jersey"

Thomas Patricola & Ruby Meyers, "The Girl and the Dancing Fool"

Australian Creighton

Frank Gorman, singing pastor, comedy skit

Pathe Weekly

July 8, 1918 -
July 14, 1918

Florenze Tempest, "The Lily & the Rose" by Marion Sunshine, M. George Hariss pianist

Helen Gleason & Co., "The Submarine Attack" by Allan Leibner, comedy about a couple crossing the Atlantic afraid of a submarine attack

George Moran & Charles Mack, 2 Black Crows, black face comedy

Felix Bernard & Jose Termini, pianist & violinist, "A Musical Highball", ragtime, jazz, bounding dance

The Bairds, "Sunshine Capers"

4 Casting Campbells

"Britain's Bulwarks"

Pathe Weekly

July 15, 1918 -
July 21, 1918

"The Viol-Inn" by Herman Timberg, dancing violin girls, includes soldiers goodbye in Revolutionary War, Civil War, Spanish-American War, and present wars

Martelle, female impersonations

James Eadie & Ann Ramsden, "Charlie's Visit"

Edwin George, "A Comedy of Errors"

Nat Burns & Sylvia Jose, "A Modern Dansant"

"Britain's Bulwarks"

Pathe Weekly

Florenze Tempest, re-engaged

July 22, 1918 -
July 28, 1918

Santi, "The Girl with the Wonderful Arms", Egyptian and Persian dances, asst. Altra Krom, soprano & song interpreter

Bert Fitzgibbon, the original "Daffy Dill"

Kharnum, Persian pianist

Duttons, equestrians, white horses

Moran & Wiser, boomerang hat throwers

Will & Enid Blond & Co., Australian illusionists

"Britain's Bulwarks"

Pathe Weekly

July 29, 1918 -
Aug. 4, 1918

Mme. Doree's Celebrity Impressionists, Sau Roselli, Malvina Joy, Eva Tugby, Giulio Adami, Grace Parker & Olive Cooeny perform impressions of Caruso, Tetrizzini, Destinn, Melba, etc. in "Faust", "Il Trovatore", and "Aida". Act ends with "Carry Me Back to Old Virginny".

4 Portia Sisters

Phil Kelly & Joe Galvin, "The Actor & the Italian"

3 Hickey Brothers, acrobats

Eddie Emerson & Jerry Baldwin, comedy juggling

Libonati, ragtime on xylophone

DeBourg Sisters, French magicians & illusionists, sword and cabinet trick

Pathe Weekly

Aug. 5, 1918 -
Aug. 11, 1918

Ralph Dunbar's Tennessee Ten, Ethiopian singers & dancers, jazz band, drumming, 3 scene changes, U.S. Thompson dancing director

3 O'Gorman Girls, Kathryn, Billie & Margaret, military melange, cornet, trombone, carry their own drop

Al Shayne, singer

Prosper & Maret, college athletes, blindfolded diving

Fred Allen, "Tryling to Get Along", burlesque on ventriloquists and other vaudeville bromides

Mlle. Theresse Circus

"Britain's Bulwarks"

Pathe Weekly

Aug. 12, 1918 -
Aug. 18, 1918

Charlotte Quintet, dancers, beads and tulle worn during Egyptian dance

Joseph Bennett & Edward Richards, "Dark Clouds"

Milt Collins, monologist, "The Patriot", topics of timely interest with humorous embellishments

Madam Cronin's Spectacular Elecric Novelty,
varicolored lights, with Mlle. Juliette,
dancer

Officer Vokes & Don, imitation of
intoxicated dancing clubman

Love & Wilbur, rings

Pathe Weekly

Motion pictures of Furniture Factory picnic
at Ramona Park

Aug. 19, 1918 -
Aug. 25, 1918

Ford Sisters, Mable & Dora, dancers, waltz,
dixie, military march

"Somewhere in France", war skit, jocular
scene in the trenches between Canadian,
Highlands, Irishman & Cockney

Landers Brothers, Harry & Willie, tramp act

Frank Willing & Doly Jordan, "A Few Pleasant
Moments", singer, pianist

June Salmo, contortionist

The Lg. Sisters, children in exquisite
costumes

Grayling & Waco pictures of "our boys" taken
prior to their departure for "over there" -
shown by popular request

Aug. 26, 1918 -
Sept. 1, 1918

Robert T. & Mrs. Haines & Co., "The Way
Out", dramatic sketch by Rob ert Garland

Edith Clifford & Co.

Lyons & Yosco, instrumentalists

DeNoyle & Donie, comedy singing, talking &
dancing

Donald Roberts, strolling tenor

Jewell's Circus, "Day in Toyland"

"Britain's Bulwarks"

Pathe Weekly

Sept. 2, 1918 Gardner & Revere, comedy singing, talking & dancing

Rex Adams & Olive Thomas

LaMonts, cockatoos

George Schindler, harmonica

Grand Rapids News Jackies, "A Day on a Warship", motion picture

Edith Clifford & Co., re-engaged

1919

May 25, 1919 -
June 1, 1919

Francis Nordstrom & William Pinkham, "The Memory Book--A Bit of Lavendar and Old Lace"

Alexander MacFadyn, pianist, composer

Jimmy Lucas, "Wild Ravings of 1919", asst. Joe Hall

Leon Sisters & Co., wire act

Wanzee & Palmer, comedy skit

Madden, jazz juggling

McDevitt, Kelly & Lucey, "The Piano Movers & the Actress", comedy sketch

June 2, 1919 -
June 8, 1919

William Seabury & Bille Shaw, interpretive dancing, Argentine Dance, Richard Conn pianist

Al Lydell & Carleson Macy, "Old Cronies", characters representing the Army and the Navy

Olsen & Johnson, violin, piano, comedy ventriloquists

Hugh McCormick & Grace Wallace, "The Theatrical Agent", ventriloquist

Lohse & Sterling, flying rings, trapeze

Selma Braatz, female juggler

Ramonagraph - return to Grand Rapids of Companies M and K

June 9, 1919 -

June 15, 1919

Gus Edwards' "A Welcome Home Revue", with Vincent O'Donnell, Alice Furness & Beatrix Curtis

Ryan & Ryan, Scotch dancers

Walter Brower, monologue and jokes

William & Bessie Ramsdell & Muriel Deyo, dancers, polka

Earl Hampton & Dorothy Blake, "Just a Little Different", sketch with song: "Two Bottles of Milk and a Pint of Cream"

Frank Parish & Steven Peru, barrel juggling, acrobatics

Ramonagraph

June 16, 1919 -

June 22, 1919

Harry Langdon, "Johnny's New Car", with Rose & Cecil

Eddie Nelson & Dell Crain, "Use Your Own Judgment"

3 Johns, ladder act

Jack Osterman

Florence Hobson & Betty Eileen, singers, piano

Samaroff & Sonia, Russian peasants, "A Sunny Afternoon in Their Native Land", dogs in act

Ramonagraph

June 23, 1919 -
June 29, 1919

"Oh Auntie", musical comedy revue, singing
& dancing girls in fashion gowns

Davis & Darnell, "Birdseed"

Edith Clifford, comedienne, character songs,
Roy Ingraham pianist

Bert Howard, imitation of old-fashioned music
box

Wilson Aubrey Trio, comedy gymnasts,
wrestlers

Capt. Gruber & Mlle. Adelina, elephant,
horse, pony, dog

Ramonagraph

June 30, 1919 -
July 6, 1919

Harry Casteel & Co., "Race of Death",
automobile and motorcycle race in steel
cage, 60 mph

Mosconi Brothers & Co., "Dancing Odds &
Ends"

Eddie Janis & Reno Chaplow, "Music Hath
Charms", classics and jazz, violin, singing,
impersonations

Elsie Williams & Co., "Why Was To Blame?",
newlywed sketch

Shelton Brooks & Horace George, revue,
singing, jazz clarionetist

Ramonagraph

Katherine Murray, singing comedienne

July 7, 1919 -
July 13, 1919

Harry & Anna Seymour, "Bright Bits of Mirth
and Melody", impersonations

Libonati, ragtime, xylophone

Margaret Young, comedienne

Dare Brothers, "Athletic Accuracy", posing
act

Ramonagraph

Gene Greene, black face, "K-K-K-Katy"

Jane Courthope & Co., "Our Family", playlet
about emancipated womanhood

July 14, 1919 -
July 20, 1919

Leona LaMar, mind reader, reads minds of
audience

Hickey Brothers, acrobatic dancers

Lachman Sisters

James Eadie & Ann Ramsden, "Charley's Visit"

Jos. McCormack & Harry Mellon, singers and
dancers

Ramonagraph - current events

Gellis Family

July 21, 1919 -
July 27, 1919

Little Hip & Napoleon, elephant and monkey,
"Please Go Way and Let Me Sleep"

Larry Corner, song revue

3 Webber Girls, Carrie, Grace & Laura

Sherman Van & Hyman

Leona Stephens & Len D. Hollister, "Out in
California", musical playlet

Ramonagraph

Royal Gascoignes & Bertha the somersaulting
dog, juggling of knives, chairs and Bertha

July 28, 1919 -
Aug. 3, 1919

C.B. Maddock's "Not Yet Marie", musical
comedy, with William Edmonds & Mary
Donoghoe, staged by Frank Stammers, music by
MacDonald & Osborne

Donald E. Roberts, strolling tenor

Thomas F. Swift & Mary H. Kelley, "\$3,000"

Karl Emmy & Pets

Bobby Folsom & Al. W. Brown, "Town Topics"
and "Passing Show of 1918"

Aug. 4, 1919 -
Aug. 10, 1919

"Sweeties" by William B. Friedlander & Will
M. Hough, with Martha Lawrence

John Regay & Lorraine Sisters, dancers

Ted Doner, dancer

Old Time Darkies, southern plantation
melodies

Ramonagraph

Herbert Trio, toss each other about

Aug. 11, 1919 -
Aug. 17, 1919

Erwin & Jane Connelly, "The Tale of a
Shirt", comedy of laundry life with typical
O. Henry results

Olga Miska Trio, classical and modern
dancers

Bryan Lee & Mary Cranston, "A Brittany
Romance"

Henry & Moore, "At the Newstand" by Pat
Rooney

George Fox & Stella Ingraham, singers

4 Roeders, Herculean stunts

Ramonagraph

Betty Bond, kid impersonation, quick changes

Aug. 18, 1919 -
Aug. 24, 1919

Ivan Bankoff & Co., "The Dancing Master",
with Miss Phoebe and Leon Demquepian

Joseph E. Bernard & Co., domestic skit

Georgie Price (formerly with Gus Edwards),
"A Little of Everything", imitation of Fanny
Brice

Francis Renault, Paris Fashion Plate,
\$50,000 wardrobe

Gerald's Gypsy Serenaders, mandolins

7 Bracks, athletic machine gun

Claudia Coleman, several women characters
with hats and facial expressions

Ramonagraph

Aug. 25, 1919 -
Aug. 31, 1919

Imhof, Conn & Coreene, "In a Pest House"

Haruki Onuki, Japanese prima donna

Flo & Ollie Walters, singers, stunning
wardrobe

Pickfords, comedy manipulators, jugglers

Chris Richards, English comedian,
contortionist, acrobatic dancing

Young & Wheeler, "bachelors of music",
classical and ragtime

Caesar-Rivoli, impersonations of conductors
performed in the orchestra pit

Ramonagraph

Sept. 1, 1919

Onuki, held over

Flo & Ollie Walters, held over

Rosaires, wire walkers

Charles Diamond, "Vagabond Harpist", ragtime
and grand opera

Caesar-Rivoli, held over

Ramonagraph

1920

May 23, 1920 -
May 30, 1920

Frescott, mind reader, asst. Hope Eden

Edith Clifford, character songs, Roy
Ingraham pianist

Ramsdells & Deyo, dancers

Lucile & Cockie, parrot and cockatoo

Will Perry, "The Frog"

Bill McDermott of Coxey's Army, monologist

Ramonagraph

May 31, 1920 -
June 6, 1920

Henry Santrey & Syncopated Society Jazz Band

Harry & Anna Seymore

Pat & Julia Levolo, wire act

Jack Hughes Duo, banjo, piano, violin,
saxophone, trumpet

Nate Liepsig, card expert

Tozart, "The Vagabond Artist", paints
pictures with large canvas and oil

June 7, 1920

Florenz Ames & Adelaide Winthrop, "Caught in
a Jamb"

June 7, 1920 -
June 13, 1920

"Toto in Kewpie Land", manikin kewpies that
dance with Toto the clown

Watson's Dogs

Elsa Newell and William Most, musical comedy

4 Harmony Kings, negro and plantation songs

Color Gems, living figures posed against
painted backgrounds, study in color, light
and form

June 14, 1920 -
June 20, 1920

"The Whirl of Variety" Sextette, imitation
of Eddie Leonard's dancing, with Joseph
Dorney, Harry Kran & Bob Lasalle

Tabor & Green, "A Lesson in Grammer" [sic],
black face act

Jed Dooley, "Once Seen N'er Forgot", rope spinning

Mirand Brothers, "Their Flying Torpedos"

Klanz & LaSalle, jazz tunes and steps

Emily Darrell, "Late for Rehearsal", woman clown with dog

Ramonagraph

June 21, 1920 -
June 27, 1920

Leona Stephens & Len D. Hollister, "Back in Beverly Hills", black face banter

Samsted & Marion, "The Bachelor's Vision", physical culture

Fred Berren, "Words and Music", violin, piano

Felix & Fischer, gymnasts, comedy bar

Conley & Webb, "Bits of Melody", singers and dancers

Ramonagraph - news

Marmein Sisters & Follies, dance wearing toy costumes

David Schaler, classical and popular piano

June 28, 1920 -
July 4, 1920

Homer B. Mason & Marguerite Keeler, "Married", 1-act play by Porter Emerson Browne

Vernon Stiles, tenor, song: "I Never Knew" written for Stiles by Elsie Janis & Irving Berlin

Sully, Rogers & Sully, trampoline, bar, juggling

Herbert Ashley, "An Unusual Conversation", asst. Roy Deitrich

Raymond Wilbert, "On the Golf Links", hoop rolling

Bob & Peggy Valentine, "Vital Statistics"

July 5, 1920 -
July 11, 1920

"Ye Song Shop" by Pat Rooney, with Warren Jackson, Robert Adams, Betty Winslow, Betty Stuart, Vivian Birmingham, Speedy Ryan & Catherine Ryan

Billy Green & Homer Dean, burlesque on the "Miserere"

Henry & Moore, "At the News Stand"

Max G. Cooper & Irene Ricardo, "Ah, Gimme the Ring"

La Petite Jennie & Co., midget "dolly dancer"

"Bee-Ho-Gray", loops

July 12, 1920 -
July 18, 1920

Ed Janis Revue, singers & dancers, with Carmen Rooker, Bob Macumber & Irvin Buckley

Stan Stanley Trio, "A Dollar A Kiss", with Betty Marion and tenor Harry Ellis

Bert & Betty Wheeler, "Bits of Everything", singers and dancers, Charlie Chaplin imitation

Page & Green

MacRae & Klegg, comedy bicyclists

Ramonagraph

July 19, 1920 -
July 25, 1920

Johnny Muldoon & Pearl Franklyn, with Lew Rose

Ja-Da Trio, Chester, O'Brian & Allen, 3 "gobs" (good old boys)

Choy-Ling-Hee Troupe, fire eating

Arthur Stone & Marion Hayes, "Green Goods"

Rena Arnold & Harry Lambert, "Pills"

Frank & Ethel Carmen, hoop rolling, baton

Ramonagraph - pictures of Presidential Candidate Cox

July 26, 1920 -
 Aug. 1, 1920

Nat Nazarro, Jr., with Atlantic Fleet Jazz Band, former blue jackets (Navy)

Ethel Clifton & Co., "Diamond-cut-Diamond"

Bartram & Saxton

James Mullen & Anna Francis, "I Get What's Left"

Pontzer Duo, contortionists

Rinaldo Brothers, Roman art, posing and athletics

Ramonagraph

Aug. 2, 1920 -
 Aug. 8, 1920

Gene Greene, characters, asst. Beth Mayo

Carl Emmy & Pets

Lee R. Rose & Katherine Moon, storpy in song and dance, Harry Stover pianist

Anthony, accordeonist

Lucas & Lucille Inez, "An Art Classic", aerial act

Ramonagraph

Yip, Yip Yaphankers, "A Day at the Camp", tumbling, singing, comedy

Aug. 9, 1920 -
 Aug. 15, 1920

Doc Baker, "Flashes", fashions, fads, lightning changes, with Polly Walker, Bud & Jack Pearson

Frank Kellum & Patricia O'Dare, "Chasing the Blues"

3 McDonalds, cyclists

Libonati, xylophone syncopation

George Bobbe & Eddie Nelson, "His Girl"

Miss Bobbie Gordame, artist model, poses old masters

Ramonagraph

Fisk & Lloyd, "A 20th Century Honeymoon"

Aug. 16, 1920 -
Aug. 22, 1920

Vernon Stiles, tenor of Metropolitan and Chicago Opera (here by request)

Charles Hendrix Belle Isle Co., "The Schoolmaster"

5 Partrowars, singing and dancing quintette, poses

Pistel & Johnson, "stranded minstrels", black face

Josephine Leonard, singing comedienne, Harry Lauder impersonation

James & Etta Mitchell, "Fun in the Air"

Ramonagraph

Aug. 23, 1920 -
Aug. 29, 1920

Mlle. Princeval, French dramatic soprano

Nikko Trio Japanese

Bert Repardy & Gwendolyn O'Goody, "When the Clouds Roll By", black face singing & dancing, Virginia patter

Garcinetti Brothers, hat throwers with dogs

Ramonagraph

Bert Hanlon, nonsense songs, "I Hate an Olive"

McLoud & Norman, violin, banjo

"Hands Up", sketch with 5 children

Aug. 30, 1920 -
Sept. 5, 1920

La Bernicia, prima ballerina, "Land 'O the Jack 'O Lantern", with Minne Stanley & Wilbur Ferris, Ethel Bixby harp, Benjamin Klevan violin

Marion Weeks & Henri Barron, singers, "Doll Song" from "Tales of Hoffman"

Ed Hastings, juggler

Dare Brothers, athletes, physical culture
 Marks & Pardo, nonsense act
 Frances Doherty, singer
 Sept. 6, 1920 "Keep it Dark", comedy skit, with Mary
 Minter, Julius Verne & Viola Esch
 Jack LaVier, monologist
 Ed Hastings, juggler, re-engaged
 Francis Doherty, Irish wit, re-engaged
 Marks & Pardo, re-engaged
 Ramonagraph

1921

May 22, 1921 -
 May 29, 1921 Jack Levy & 4 Symphone Sisters, violin,
 cellou, flute, piano, song: "Home Sweet
 Home"
 Mr. & Mrs. Perkins Fisher, "The Halfway
 House", written for them by the late Ezra
 Kendall
 Reinhart, Murphy & Gibner (formerly Primrose
 4), singers, "kismet" number
 Neal Abel, coon stories, dancing
 Ruth Howell Duo, aerial act
 Ramonagraph - Universal Weekly, Mack Sennett
 comedy
 May 30, 1921 -
 June 5, 1921 EVENINGS:
 Ralph Dunbar's "The Firefly", comic opera
 company, prima donna Dorothy Shirley, 35
 singers, libretto by Otto Hauerbach, music
 by Rudolf Frimi, orchestra directed by
 Charles Berton; with W.J. McCarthy, Billy
 Lynn, Sylvia Thorne, William H. White, Ione
 Wilbur, Marion Ringsdorf, Ann McCashin,
 Walter Peterson & Marion Fonville

AFTERNOONS & BETWEEN ACTS IN EVENINGS:

DeHaven & Nice

Mulligan & Mulligan, "Follies of 1776"

Walter Ward & Ethel Dooley, "What We Can Do"

Haynes, Montgomery & Hannah, "The Deputy" by
Harry L. Newton, music by Jack Baxley

Charles Wilson, "the loose nut"

Dezzo Retter, "The Man Who Wrestles Himself"

Ramonagraph - Mack Sennett comedy, news

June 6, 1921 -
June 12, 1921

EVENINGS:

"The Red Mill" by Victor Herbert, comic
opera company, book and lyrics by Henry
Blossom; additional singers: Lloyd
Hamilton, Fred Friar, Glenn Shaver & Jessie
Schwenk

AFTERNOONS:

Willie Hale & Brother

Claude Golden, card expert

Vera Sabina, "A Symphony in Danceland",
asst. Maurice Spitzer

Dennis Chabot, boy from Belgium

Nonnette Tortini, "When the Clock Rings",
satireHerbert's Loop the Loop, canaries, cats,
pigeons, dogsRamonagraph - Mack Sennett's "The Unhappy
Finish"June 13, 1921 -
June 19, 1921"M'lle Modiste", Dunbar Opera Co., libretto
by Henry Blossom, music by Victor Herbert,
additional singers: Dorothy Lange, June
Reed

Afternoons: vaudville by Dunbar company,
pictures

June 20, 1921 -
June 26, 1921

"The Girl of My Dreams", book by Wilbur D. Nesbit & Otto Hauerbach, music by Karl Hoschna, additional singers: Chester Merton, Mabelle Lacouver, Elizabeth Kellar (G.R.)

Afternoons: vaudville by Dunbar company,
pictures

June 27, 1921 -
July 3, 1921

"Sweethearts", book by Harry B. Smith, lyrics by Robert B. Smith, music by Victor Herbert, staged by Frank M. Rainger, costumes by Mme. LeRoy, manager W.S. Reynolds, scenic artist L.E. Donigan, additional singers: Jackson Murray, Betty Murray, Mary Beason (G.R.)

Afternoons: vaudville by Dunbar company,
pictures, "Dunbar Salon Singers" at matinee
and evenings between acts

July 4, 1921 -
July 10, 1921

"Naughty Marietta", originally produced by the late Oscar Hammerstein, book by Rida Johnson Young, score by Herbert, additional singers: Doris Doe, Donald L. Holt (G.R.), Arthur Winchester (G.R.)

Dunbar Negro Quartette, plantation songs
between acts

July 11, 1921 -
July 17, 1921

"The Candy Shop", music by John Golden, book by George V. Hobart, directed by Fred M. Rainger, additional singer: Berniece Phillips, James LeRoy

Dunbar Negro Quartette, plantation songs
between acts

July 12, 1921

NEWSBOY PICNIC MATINEE:

Old Time Darkies minstrel troupe

motion pictures

- July 18, 1921 -
July 24, 1921 "The Rose Maid", book by Harry B. Smith & Raymond Peck, lyrics by Robert B. Smith, music by Bruno Granichstadten, additional singers: Fred Frear, Eugene McDonald
- July 25, 1921 -
July 31, 1921 "The Tenderfoot", lyrics by Richard Carle, music by H.L. Heartz, additional singers: Paul Kleeman
- Aug. 1, 1921 -
Aug. 7, 1921 "Three Twins", book by Charles Dickson, lyrics by O.A. Hauerbach, music by Earl Hoschna
- Aug. 8, 1921 -
Aug. 14, 1921 "The Royal Chef", book and lyrics by George E. Stoddard & Charles S. Taylor, music by Ben M. Jerome, additional singers: Harry Hermsen
- Little Miss Dorothea Gillett (G.R.),
vaudville between acts
- Aug. 15, 1921 -
Aug. 21, 1921 "The Prince of Pilsen", by Pixley & Luders (the American Gilbert & Sullivan), additional singers: Joe Cleta Howe, Dolly Day, Earl Wagner
- Libonatti between acts
- Aug. 22, 1921 -
Aug. 28, 1921 "The Only Girl", music by Henry Blossom & Victor Herbert, additional singer: William Degon
- Aug. 30, 1921 -
Sept. 5, 1921 "Robin Hood", by DeKoven, 2 companies combined, 100 singers, all-star cast, directed by Carl Rhodes, additional singers: Henry Pfeil, Elsie Thiede, Vernelle Rohrer, Glen Scherer, Ms. Clarence Bennett, Fred Palmer, Fred Harting, Paula Ayers, Miss Theo Pennington (G.R.)

1922

- May 21, 1922 -
May 28, 1922 Frankie Kelcy in "Brazilian Heiress", musical comedy, dancer

Eddy Foyer, "the man with a thousand poems", melodramatic reading of "Shooting of Dan McGrue" and Kipling's "Boots"

Radero & Marconi, comedy musicians, violin, accordion

Mme. Jean Beerzach's Circus, dogs, Shetland pony, mule, 2 negros

Sully, Rogers & Sully, "Bounding Sailors", acrobats

Photoplay: Wanda Hawley in "The Truthful Liar"

May 29, 1922 -
June 4, 1922

Copper City 4, "Cotton Pickers", the South "befoh de war", with Gene Colling and Ada Webber

Ben Bernie, comedian, violin

Robbie Gordone, artist model, tableaux poses of "Cleopatra" and "Jeanne D'Arc"

Byal & Early

Bostock's Riding School with Lillian St. Clair, equestrian

Photoplay: May McAvoy in "Everthing for Sale"

June 5, 1922 -
June 11, 1922

Rita Gould, "A Song Cycle" by Frances Nordstrom, Jene Cass pianist

"A Virginia Romance", with Robert Buchanan, set in 1860

3 White Kuhns, juggling, bass viol

Jack Waldron & Betty Winslow, "step styles", dancers

Jack & Jessie Gibson, bicycles, unicycles

Photoplay: Constance Binney in "First Love"

June 12, 1922 -

June 18, 1922

Hamlin & Mack, "2 Records", performers come out of a talking machine/phonograph singing and dancing

Austin & Delaney, black face comedians and dancers

Sherman, Van & Van

Edna Pierce & Hazel Goff, xylophone

Bobbiy McLean & Co., "Tons of Ice", skate on surface resembling ice

Photoplay: Mary Miles Minter in "Heart Specialist"

June 19, 1922 -

June 25, 1922

Tom Patricola, comedian, asst. Irene Delroy

Carl Emmy & Mad Wags, dogs

Tom Brown's Princeton 5, black face instrumentalists, xylophone, brass quartet, drums

Helen Staples, prima donna

George Brown, walking machine, asst. Marion Ardell

Photoplay: Constance Binney in "Midnight"

June 26, 1922 -

July 2, 1922

"Flirtation", Jean Waters & Jack Diebel, dancers

Jack Osterman, musical comedian

Embs (Lowell man) & Alton, singers, piano, violin

Billy Dougla & Teddy Leary, musicians

Simpson & Dean, "Honkey Tonkey Town"

Timmy Gordon & Herbert Germaine, Fashion Plates

DeBourg Sisters, "Girl in the Box", magic

Ramonagraph - "Topics of the Day"

July 3, 1922 -
 July 9, 1922

Joseph Regan & Co., "Irish Moments", with
 Alberta W. Carlies

Frank Van Haven, magician

Love & Wilbur, rings

Hart, Helen Wagner, & Etis, "Going to the
 Opera"

Jenny Middleton, violin

Johnson & Baker, comedians

Person, Newport & Person

Ramonagraph - Pathe news reel

July 10, 1922 -
 July 16, 1922

Sternad's Midgets, 22 people, baby elephant,
 dogs, ponies

Bryan Lee & Mary Cranston, "Snappy Coons"

3 Hamill Sisters, Gaby, Clarice & Cymon,
 trombone, cornet, piano

Moran & Mack, "A Modern Romance", from
 Ziegfeld's Follies

Lloyd Nevada & Co., magician, "Disappearing
 Automobile"

Ramonagraph - Pathe news reel

July 17, 1922 -
 July 23, 1922

David Schooler, "Music Hath Charms", music
 of Wagner, Pucini, Verdi, Chopin, Liszt,
 with Pauline Chambers, Ellen Boyle, Ina
 Alcova & Peggy Vane

George Demerel & Myrtle Vail, "A Musical
 Satire" by Jack Lait, asst. Marion Carl

Mack Hanley & Fritzie Howard

Charles Wilson, "A Loose Nut"

Herbert Dyer, "A Laugh a Second", asst. Ben
 Coyne

Jordon Girls, wire walkers

Ramonagraph - Pathe News Weekly

July 24, 1922 -
July 30, 1922

Roscoe Ails with Kate Pullman, jazz band and dancing, asst. Maudie Clark

Will Armstrong, "\$10,000 Ankle", comedy sketch, asst. Maudie Clark

Grace Fallon (G.R. girl), "Words & Music", singing, piano, guitar, asst. Willard Fiske

3 Weber Grils, dancing, acrobatics

Claymo, comedy clay modeler

Ramonagraph - Pathe News Weekly

Barber & Jackson, singers

July 31, 1922 -
Aug. 6, 1922

"Juvenility", jamboree with singing, dancing, saxophone

Hickey Brothers, dancers

Billy "Single" Clifford

Joseph E. Bernard & Co., "Who is She" by Willard Mack

Rayfern & Maree, satire

Boyce Combe, asst. Harry Grey

Harriety & Harry Seebach, "Fun in a Gymnasium"

Ramonagraph - Pathe News Weekly

Aug. 7, 1922 -
Aug. 13, 1922

Johnny Coulon, former boxer, "The Man You Cannot Lift"

Jimmy & Blanche Creighton, "Town Hall Cut-ups", comedy of an old town where annual visitis of dramatic standbys such as Uncle Tom's Cabin are the chief events of the year

Bobby Henshaw & Co., ukulele, with Alice McLean

Swift & Kelley, "Gum Drops", skit

Ja-Da Trio, comic sailors

3 Whirlwinds, roller skating, acrobatics

Dancing Humphreys, Apache, Bowery & Chinese dances

Pathe News Weekly

Aug. 14, 1922 -
Aug. 20, 1922

Miss Venita Gould, stage impressions of Lenore Ulrich and Gallagher & Shean

Charles Oscott & Mary Ann, "One Man Opera"

Foster Ball & Fred Moore, "Since the Days of '61", sketch

4 Pearls, clog dancing

Gilbert Wells, dancer

Ed M. Gordon & Ida M. Day, "Mirthful Nonsense", tramp bicyclist

2 Sternads, xylophone

Pathe News Weekly

Aug. 21, 1922 -
Aug. 27, 1922

Bravo Michelino & Jose Trujillo, "Spanish Gypsy Revue"

Jarrow, "Sawing a Lemon in Half", comedy card tricks

4 Popularity Girls, singers

Wilberg & Adams, "The Fall Guy", acrobats

Werner & Amoros Trio, "Love's follies", violin, cello, piano, female impersonations

Carlton & Ballew, singing, piano

McCarthy, Sternad & Co., "Divorce Court", noisy family row with a happy ending

Aug. 28, 1922 -
Sept. 3, 1922

Anna Chandler, singing comedienne

Frank Walmsley & Mae Keating, "Comicalities of Life", race track sketch

3 Lees, "Watch the Pipe", club jugglers, hat throwing

Bell & Caron, dancing

Harry Van Fossen, black face monologist

Sidney Landfield, "Boy & Piano"

Anna Chandler and Sidney Landfield finish with a combined number

Pathe News Weekly

Ethel Gilmore, ballet dancer

Sept. 4, 1922 -

Sept. 10, 1922 Jean Southern & Co., "Girls Will Be Boys", boy characters Broadway Johnnie and Bowery Boy

Jimmy Casson & Fred Klem, singing, piano

Zeck & Randolph, "Grooming the Groom", skit

Doyle & Elaine, "A Study in Tan", black face clogging

Josselyn & Turner, "At the Races", race track skit

LaRays, "At the Golf Club", aerialists

Anna Vivian & Co., "Hunting", rifle expert

Pathe News Weekly

Sept. 11, 1922 -

Sept. 17, 1922 Local Elks Mardi Gras: Ernie Young's "Marigold Garden Revue", prima donna Patricia Baker, musical director William Chadsorth

Cameron Sisters, singers

Connelly & Connelly, melodeon, ukulele & mouthorgan, singing & dancing

Iken, dancer

Eleanor Williams, Japanese dancer

Ethel Tearle, pony ballet

Shannon Brothers

Gene Collins, negro dancer

1923

May 27, 1923 -
June 2, 1923

A.B. Marcus Show, "Hello Prosperity", musical comedy including a skit, quartet, dancing, violin, bird imitations, prima donna Bee Winsome, with Charlie Abot, Elmer Cloudy, Allen Mack, Frank DuTeil, Richey Corey, Audrey Rand, Tex Arlington, Cleo Lewis, Mary Moretti, Katherine DeVaux

June 3, 1923 -
June 9, 1923

A.B. Marcus Show, "The Sultan's Daughter", additional performers: Louise LaVelle, Maybelle LaCouver, James Cunningham, Flo Yohe, Audray Rend

June 10, 1923 -
June 16, 1923

A.B. Marcus Show, "Impressions of 1923"; Seymour Simons with jazz orchestra; Golden Gate 4: Jim Henerson, Billy Moran, Henry Weber, Jim Cunningham

June 17, 1923 -
June 23, 1923

A.B. Marcus Show, "The Place and the Girl"; Semour Simons with jazz orchestra

June 24, 1923 -
June 30, 1923

A.B. Marcus Show, "Oh Baby"

July 1, 1923 -
July 7, 1923

A.B. Marcus Show, "Cluck! Cluck!!", chorus dressed as beauties of the North and Egyptian princesses, including an aviation scene with a blimp; Bowery number; "Watch My Bag", comedy skit

July 8, 1923 -
July 14, 1923

Honey Bunch Co., "Madcap Mary", Graves Brothers production, "Busy Bee" Chorus, with Curley Burns (black face), Marian Stewart, Ray Hanley, Eddie Page, Lynn Griffin

July 15, 1923 -
July 21, 1923

"Vamping Along", Graves Brothers production, farce comedy with chorus numbers; male quartet sings "Sweet Ad-e-li-i-ine"; Vera

Wilson in toe dance; additional performers:
Delores Leon, Jimmie Hollis

July 22, 1923 -
July 28, 1923

"Home Made Sweetness", plot about
candymaking; additional performers: Peggy
Mayo, Vera Wilson and Wilson Sisters

July 29, 1923 -
Aug. 4, 1923

"Oh! Oh! Obediah", rural chorus number in
blue silk overalls; additional performers:
Margie Page, Roy Kinslow

Aug. 5, 1923 -
Aug. 11, 1923

"The Blue Darling"; also "The Vampire", 15"
grave playlet by Palmer Hines, based on a
Kipling poem, starring Curley Burns;
additional performer: Miss Fraley;
barbershop quartet between acts

Aug. 12, 1923 -
Aug. 18, 1923

George M. Cohan's "45 Minutes from
Broadway", the complete Cohan version

Aug. 19, 1923 -
Aug. 25, 1923

"Linger Longer Letty" by Oliver Morosco,
about a household drudge going on strike;
additional performers: Len Griffin, Lillian
Edbrooks, Pearl Burns

Aug. 26, 1923 -
Aug. 29, 1923

"Honey Bunch Revue", starring Curley Burns
and the Honey Bunch Peaches

Aug. 30, 1923 -
Sept. 3, 1923

Keith Vaudville:

El Rey Sisters, dance revue

Hall & O'Brien, "The Aerial Man"

Howard Pader

O'Halligan & Levi, singing & dancing

Kingston & Ebner, human brass band

Farrell & Carley, stunts, singing

Steele & Wilson, "Bumping the Bumps",
rollerskating

Fabb & White, black & tan act

1924

May 29, 1924 -
May 31, 1924 Marcus Show of 1924 with Guy Rarick, Al Ferris, Flo Yohe, Wells & Winthrop, Jane Stone, Richey Corey, Bee Winsome, Frank DuTeil, Jane Frayne, James Cunningham, Dick Tandler, Billy Horan, Marcus Peaches

June 1, 1924 -
June 18, 1924 A.B. Marcus Shows

June 19, 1924 -
June 21, 1924 A.B. Marcus Show, "Follies of Pleasure", Meehan & White, Reno & Margaret Willoughby, Marcus Peaches

June 22, 1924 -
June 24, 1924 A.B. Marcus Show, "Even So"

June 25, 1924 -
June 28, 1924 A.B. Marcus Show, "Look Up"

June 29, 1924 -
July 5, 1924 A.B. Marcus Show, "Strut Yo' Stuff", Marcus Peaches, Gillette Sisters; beauty contest Wednesday night

July 6, 1924 -
July 12, 1924 Bert Smith's Revue, "The Naughty Princess" by Vi Shaffer & Joe Marion, the Oh Daddy Company, with Delmar 4, Bert Evans, Billy Malone, Helen Burke, Jane Kermit, Dick Butler, Bobby Whalen and Chorus; "Garter Night" on Friday

July 13, 1924 -
July 19, 1924 Bert Smith Co., "The Racing Girl", musical comedy

July 20, 1924 -
July 26, 1924 Bert Smith Co., "Hello Broadway"; amateur contest Monday night with singing, dancing, elocution

July 27, 1924 -
Aug. 2, 1924 Bert Smith Co., "The Belle of New York", 35 people--mostly girls; amateur contest Monday night

Aug. 3, 1924 -
 Aug. 9, 1924 Bert Smith Co., "Lovey Mine"; chorus girl
 contest on Friday

Aug. 10, 1924 -
 Aug. 16, 1924 Bert Smith's Oh! Daddy Oh! Co., "Two Fools";
 a Mormon wife given away on Friday

Aug. 17, 1924 -
 Aug. 23, 1924 Bert Smith Co., "Little Miss Mix-up"

Aug. 24, 1924 -
 Aug. 30, 1924 Bert Smith Co., "Mama Loves Papa"; Make-up
 Night on Friday (performers apply make-up in
 full view of audience)

Aug. 31, 1924 -
 Sept. 6, 1924 Bert Smith Co., "Down On the Farm"

1925

May 22, 1925 -
 May 23, 1925 Merry Masqueraders, local dance production
 directed by Miss Travis

May 30, 1925 Southern Nightingales and Irving Schiff, boy
 soprano

Sully & Mack, "The Great Lovers"

Fehnova Dancers, "A Whirl of Dance"

Sinde Dale & Dixie DeLane, singers & dancers

Fries & Cody, "Eat and Grow Thin"

Fred Swift & Kitty Daley, "One for Nothing"

Teevin's Ramona Orchestra, directed by John
 Evans

Ramonagraph news reel

May 31, 1925 -
 June 6, 1925 Frances Kennedy, comedienne, stories

Grace Edler & Co., "Dancers Unique",
 cloggers

Walter Newman & Co., "Battling Terry",
comedy sketch

Perry Wagner & Co., comedy, singing, cross
talking

Paul, LeVan & Miller, comedy acrobatics

Ct. Perrone & Trix Oliver, baritone and
soprano

Teevin's Orchestra

Ramonagraph

June 7, 1925 -

June 13, 1925

Charles King, singer, monologist, asst.
Willie White

5 Petleys, aerialists

Clifford Wayne Trio, Indians from Carlisle
College, violins, native costumes

Frank Brown & Kay Lavelle, singing,
xylophone

Henry & Moore, "His Brother"

Bud Coulter & Billy Rose, "Darktown Frolics"

Hazel Moran, lariat

Teevin's Orchestra

Ramonagraph - Grand Rapids Knights Templar
parade pictures

June 14, 1925 -

June 20, 1925

Lew Hearn & Co.

Harry Breen, song writer

Miss Happy Harrison's Comedy Animal Circus,
with Dynamite the mule, dog, pony, baboon

Stansel & Leonhart, sketch, characters of a
woman hater and a motion picture "vamp"

Joe Regan & Alberta Curtiss, Irish tenor

Seymour & Miss Jeanette, "Midnight
Strollers", dancers

Les Gladdinds, living statues and poses

Teevin's Orchestra

June 21, 1925 -

June 27, 1925

Sascha Piatov & Lois Natalie, ballet dancer

Walter Brower, monologist

Edith Clifford, singing comedienne, pianist
Mabel Leonard

Minerva Courtney, "Build Your Onw Home",
satire, asst. Hale Norcross

Jean Granese, Charles Granese & Tito de
Flore, musicians

Yong Wong Co., chinese acrobats

Samaroff & Sonia, "A Bit of Old Russia",
folk dancing

Teevin's Orchestra

Ramonagraph

June 28, 1925 -

July 4, 1925

Stella Mayhew, singing comedienne, pink
bungalow apron, smart evening gown

Rob Robinson & Renee Pierce, "Crossed
Wives", satife on married life

Alexis ruloff, Russian ballet

Melville & Rule, comedy charactaer sketch

Ray Wynne's Cycle of Color, living pictures,
posing, lighting

Charles Fargo & Leah Richards, "The Local
Girl", laugh lines and saxophone foolery

3 Rubes, Bowers, Waters & Crocker, rural
comedy and tumbling

Teevin's Orchestra

July 5, 1925 -

July 11, 1925

Herbert Clifton, "Travesties of the Weaker
Sex", freak voice

Al Lydell & Carleton Macy, "Old Cronies"

Henry Margo & Co., "Tints & Tones", ballet,
violin

Sam Liebert & Co., "The End of the World",
playlet, with Howard & Betty Lane

Mitchel Brothers, Southern banjos

Frances Ross & DuRoss, musicians, comedians

Ethel Marine & Co., athletes

Teevin's Orchestra

Ramonagraph

July 12, 1925 -
July 18, 1925

Bobby Barker & Co., "Husbands 3", musical
farce at a golf course, with Harry Kelly,
Walter Marion & Laida Palmer

Fred Fenton & Sammy Fields, "Appearing in
Person", black face skit in Scotch kilts

Earl Reynolds & Donegan Co., "Real
Champions", musical comedy revue with
rollerskating

William A. Jones & A.W. Rea, "The End of the
Line", trolley car travesty

Bryan Lee & Mary Cranston, "The Honeymoon
House"

Helen & Ralph Sternard, "Syncopating the
Classics", jazz and xylophone added to the
classics

Walter Baker & Co., comedy magic

Teevin's Orchestra

Ramonagraph

July 19, 1925 -
July 25, 1925

Marimbaland - Spanish musicians and dancers,
marimba players, Apach & Argentine tango

Lillian Gresham, "Harmony Deluxe", soprano,
classics and grand opera; asst. H.
Whitefield Laite & Ferdinand Zegal

Si Jenks & Nell Fulton, "The Summer Town
Wise Crackers", singing & dancing

Hazel Mann & Eugene Strong, "Garage Love",
romantic comedy sketch by William H. Hough

Mabel Harper & Co., singing & dancing,
popular songs, asst. Ethel Fitzpatrick

Togo - slide on rope from balcony, top
spinning

Brosius & Brown, bicyclists

Teevin's Orchestra

Ramonagraph

July 26, 1925 -
Aug. 1, 1925

Frank Van Hoven, magician

Franklyn Ardell, "The Wife Saver", comedy
about seaside lots

Chieftain Caupolican, Chilicun Indian
baritone, pianist Jeanna Renaud, "Toreador
Song", "Pale Moon"

Keo Taki & Yoki, juggling, balancing

Mr. & Mrs. Newman's cats and mice

Lloyd Neva & Co., "Mirth & Mystery", spooky

Teevin's Orchestra

Ramonagraph

Aug. 2, 1925 -
Aug. 8, 1925

Rita Gould, singer, shows girls how to wind
a turban, pianist Leah Keith

Richardson & Adair, "The Flower Vendor"

Johannes Josefsson, jiu jitsu exhibition

Hamlin & Mack, "The 2 Records", imitate
phonograph records

Guy Rarick, Dick Tandler & Jane Stone, "Who
Did It?", Guy does hula hula dance

Dorothea Neison & Otis Francis, violin,
piano

"3 Golfers"

Teevin's Orchestra

Ramona

Aug. 9, 1925 -

Aug. 15, 1925

Edward Alexandria & Ollie Olsen, "What's It
All About?", asst. Charles Johnson

Fleurette & Jeoffrie, soprano

Joe Shriner & Billy Fitzsimmons, "The
Newsdealer", uses empty beer case as his
"hope chest"

Meehan's Canines, leaping hounds

Ollie Bingham & Marjorie Myers, "Right off
the Reel"

Emery Girls, "Their Own Idea", dancers

Gen. Pisano, "At the Gun Club", lights
matches, hits pendulum with rifle bullets,
asst. Charlotte Cochrane

Ramonagraph

Aug. 16, 1925 -

Aug. 22, 1925

Kelson Brothers & Co., "Crazy Quilt Revue"
by Florence Barnley, with Florence Darley
and Marie Kelly

Ray Dean & Elsie, "Alpheus", comedy skit

"Life and the Big Top", skit takes place
oustide a circus

Delmar's Fighting Lions

Billy DeLisle & Co., "A Variety of
Surprises", club throwers, asst. Flo Carroll

Miss Zeigier, equilibrist

Clark Morrell & Co., singers, pianist Royal
Bernard

Teevin's Orchestra

Ramonagraph

"Clown's Frolic" - afterpiece including everyone on the bill

Aug. 23, 1925 -

Aug. 29, 1925

Miss June Quontai, chinese contralto, sings American jazz in Chinese, costumes

Florence Brady & Gilbert Wells, Southern singing

Sherman & Rose, Russian dance revue

Alan Coogan & Mary Casey, "The Shrinking Violets", sketch about nurse & patient

Nella Arnaut & Brothers, musical dansology, violin

Betty Moore & Co., "Laughs & Drills", pianist Ray Zellar

Jack Strouse, black face skit

Teevin's Orchestra

Ramonagraph

Aug. 30, 1925 -

Sept. 5, 1925

Albertina Rasch, "Rhythmic Toes", with Day & Eileen, violinist Fallentus

Ben Roderio & Dan Maley, "Ask Me Something", dancing, poses, puns & play on words

Earl Pearson, Cleo Newport & Carl Pearson, "Rhythm", clogging, acrobatic dancing

Frank Meehan & Eileen shannon, "Tea Thing"

Tyler Mason, "The Southern Breeze", black face

Billy Lamont Trio, Live Wire Steppers

Teevin's Orchestra

Ramonagraph

Sept. 6, 1925 -

Sept. 12, 1925

Lord Hokum, contortionist

Cameron & Collins, "Apostles of Humor"

Agreedoff's Variety Revue, toe and jazz dancing, Miss Perkins, Jeanne Orr, Riva DeNegra

Reginald Knorr, Eleanor Rella & Co., "The Battle Cry for Freedom", sketch about divorce court in Reno

Dillon & Lawrence, "2 Bricklayers", talking and jokes

Jack Hallam & Frances Day, "Oh! Jack!", sketch

Jules Larne, & Jeane Dupre, acrobats

Teevin's Orchestra

Ramonagraph

APPENDIX B

SOME OF THE NOTABLE PERFORMERS WHO PLAYED RAMONA

FANNY BRICE.

In 1902, Fanny Rice [sic] headlined at Ramona, making her first vaudeville appearance in Grand Rapids. She had been seen previously at the Powers Theater in "At the French Ball,"¹ and it was reported that her vaudeville appearance represented desertion of the "so-called legitimate theaters."²

Rice's act was called a miniature stage exhibition. She appeared through a velvet curtain and gave a dramatic reading of "Salvador," a "stirring race poem," by Ella Wheeler Wilcox. Rice then retired into her miniature theater which contained little automated people. One character was "Wosie" who was afraid of "Wobbers."³ Although somewhat handicapped by the open air theater,⁴ Rice was described as "laughing, bubbling, sparkling, scintillating."⁵

Last week was the most prosperous ever enjoyed by Ramona Theater. The receipts were several hundred dollars in excess of the previous 7-day record of the Reeds Lake summer play house. Fanny Rice was the drawing card and she was favored by especially fine weather.⁶

In 1914, Fanny Brice again caused a sensation. She was dubbed the "highest salaried comedienne ever presented at Ramona."⁷ Brice had just finished playing in Chicago. The

Press described her career, noting her "rapid rise from obscurity to headliner." The report went on to say that Brice was a "suffraget [sic] newsy when Florenz Ziegfield assigned her a part in one of his 'Follies'."⁸

It was reported that Brice had changed so drastically since her last Grand Rapids performance that few recognized her. She was described as being "so much lighter, both as to pounds and hair."⁹ Press Dramatic Critic summarized the sensation with, "There is no denying that Fanny's coarse, but Fanny's funny."¹⁰

Sparkling, vivacious, magnetic Fanny Brice has caught local audiences strongly with her odd, whimsical humor. No one like her has ever been seen here and her line of work is so unusual as to cause a gasp of delighted surprise. She works with an abandon that is refreshing . . .¹¹

THE KEATONS.

In an August 1902 program, one of the less heralded acts on the bill was a "grotesque comedy act, replete with eccentric and acrobatic dancing and mirth provoking skits."¹²

Joe, Myra & Buster Keaton presented a funny turn last evening, but it would have been funnier if it had been more concentrated".¹³

This was the first performance of the "3 Keatons" on the Ramona stage.

Nine years later in 1911, the Keatons returned to "renew their acquaintance with Ramona audiences."¹⁴ The family was fresh from a long vacation at their summer home in Muskegon on Lake Michigan.¹⁵

Laughs are frequent on this week's bill at Ramona, the jolliest outbursts being furnished by the Keatons. The family has grown from 3-5 members since Grand Rapids last saw it and its enterprising powers have developed as well. Joe and Buster tickled the audience's funny rib immensely last night with their slapstick antics, while Myra, Jingles and the baby did their share to create amusement.¹⁶

An article entitled "Happy Stage Wedlock" on July 19, 1911, reported that the Keaton family had grown from three to five in the nine years that had passed since the "Three Keatons" had entertained at Ramona. "'Buster' has become a comedian of fourteen years; 'Jingles,' who wasn't then is now nearly eight, and Louise, the baby soubrette, is four." The article reported that Joe, married to Myra for 26 years, prided himself on his ability to handle children. The article also reported that Jingles and Louise had been trying to "turn Ramona Park upside down."¹⁷

CARRIE NATION.

Towards the end of the 1902 season, Manager Stair brought a unique attraction to the Ramona stage that appeared after the regular vaudeville program. Mrs. Carrie Nation, "the Kansas joint smasher", gave talks on Monday and Tuesday afternoon and evening.

Some phase of the temperance question will be her topic. Just what she will talk about will and what she will say remains to be seen, for Mrs. Nation has a way of discussing whatever is topmost in her mind, regardless of what subject may be assigned to her or what views she is expected to express.¹⁸

Carrie Nation's audiences consisted of mostly women at the matinee, and a full house, including the standing room, in the evening. In her talk, she addressed the voters, calling Theodore Roosevelt a "German, beer-guzzling Dutchman". Following the talks she gave a reception at which she gave autographs and sold little hatchet stick pins for ten and twenty-five cents. The money raised would go to pay her fines in Kansas for smashing a saloon patron and telling him he was going to Hades. One of the acrobats performing at Ramona asked her if she remembered taking a cigarette out of his mouth at a summer park and throwing it away. She asked him if he had smoked since, and he had not. She gave him a little souvenir hatchet and told him to smash all his bad habits.¹⁹

WILL ROGERS.

Will Rogers' lariat throwing is one of the novelties in Ramona's second week's bill which starts Monday afternoon. Mr. Rogers has been seen here before and his skill with a rope is known. He ropes a man while seated on a horse 20 feet away and then binds him to the saddle with a succession of loops until he cannot move. It is Ramona's boast that he was first to teach President Roosevelt to use a lasso.²⁰

Before Rogers' appearance in 1909, the Press reported that he "comes from Oklahoma, where he is a cowboy."²¹ The review of the show mentioned him second to the last and simply said, "Will Rogers, the Oklahoma cowboy, does marvelous work with the lasso."²²

By 1912, Rogers' act had changed significantly.

Will Rogers, the lassoing cowboy, seen here before, does some clever stunts with the lasso, besides furnishing an interesting portrayal of the western character. The manner in which he handles the paraphernalia of the cowboy of the western plains is remarkable.²³

And three days later,

Will Rogers, the lassoing cowboy, with an act that is far ahead of anything he has hitherto offered in Grand Rapids, keeps the audience alternately applauding and laughing. His comedy is just as naively clever as ever while his roping stunts have taken on a real musical comedy entertaining flavor. His imitations of Fred Stone and George M. Cohan are particularly pleasing.²⁴

Three different stories were discovered which claimed that Rogers had decided to add a monologue to his act while he was performing and rehearsing at Ramona. Two of the stories give Louis J. Delamarter some of the credit. This link has not been verified, however. In fact, many stories of this nature were discovered, with people from different parts of the country claiming credit for giving him the idea for his act.

CHIC SALE.

An ad in 1912 announced that Chick Sales, comedy protean entertainer, would give his "Country School Entertainment" in which he impersonates various rural types. "He is declared to be very funny."²⁵

As reported in one of the best reviews given a Ramona act in its first 16 years, Sale's very first performance at Ramona was groundbreaking.

Chic Sale, a modest appearing young man, came upon the stage at Ramona last evening and gave the audience the biggest surprise thus far this season. Incidentally he made such a hit that hereafter the name "Chic Sale" will mean considerable to Grand Rapids playgoers and they will watch its upward course with more than passing interest. Chick Sale literally gives a "whole show" himself. In his "Country School Entertainment" he impersonates all the characters who appear, and before he progresses very far he has the entire audience in gales of laughter. His impersonations are not the ordinary caricature stunts. They are all marked by that one little artistic touch that distinguishes the true comedian from the buffoon. Chick Sales is decidedly a "comer" in the quality fun making line.²⁶

In an article entitled, "Sales is a College Lad," it was reported that Sale had recently played the Majestic in Chicago. His wife had traveled to Ramona with him, and they were spending a honeymoon week in a cottage at Point Paulo.²⁷ Local opinion surmised, "And that is what Chick is--a natural-born actor. Some day we will hear more of him."²⁸

Sale returned in 1914 and was praised for his characterizations. The Press marvelled that although he used no make-up²⁹, Sale puts his entire physical being into each characterization through the alteration of his back, hands, etc. "For this reason Mr. Sale is always new, no matter how many times one has seen him, for his eye or his little finger or some part of him is continually discovering new tricks."³⁰

In 1915, Sale's reappearance at Ramona was heralded as the "return of the biggest laugh producer ever played at Ramona".³¹ He was said to be using the same seven characters, but new songs, recitations and lightning costumes changes were features of the act.³²

In 1916, Chic Sale brought a new 8-character protean skit, the premier of a Sunday School skit that was not familiar to the audience. Sale was "dragged back from dressing room for a happy 'thank you' speech."³³ One report asserted that as a mimic of quaint ruralities, Sale was in a class by himself.³⁴

OTHER.

A few of the other famous performers to play on the Ramona stage prior to 1926 included the Avon Comedy Four, the Pianophiends, Ed Reynard's ventriloquist act and Carl Emmy's dog act. Between 1926 and 1928, Ramona's list of stars included Edgar Bergen and Jack Benny.

Footnotes to Appendix B

1. Evening Press, July 26, 1902, p. 5, c. 2.
2. "At the Theaters", Evening Press, July 28, 1902.
3. "At the Theaters", Evening Press, July 28, 1902.
4. "At the Theaters", Evening Press, July 28, 1902.
5. Evening Press, July 26, 1902, p. 5, c. 3.
6. "At the Theaters", Evening Press, August 5, 1902, p. 2, c. 5.
7. Grand Rapids Press, June 20, 1914, p. 5, c. 6.
8. Grand Rapids Press, June 20, 1914, p. 5, c. 4.
9. "At the Theaters," Grand Rapids Press, June 23, 1914, p. 6, c. 6.
10. "At the Theaters," Grand Rapids Press, June 23, 1914, p. 6, c. 6.
11. "At the Theaters," Grand Rapids Press, June 24, 1914, p. 6, c. 4.
12. "On the Vaudeville Program #11", Evening Press, August 2, 1902, p. 5, c. 2.
13. "At the Theaters", Evening Press, August 4, 1902, p. 2, c. 3.
14. Evening Press, July 15, 1911, p. 7, c. 3.
15. Evening Press, July 15, 1911, p. 7, c. 3.
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APPENDIX C

DO YOU REMEMBER THE RAMONA THEATRE?

Ramona Park Pavilion Grand Rapids Mich.



IF SO, I NEED YOUR MEMORIES! I AM A LOCAL RESIDENT WRITING A GRADUATE THESIS ON THE HISTORY OF THE RAMONA THEATRE.

YOUR ANSWERS TO THE QUESTIONS ON THE ATTACHED QUESTIONNAIRE WILL BE OF VALUABLE USE IN THIS STUDY OF THE THEATRE. I WOULD BE GRATEFUL IF YOU COULD TAKE A FEW MINUTES TO COMPLETE THE FORM, AND THEN MAIL IT TO ME IN THE SELF-ADDRESSED ENVELOPE ATTACHED.

ANY INFORMATION YOU COULD OFFER, EVEN JUST A MEMORY OF ATTENDING THE THEATRE, WILL HELP ME AS I ATTEMPT THIS HISTORICAL DOCUMENTATION.

THANK YOU FOR YOUR TIME,

Deborah Kerr

INFORMATIONAL QUESTIONNAIRE ON THE RAMONA THEATRE

NAME _____ AGE _____
(optional)

ADDRESS _____

PHONE NUMBER _____

(If you need more room for an answer, please continue on the back.)

1. Approximately how old were you when you attended the Ramona Theatre and how often did you attend?

2. What do you remember about the outside of the building?

3. What do you remember about the inside of the building?
(The stage, the seats, the decor, etc.)

4. Do you remember seeing the Marcus Shows? If so, what do you remember about the shows?

5. Do you remember any other productions, plays, or acts (OTHER THAN the Marcus Shows) that you saw at the theatre? (Please describe if you do not remember specific names.)

6. Do you remember the names of any specific performers you saw at the theatre?

7. Do you remember the names of any local residents who performed at the theatre?

8. Do you remember the names of any local residents who worked at the theatre? (Backstage, concessions, etc.)

9. What did you like (or dislike) about the Ramona Theatre?

10. Do you have any other special memories relating to the theatre or the PARK in general?

11. Do you possess or know the location of any programs, photos or other mementos of the theatre?

12. Do you know of anyone else that might be able to provide some information about the theatre?

* * * * *

Please sign below if I may use your answers in my study.

"With this signature, I give my permission for Deborah Kerr to quote me and to use the information provided by me in this questionnaire in her graduate thesis on the Ramona Theatre, which may or may not be published."

Name

Date

This document will be of value both to our local community, and also to the history of vaudeville and summer theatres. I thank you for your help and for your time! You indicate your voluntary agreement to participate by completing and returning the questionnaire. However, I will use your name in my thesis only with your signature above.

* * * * *

Again, thank you for your help! You have contributed to local history!!

Deborah Kerr, 1001 E. Beltline, NE, Grand Rapids, MI 49505

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